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VARIETY

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'FAMILY' PIX AS B.O. BACKBONE

NBC to World Preem 'Call Me Madam' In Double-Barrelled Promotion Stunt

Something of a "first" in show biz annals will get the plush-carpet treatment by NBC on the night of Sept. 24, when the network takes over a half-hour of cream time to "world premiere" highlights of the NBC-financed Ethel Merman musicomedy, "Call Me Madam," prior to its Broadway engagement.

Broadcast will emanate from the Center theatre, N. Y., also marking the curtain-raising event for the refurbished house since being taken over by NBC for use as a television theatre. The web is now working on an invitation list of 2,500 for the combined "dedicatory" and "Madam" preem ceremonies.

Howard Lindsay, who co-authored "Madam" with Russel Crouse, will emcee the event, with Irving Berlin, composer of the score, and Crouse also participating. Broadcast will mark the initial performance of the "Madam" music, with Miss Merman and other cast headliners appearing, along with Victor Young, Perry Como and Mindy Carson, featured in the upcoming RCA Victor album of the score.

As such, NBC will be applying a double-barrelled coast-to-coast promotion on behalf of the Broadway musical which it is financing out of its own pocket, and for the RCA album. It was primarily for the purpose of wrapping up an exclusivity on the score that NBC made the plunge into Broadway musical production.

Over $1,000,000 Advance Before Sadler's Tour

Sadler's Wells Ballet of London opens its second U. S. visit with an engagement at the N. Y. Met Sunday (10) — and thereby sets a record unequaled in the history of the dance.

Troupe will appear in N. Y. for three weeks, followed by 17 weeks of a coast-to-coast U. S.-Canada

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YOU LEAVE OUR MORALS ALONE, BLEAT WRITERS

Hollywood, Sept. 5.

Radio writers want no morals clause in their contracts and have so advised the networks. At a Guild meeting, resolution was passed resenting any such snub on their conscience and advising all members to resist pacts containing such a provision. Scribes contend that such a hobble would jeopardize their economic security and restrict their creative flair.

Contracts with picture studios have always carried a morals clause even though it has rarely been pulled.

Fish as You Watch Pix, New Pennsy Ozoner Bait

Pittsburgh, Sept. 5.

New wrinkle in ozoner come-ons has been dreamed up for the new Lakevue drive-in here, just started last week. It's "Fish While You Watch." Outdoor theatre is located on banks of small Alcoa Lake, between Mt. Lebanon and Washington, Pa. Patrons are permitted to cast a line but have to get out of their cars to do it.

Management doesn't advertise whether it pays for the fishing licenses or not.

800G Advance Seen for 'Madam'

New record advance sale for a legit show will probably be set by "Call Me Madam," the Irving Berlin - Howard Lindsay - Russel Crouse musical to star Ethel Merman. An estimated $650,000-$700,000 in mail orders has already been received, and the figure is expected to reach about $800,000 by the time the boxoffice opens, Sept. 25, at the Imperial, N. Y., where the show is due to premiere Oct. 9. In addition, the Show-of-the-Month Club has ordered $85,000 worth of tickets for its members. There will be no theatre parties for the musical.

As of last Saturday morning (2), approximately 40,000 mail orders had been received for the Leland Hayward production. On the basis of $15 per order (that was estimated on a check of 1,000 orders taken at random), the sale

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ILGWU Brings Capitalist Culture to Proletariat Through Show Biz

Showbusiness is being used increasingly as a weapon for democracy by the International Ladies Garment Workers Union. This outfit, headed by David Dubinsky, uses virtually every current medium of expression in bringing both culture and democracy to its members and to outsiders.

Union, whicl some years ago produced "Pins and Needles," and this year produced a film, "With These Hands," operates FM station WFDR, N. Y., and is one of the major users of legit and variety shows at its camp, Unity House, Forest Park, Pa.

At its Unity House operation, one of the largest summer-camps in the country, union is bringing the capitalistic culture to its proletarian membership at commensu-

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MUSICALS 2D IN SUMMER LIFT

By HERB GOLDEN

Family type product has provided the backbone of the improvement in grosses which has been felt by most theatres this summer. This gives strength to the argument recently put forth by many exhibs that studios should lean more heavily to film for the family trade.

It's the kiddies and the old folks attracted by these pix that make the difference in grosses, exhibs say. The 'teen-agers and early 20s group can be counted on pretty much in any case, so the family pix get some of that "lost audience" that has become an industry maxim.

Most seasoned trade observers, however, are of the opinion that too much emphasis on the family pix could be as deadly as other cycles have proved. Last year exhibs were screaming about the

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Gillette Nixing 200G Fight Tag As Inflationary

Despite its willingness to pay $800,000 for the TV rights to the World Series, Gillette has given an emphatic "no" to demands for $200,000 for the privilege of buying the video rights to the upcoming Joe Louis-Ezzard Charles fight.

Gillette, in fact, feels that, in view of its willingness to plunk down the unprecedented 800G for the World Series, it's now being intimidated into inviting inflationary prices for major sports events, and wants no part of such deals.

As Gillette points out, the $800,000 it's paying for the Series is not based on dollar-for-dollar value, since it can't hope to retrieve that kind of coin, but was the result of a competitive bidding situation. On the other hand, setting an arbitrary $200,000 price for a bout of dubious merit is to set an unhealthy TV precedent that will encourage runaway prices.

Ted Shawn Prepping 40th Dance Season of 1-Niters

Lee, Mass., Sept. 5.

Ted Shawn, modern dancer, will begin his 40th season of one-night stands with an appearance in Boston Oct. 12. La Crosse, Wis., will be his next stand.

A New Mexico date and Florida engagements will follow, before Christmas.

Vet pioneer in the modern dance (with his wife, Ruth St. Denis), Shawn has just completed another successful summer season with his Jacob's Pillow Festival at Lee, Mass.

TV, Radio, Pic Conflicts Smoothed In Precedental Hope-Par-NBC Pact

Hollywood, Sept. 5.

Bob Hope, in person, covers more territory than a quartet of traveling salesmen but his new contract covers more territory than that. It is a triple-action deal involving pictures, radio and television, interwoven with complications like a jigsaw puzzle. It will be signed some time soon by representatives of Paramount, NBC, Hope Enterprises and Hope himself as an actor, producer and corporation executive.

The Paramount pact, superseding the old one signed in 1945, calls for eight pictures, four to be made by that studio and four by Hope Enterprises for Paramount release on a budget of $1,500,000 each or a total of $12,000,000. First of these is "The Lemon Drop Kid," now in the cutting rooms. It was produced by Hope Enterprises with its own coin and without financial help from any bank. Profits from "Lemon Drop" will be used to finance the next Hope Enterprises film, in which Hope will gallop the western trail with Roy

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Start Construction Of Diamond Lil Casino

Las Vegas, Sept. 5.

Ground was broken here with elaborate ceremonies yesterday for the construction of the Diamond Lil Casino, a $2,500,000 food and gambling emporium.

Work will be rushed to complete the building in time for the Christmas holiday trade. Mae West is a member of the corporation, headed by S. A. Schwartz.

Ed Wynn, Durante, Thomas Parlay Set

Danny Thomas was pacted by NBC-TV this week as the third name comedian for its upcoming Wednesday night comedy series, in which the comics will rotate on a once-a-month basis. Series is scheduled for launching Oct. 4 with Ed Wynn in the driver's seat. Thomas will probably take over the following week (11), with Jimmy Durante doing his first show on the 18th.

Web is still uncertain whether to pitch for another comedian to hold down the spot the fourth week each month, or to put in a revue-type show on the fourth stanza, which would spotlight promising new talent. Latter system will be followed on the "Colgate Comedy Theatre" series, which opens Sunday (10) in the 8 to 9 slot and which will rotate Eddie Cantor, Dean Martin & Jerry Lewis and Fred Allen for three weeks out of every four.

'Street Scene' Taking To Street in Philadelphia Little Theatre Version

Philadelphia, Sept. 5.

The Neighborhood Players, veteran South Philly little theatre group, came up with a smart gimmick by skedding an outdoor production of Elmer Rice's "Street Scene" tonight (5) on the sidewalk in front of the playhouse.

Stunt, which has attracted much attention both in the press and little theatre circles here, is being used to mark the 65th anniversary of the Neighborhood Center, which sponsors the Players. As far as can be learned, it also marks the first time "Street Scene" has been played on a bonafide street.

Permission from the Police Dept. is letting the Players rope the block off and the city is also aiding in securing grandstands for the spectators. Show is being presented in combination regular and arena-style theatre.

Pkge. Deals Only In the Strawhats, Sez Brian Aherne

Ivoryton, Conn.

Editor, VARIETY:

Everyone who has worked in them must have been interested in your feature on the state of the summer theatres. I would like to suggest, now that you have canvassed the managers, that you do the same for the stars, as I am sure you will get some very interesting replies which may add up to another side of the picture.

Two years ago I took out my own production of "The Beaux Stratagem" as a package deal, but this year I am out with "Dear Brutus" taking only three people with me. I have done this because my agents

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FRIML MAY GO BACK TO COMPOSING WITH 'INN'

Rudolf Friml, who's been professionally inactive for the last dozen years or so, may write a new operetta. Composer is interested in doing the score for "The Enchanted Inn," an original libretto by pressagent-novelist Anthony Buttitta. He would collaborate with Forman Brown, who supplied new lyrics for the revised edition of Friml's "Rose Marie" recently presented by the Los Angeles and San Francisco Civic Light Opera.

Show would probably be produced by Edwin Lester, with William Zwissig and S. Laz Lansburgh supplying the financing.

U.S. Year at Edinburgh's Festival; 1,630 Artists, 145 Events on Program

Edinburgh, Aug. 29.

This is America's year at the Scottish capital's fourth annual junket of the arts. Although visitors are here from all parts of the world, there are more than ever from the U.S. Sleek American automobiles from New York, Washington and Ohio are conspicuous, Edinburgh never before having seen such a mass Yankee influx. More than 100,000 people are here for the three-week Edinburgh festival, which ends Sept. 9.

Festival crowds can choose from some 145 events. There are six top orchestras, four choirs, five chamber music groups, 50 soloists, three ballet companies, two drama units and one opera company. Approximately 1,630 artists are participating, coming from France, Denmark, Italy, America, Hungary, Germany, Austria and all parts of Britain.

Fireworks will close the Festival Sept. 9, with a performance (conducted by Sir Thomas Beecham) of Handel's Music for the Royal Fireworks, accompanied by cannon and real fireworks on the Castle Esplanade.

Sherwood Blasts Hollywood

Fireworks of the verbal variety launched one of the major sideshows, the International Conference of Poets, Essayists and Novelists. This was a heated encounter between St. John Ervine (Ireland), Robert E. Sherwood (America) and C. M. Grieve (Scotland) over the inclusion of political references. Later, Robert Sherwood attacked the cinema, saying that American playwrights had disappeared the day talking films arrived. He also declared a large number of promising playwrights had never been heard of since they took the road to Hollywood.

On Aug. 21 Glyndebourne Opera gave the first version of Strauss' "Ariadne auf Naxos" at the King's;

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DRAPER, ADLER SOCK IN PALLADIUM BOW

London, Sept. 5.

The Palladium bill, which opened Monday (4) with one of the largest complements of U. S. acts to be used on one program this season, hit a high stride, with harmonica player Larry Adler and dancer Paul Draper getting top acclaim. Draper registered in a sock manner while Adler topped in solo offerings.

Will Mahoney returned to this country for his first trip in some years and showed up better than ever. Harold Barnes' acrobatics were well received.

The King Cole Trio garnered good returns, but total result was below expectations in light of their disk rep.

Marker Mulled for Site Of B. F. Keith Birthplace

Hillsborough, N. H., Sept. 5.

The memory of Benjamin F. Keith, founder of the theatre chain bearing his name, may be honored with the erection of a marker on the site of his birthplace here. The showman's old home was razed about 30 years ago and a cottage owned by his son, Paul Keith, at Loon Lake, was sold in 1910.

Officials of the Keith theatrical syndicate have visited Hillsborough to discuss the proposed memorial.

Gershwin Workshop To Be Set Up by Boston U.

Boston, Sept. 5.

George Gershwin Theatre Workshop will be established this fall by Boston U. Funds for the project are being raised by a committee headed by Oscar Hammerstein, II. The workshop, to be part of the division of radio, speech and theatre, will train students for the professional stage, radio and television. It will offer courses in acting, direction and management, and technical production.

The workshop's program will center around the arena-type theatre, with experimental projects in playwrighting and drama history. Plays will be produced for performance in various New England communities with the idea of developing public interest in the theatre.

The committee raising funds for the memorial to the late composer includes, besides Hammerstein, Fred Astaire, Aaron Copland, Max Gordon, Moss Hart, Fannie Hurst, George Jessel, Jeanette MacDonald, Alexander Smallens, Sigmund Romberg, Rise Stevens, Sophie Tucker, Fred Waring and Paul Whiteman.

Mack Rebukes Film Directors' RTDG 'Raiding'

Hollywood, Sept. 5.

Dick Mack, newly-elected prez of the Radio & Television Directors Guild, this week sharply rebuked the alleged raiding by the Screen Directors Guild of America on RTDG membership, thereby disputing the claims of SDGA prez Joseph L. Mankiewicz that no such raiding has occurred. Presaging a long, drawn-out hassle between the two organizations, Mack told VARIETY that "we shall continue to fight this battle until SDGA leaves the jurisdiction of video directors to the RTDG, by which organization it was started, has been fairly and carefully nurtured and to whom such jurisdiction properly belongs."

New RTDG prez continued: "I

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Rudolph Bing Returns From Europe Talent O.O.

Rudolph Bing, general manager of the Metropolitan Opera Co., arrived in N. Y. from Europe yesterday (Tues.) aboard the Mauretania. Bing was abroad on a talent quest. Other arrivals included Orville Bullitt, Philadelphia Orch prexy, and his wife; Ania Dorfman, concert pianist; Eva Turner, British opera singer, and P. F. Dee, Alliance Theatre Corp. prexy, and his wife.

Film producers Hal Wallis and Sol Lesser, and their wives, returned to N. Y. fro Europe Saturday (2) aboard the Nieuw Amsterdam.

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Film Rentals, Admish Prices Exempt From Ceilings in New Bill

Washington, Sept. 5.

Rentals charged by film distributors for their product and theatre admission prices are specifically exempted from price ceilings in the new Economic Control Bill which Congress approved last weekend. Time charges by radio stations are also exempted.

However, under the measure, the President may freeze wages of all in show business. He also has authority to allocate any scarce materials, such as raw film, and to set prices over all materials purchased. This includes building materials used for film and stage sets, etc. Control over materials could halt erection of new theatres.

EYTHE TO REJOIN 'EAR'; JUGGED IN CHICAGO

Minneapolis, Sept. 5.

William Eythe has been announced to rejoin "Lend An Ear" for the road tour which starts here Sept. 18 for a week at the Lyceum following its Chicago run. Resuming his original role, Eythe is to supplant John Beal, who was starred during the Windy City engagement.

Show plays its Twin City engagement exclusively in Minneapolis, passing up St. Paul. In previous seasons, St. Paul city officials and newspapers have protested to the N. Y. Theatre Guild and United Booking Office on those occasions when other legitimate roadshow attractions confined their appearances to Minneapolis. The St. Paul sheets refuse to accept the attractions' paid advertising or permit any mention of their presence here in the news columns.

Chi Divorce Snag

Chicago, Sept. 5.

William Eythe, who arrived here over the weekend to look over "Lend An Ear," of which he is coproducer, was arrested on a court order obtained by his ex-wife, Izia Wallace, the former Buff Cobb, and was lodged in the county jail in default of a $5,000 bond. The actor-producer is charged with failure to pay a $2,500 settlement in connection with Mrs. Wallace's divorce from him a year ago.

The order requires him to remain in the jurisdiction of the local court until the settlement is paid.

Garfield Mulls Bid For Preminger Israel Pic

Hollywood, Sept. 5.

John Garfield is listening to an offer by Otto Preminger to star in "A Candle For Ruth," to be filmed next March in Israel. Under his contract with 20th-Fox, Preminger has the right to produce and direct independently six months in the year.

Project calls for a "Ruth" cast, consisted of players signed in Israel, with the exception of the top male role, offered to Garfield.

It's A Big Illusion, Whether Done Strip or on the Mike

By Gypsy Rose Lee

One hour after I signed with ABC to do a radio show called "What Makes You Tick," (not sponsored by Bulova Watch Co.) the phone started ringing. The calls, of course were the usual Broadway whys guys — the dear hearts and gentle people who want to know why every time you do something other than drop dead.

"Better get out of the contract," said one of my well wishers. "Gypsy Rose Lee writing murder mysteries, trouping with a carnival, making movies, editing a newspaper, catching a fish, even having a baby—that's okay. But Gypsy Rose Lee on the radio—uh uh, that's a gruesome something else again."

"My advice to you," said another simpatico gent," is to develop an incurable case of quincy throat. You may have been a sight for sore eyes but you'll never be a sound for sore ears." They all seem to think that Gypola on the air is like a silent movie of Lily Pons, or trying to get your back scratched by Hedy Lamarr over the telephone.

For all the lads who advised that I stick to the flashy flesh and avoid the ethereal ether, I had an answer which was rough, ready and, I hope, a little raucous. For one thing, if I'd listened to all my good friends back in 1930 I would never have taken that total of 38 weeks in burlesque. I would have laid off with all the other acts when vaudeville got stranded in a hall bedroom, and would have wound up behind a counter or modeling jumpers on Seventh avenue—if I was lucky. I wouldn't have written a book, because those same lads told me no one was interested in a stripteaser's mind. I wouldn't

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Lou Clayton's Condition Now Reported Critical

Hollywood, Sept. 5.

Lou Clayton, longtime Jimmy Durante's personal manager and partner, is near death in St. John's Hospital, Santa Monica. Former member of Clayton, Jackson & Durante, a top nitery act of the Prohibition era, has been suffering from cancer of the pancreas for nearly a year.

Clayton's wife, Ida, Durante and Eddie Jackson, third member of the trio, are at his bedside.

Durante had turned down several engagements in recent months to be near his longtime partner-manager. He cancelled out of the Palladium, London, when it became known that Clayton's illness was serious.

Clayton, one of the top soft-shoe dancers in showbusiness, was at one time partnered with Sammy White with whom he appeared in the "Passing Show of 1915." Afterward, he was teamed with Cliff (Ukelele Ike) Edwards, and in 1924 teamed with Durante and Jackson.

Cowan May Make Pickford Deal On Story Properties

Artists Alliance, indie unit set up by Mary Pickford and Lester Cowan early in 1948, is about to be dissolved. Cowan has made a "buy or sell" offer to Miss Pickford for the 11-story properties owned by the unit. It is understood likely that he will make a deal with her to take them over.

Stories include "Rain," "Sorrel and Son," "Greeks Had a Word For It" and a number of others. About six are in script form. Properties are said to be valued at about $1,000,000.

AA made only one film, "Love Happy," Marx Brothers-starrer. It was released by United Artists, of which Miss Pickford is part owner, under a deal by which she is entitled to preferential distribution terms.

New Jerry Wald-Norman Krasna unit at RKO is reportedly attempting to make a deal for "Rain," which is based on Somerset Maugham's short story, "Sadie Thompson." Pic under that title was produced for UA release in 1928 by the Gloria Swanson unit, with Miss Swanson starred. Another version, titled "Rain," starring Joan Crawford, was produced by Lewis Milestone and presented by Joseph M. Schenck via UA release in 1932.

Wald and Krasna are understood thinking of Vivien Leigh for the starring role which Jeanne Eagels made famous on the stage. Miss Pickford tossed "Rain" into the AA stockpile.

Josh White Keynotes Negro Loyalty to U.S.

Washington, Sept. 5.

Josh White, Negro folk singer, last week denounced the Paul Robeson statement that American Negroes would not fight against Soviet Russia. White appeared as a voluntary witness before the House Un-American Activities Committee to charge that he and other entertainers had been exploited by Communists for causes later discovered to be subversive.

"In recent years," he said, "a lot of us have been drawn by our heartstrings into groups fixed up to look like noble causes which later were found to be subversive. I regret, and I suspect that many artists share the same deep regret with me, that an effective exposure of communistic activities in the theatrical and musical fields had not been made long before now."

He said the Robeson statement was "both wrong and an insult, because I stand ready to fight Russia or any other enemy of America. I have great admiration of Mr. Robeson as an actor and a great singer, but I feel sad over the help he's been giving to people who despise America.

RKO, AGVA SETTING UP UNIT FOR ARMY CAMPS

The RKO Circuit and the American Guild of Variety Artists are cooperating on an Army entertainment venture. Union has okayed a proposition whereby the theatre chain will sponsor an overseas tour of eight acts to play for American troops in Europe. RKO will pay $100 per performer and the Army will provide transportation, food and quarters.

In return, circuit will tour the the acts upon their return at their reguar salaries. Troupe will be ballyhooed heavily.

It's an attempt by RKO to build up attractions for the chain. RKO toppers feel that sufficient exploitation can build up the troupe to similar proportions to that of the first unit of filmsters which made similar tour during the last war. Latter included Kay Francis, Mitzi Mayfair, Martha Raye and the late Carol Landis, which tourned Euroupe under title of "Four Jills and a Jeep."

Claims Godfrey Slandered His Ukes to Tune of 300G

Damage suit for $300,000 was filed against Arthur Godfrey in N. Y. supreme court this week by Tex Smith, the Harmonica Man, Inc., mail-order house which claimed the CBS star had libelled and slandered it to such an extent that it was forced to go out of business.

Plaintiff manufactures and sells ukuleles. Suit alleges that Godfrey, on his CBS radio show April 11, described the uke as "cheap junk" and quoted him as saying: "Why the heck they don't jail people who do things like this (manufacture and sell the product), I don't know."

Cantor's 33 Concerts

Eddie Cantor is doing 33 one-man concerts this season, starting with Carnegie Hall, N.Y., Sept. 30. All are under his own management, with the exception of three benefits.

One is for a colored Catholic church in Camden, which he is doing Nov. 14 as a courtesy to RCA prexy Frank M. Folsom; one for Dr. William Kountz's clinic in St. Louis, and another in Dallas for one of Interstate Circuit's g.m.-veepee Bob O'Donnell's charities.

H'WOOD'S PRODUCTION OPTIMISM

UA's Status May Be Clarified With McNutt's Return to N.Y.; Sears Back

Some clarification of the muddled financing picture at United Artists may result from a series of meetings between board chairman Paul V. McNutt and homeoffice executives commencing today (Wed.) in New York. McNutt returned to N. Y. the past weekend after an extended vacation, and company officials are hopeful that he is now ready to make known UA's future course so far as the availability of credit is concerned.

However, in Chicago yesterday (Tues.) Milton Gordon, v.p. of the Walter E. Heller Co., commercial financing outfit, said that he had engaged in UA talks in N. Y. at the weekend and his company was not interested in providing UA with any immediate aid. He added the decision against providing financing will continue in effect until UA establishes itself on a more solid footing, production-wise and internally. On the latter count he pointed to the number of personnel changes made in recent weeks.

Meanwhile, some of the uncertainty which has prevailed since the new regime took over was cleared when former president Gradwell Sears returned to the homeoffice as vice-president in charge of sales, as provided by his employment contract. This came as a reassurance to independent producers releasing through UA and their eastern representatives, who had been in a state of unrest and indicated intent of delaying delivery of prints.

A Switch

Sears' return took almost all concerned by complete surprise, particularly since it grew from what appeared to be a legal maneu-

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Warner Bros. Story Quest Seen Bold Step; Alerted For Any Legal Dangers

Warner Bros.' widely-broadcast invitation of three weeks ago for submission of original scripts by all-comers has won the admiration and applause of other studios' story departments. Feeling is that it's a bold step in light of industry experience in soliciting screen material from amateur authors.

There's unanimous agreement that new sources of stories are direly needed, but also that the WB step may prove very dangerous legally. Likewise, there's commendation for Warners' willingness to go to such lengths for material though that experience has shown the chances are slim for important results.

Metro tried a similar idea on a more limited basis about 15 or 20 years ago and found it reaped only headaches and expense. Nobody tried it again until Jack L. Warner issued his statement recently. Interest it has created is reflected in the deluge of yarns to the company's story departments on both coasts.

Among other points about the Warner plan is the expense involved. If everything that comes in is to be read, it means employing a large staff of experienced story analysts, which costs money. If everything is not to be read, there's no point to the whole scheme, unless it be publicity.

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Manky, 20th Talk Pact

New contract being talked with 20th-Fox by Joseph Mankiewicz may give him the right to produce one picture a year independently. Negotiations are still very much in the preliminary stage and it is not certain yet that if Mankiewicz wins the right to make indie pix they'll be distributed by 20th or another company.

Director-writer pact under which Mankiewicz is now operating has seven months to go. Talks on a new deal began prior to his departure for Europe recently and will continue on his return to the Coast this week.

Chaplin to N.Y.

Charles Chaplin is due in New York from the Coast Sept. 20. Chaplin's status as a United Artists' stockholder is vague as far as the industry is concerned at present and the possibility is seen he'll confab with UA's new management on company's setup.

Among other matters on his agenda are huddles with Arthur W. Kelly, his distribution rep, on plans to take some of his old comedies out of the vaults for reissue.

U.S. Suggests Majors Continue Moscow Talks

Major American distribs, ready to call off their efforts to sell Hollywood product to Russia, have received a U. S. government suggestion that they continue their negotiations as long as any possibility at all exists. The suggestion was reportedly imparted to company toppers at a session in New York early last week by Eric Johnston, following talks he held with President Truman and State Dept. officials.

Major prexies, it is understood, had been about ready to instruct Irving A. Maas, v.p. and general manager of the Motion Picture Export Assn., the co-op which handles the Russe territory, to give up after almost two years of delaying tactics by Moscow. One of the reasons behind the desire to call the dealings off is the feeling that the industry is suffering public relations-wise in the U. S. as a result

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7 N.Y. Circuits Team To Push 'Early Last Show' Plan in Bow in Queens

In a new example of cooperation among exhibitors, representatives of seven major New York circuits banded together this week to push the so-called "early last show" idea to customers in the borough of Queens, N. Y. Circuits are staging an election among filmgoers, which will be announced in special quarter-page ads in two Long Island daily newspapers Sept. 13, to determine whether the customers favor a change in the theatres' program schedules.

Tieing in with the campaign are Brandt Theatres, Century Circuit, Interboro, Loew's, Prudential, RKO and the Skouras chain. Idea is based on an experiment launched several months ago at Loew's Embassy theatre, North Bergen, N. J., under which the last complete

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J. Arthur Warner's 150G Deal in Justman's MPC

Hollywood, Sept. 5.

Another Warner is now in the picture business, but not of the Burbank clan. He is J. Arthur Warner, head of the Wall Street investment house bearing his name, who becomes a director of the Motion Picture Center with an investment of $150,000.

The New Yorker, while here en route from a Honolulu holiday, closed the deal, which is personally guaranteed by Joe Justman, head of MPC, large independent rental lot. Justman has pieces, ranging from 2½% to 10%, in 11 pictures turned out on the MPC lot, and these equities are guarantees for Warner's investment.

'AVERAGE' ACTION SEEN PROMISING

By MIKE KAPLAN

Hollywood, Sept. 5.

Annually at this time, Hollywood veterans peer into the future in an effort to determine what job prospects are like for the final third of the year. Usually, the crying-towel boys come back from the long Labor Day weekend with dire forebodings.

This year, to the surprised delight of the timid listeners, the feeling of pessimism seems to be disappearing. Not that there's any great talk of a vast production upsurge. But by and large, filmites expect production to continue along at an "average" level for the next several months at least.

Just what constitutes an "average" in these parts is hard to establish. But the boys who can spot a trend at 500 yards believe firmly that the trend at the moment is toward normalcy—that is, toward a sensible level of production that will keep studioites busy through the early days of the new year at least. To support this contention, they point out that some of the studios have already had what amounts to a layoff, a summer hi-

(Continued on page 16)

MPEA Studies Anglo Agreement

Working formula of the new trade agreement with the British will be taken up in detail by the directorate of the Motion Picture Export Assn. at a meeting in New York tomorrow (Thurs.), with the most discussion promising to center around the specific definition of production investment in England.

The basic deal, which already has been given tentative approval by MPEA and the independents, provides for annual remittance of earnings up to $17,000,000. Additionally, each company may convert earnings over that level at the rate of 50% of the amount of their investment in British filmmaking. This carries with it an abundance of technical detail which is awaiting clarification.

The Society of Independent Motion Picture Producers is slated to meet in Hollywood later this month on the pact which will be

(Continued on page 18)

J. L. Warner's Quickie

Jack L. Warner, who passed through New York last week on his way to France, is expected back in about a month. He flew to Paris last Wednesday (30) night and headed from there to the Riviera, where he has a home.

Trip was said to be purely a vacation. He is expected to spend at least a few days in Warner Bros. homeoffice huddles upon his return to New York and before going back to the Coast.

Rank to Produce With Yanks, Indies; No Filming on Own

London, Sept. 5.

J. Arthur Rank, in connection with his annual financial report issued today (Tues.), disclosed that he will not make any films on his own during the coming year, but hoped to produce them all in association with British independents or American firms. He said he hoped by this means to complete 20 pix during the year ending next June.

Rank added that he will give up to 50% financing via distribution guarantees, equipment and facilities of Pinewood and Ealing studios. Risks involved will be shared by General Film Distributors (a subsid of Odeon) and Gaumont-British, 60% by the former and 40% by latter.

In his introduction to the report, Rank stated that his policy has been to reduce film production commitments to such a level that the disastrous financial experience of

(Continued on page 20)

SDG Cites Huston

Hollywood, Sept. 5.

Quarterly Award of Screen Directors Guild goes to John Huston for directing "Asphalt Jungle." Period covered by award is from May 1 to July 31, initial quarter of the 1950-51 year.

Assistant director Jack Greenwood will receive medallion for work on same picture.

Rank Reveals $257,000 Loss In 1949-50, But Outlook Optimistic

London, Sept. 5.

J. Arthur Rank Organization, in its annual financial report issued today (Tuesday), disclosed a loss of £91,818 ($257,000) for the year ending last June 24 as against a profit of £33,010 ($92,000) for the previous fiscal year. Paradoxically, despite the figures, study of the complex statement of the Rank financial empire reveals the 12 months as having been considerably more successful than the disastrous 1948-49 semester.

While Rank's various production activities continued to account for heavy losses in the 1949-50 stanza, they were cut impressively from the previous year. New report shows production having lost £2,325,000 ($6,510,000) compared with £3,350,000 ($9,290,000) during the previous year.

Consolidated statement of Rank's varied production, distribution, exhibition and technical enterprises also showed a very substantial improvement in trading profits. Increase amounted to £2,900,000. Only £1,706,070 of this increase shows on the current report, however, because of a change in accounting methods. Trading profits for 1949-50 are listed at £3,293,426

(Continued on page 18)

Tourists Lagged Behind For Venice Pix Festival; Bars, Casinos Bypassed

By HELEN McGILL TUBBS

Venice, Aug. 29.

Eleventh annual Venice Film Festival, ending this Saturday (9), has not drawn the flocks of tourists anticipated for the event. Probably because of the Korean situation, there are few Americans present. Rubbernecks now in Venice apparently are not impressed with the opportunity of seeing the films, since they can see most of them at home.

Most people here have been invited by the Italian government, so the bar and gambling casino

(Continued on page 22)

National Boxoffice Survey

Labor Day Week Booms Biz; 'Rose' Takes 1st Place With 'Pants,' 'Sunset,' 'Stock' Next Biggest

Labor Day week upsurge is carrying film theatre biz in key cities to highest peaks since early this year. Reports from VARIETY correspondents in 22 key cities shows the top eight pictures grossing over $1,852,000, or a pickup of nearly $900,000 over recent weeks. Cool weather in many keys was a favorable factor but strong product appeared the keynote.

"Black Rose" (20th) is easily boxoffice champ this session, with more than $455,000 total, which is about $118,000 ahead of its nearest competitor. Tyrone Power-Orson Welles starrer is registering fine to terrific biz in some 15 key spots, being leader in four cities.

"Fancy Pants" (Par) takes over second slot by a sizeable margin, nosing out "Sunset Boulevard" (Par). Both are largely smash in current week. "Sunset," third place winner, hung up a new Labor Day week high at the N.Y. Music Hall, where in its fourth week.

"Summer Stock" (M-G), on its first week out on extensive release, is finishing fourth. "Tea for Two" (WB), another new entry, is taking fifth money while "Broken Arrow" (20th) is winding up sixth.

"Our Very Own" (RKO), even in the face of all this new product, captures seventh position while "Louisa" (U) is eighth. "Three Little Words" (M-G) and "Born to Be Bad" (RKO), latter a newcomer, round out the Big 10 list. "Kiss Tomorrow Goodbye" (WB) and "In Foreign Legion" (U) head the runnerup pictures.

Of the new entries, "Saddle Tramp" (U), "Union Station" (Par) and "Life of Her Own" (M-G), besides "Born," hint greatest possibilities. "Tramp" is socko in three Denver spots, holding over in all of them, and is fine in Omaha and Chicago. It also started out well in St. Louis. "Life" is smash in San Francisco and solid in Philly. "Station" looms great in Seattle. "Shakedown" (U), also new, is okay in one situation and nice in another.

"Treasure Island" (RKO) shapes great on third N.Y. week. "Flame and Arrow" (WB), big in Seattle, is smash in Montreal.

"Destination Moon' (EL), fine in Baltimore, looms solidly in Philly and socko in Washington. "Desert Hawk" (U) looks nice in Frisco. "Quiet on Western Front" (Indie) is great in Cincy.

"So Young, So Bad" (UA) shapes smash in Montreal. "711 Ocean Drive" (Col) is okay in Minneapolis.

(Complete Boxoffice Reports on Pages 11-13)

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a Year—$20 Foreign

'Sunset' 1st in August B.O. Stakes; 'Words' 2d, 'Treasure' 3d, 'Own' 4th

"Sunset Boulevard" (Par) did so well on initial playdates that it won first position in the nationwide boxoffice survey in August. Reports from VARIETY correspondents in about 24 key cities show the Gloria Swanson story about Hollywood well ahead of its nearest competitor in actual money, with more intensified bookings yet to come. Film was leader in many keys.

"Three Little Words" (M-G), starring Fred Astaire and Red Skelton, pushed up to second spot, being first one week, second another and never dipping below fourth. "Treasure Island" (RKO) was a strong third, with one first place and one second. Month's total gross was considerably ahead of next best boxoffice rivals. The Walt Disney production, made in England, seldom turned in a mild week. Besides catching on a lot better than many exhibitors figured it would, picture proved nearly as strong at night performances as matinees.

"Our Very Own" (RKO), not boasting many big names, wound up fourth. Samuel Goldwyn production was given big ad-exploitation and held up well via word of mouth.

"Louisa" (U) captured fifth position. Homey type of story got away to a flying start at the big Chicago theatre, Chi, and has been winging ever since. "Broken Arrow" (20th) wound up sixth although having the handicap of following another James Stewart starrer, "Winchester '73" (U), out on release.

"711 Ocean Drive" (Col) edged up to seventh, with "Kiss Tomorrow Goodbye" (WB) eighth. "Ocean" was eighth in July. Ninth money went to "Duchess of Idaho" (M-G), fifth the previous month. "Destination Moon" (EL) was 10th while "Annie Get Gun" (M-G) was 11th. Fact that "Annie" placed in the Golden Dozen attests to its sustained strength because it was largely on holdover and extended-run last month. "Flame and Arrow" (WB), which won 12th, is in like category. In fourth position in July, most of its money came from holdovers in August.

"Panic in Streets" (20th), "Irma Goes West" (Par), "The Furies" (Par) and "Stella" (Par) headed runnerup pictures for the month. Most of films in this group are

(Continued on page 20)

August's Top 12 Winners

1. "Sunset Boulevard" (Par).
2. "3 Little Words" (M-G).
3. "Treasure Island" (RKO).
4. "Our Very Own" (RKO).
5. "Louisa" (U).
6. "Broken Arrow" (20th).
7. "711 Ocean Drive" (Col).
8. "Kiss Tomorrow" (WB).
9. "Duchess of Idaho" (M-G).
10. "Destination Moon" (EL).
11. "Annie Get Gun" (M-G).
12. "Flame and Arrow" (WB).

Wald-Krasna's Hughes Huddle

Hollywood, Sept. 5.

Jerry Wald and Norman Krasna were to have had their first extensive session late today (Tuesday) with Howard Hughes since returning from their week's sojourn in New York, where RKO prexy Ned Depinet, sales veepee Bob Mochrle, et al., hosted them on the advent of the W-K Productions unit into the company fold.

The new production heads, who are committed to make important "A" product for RKO, have 10 or more properties lined up for Hughes' okay as to story content, and from that point on they are autonomous if under the $900,000 production figure, and must consult (with a week's time-limit for a decision) if running over the $1,000,000 mark.

They are looking for a business aide to take the details off their shoulders and leave them free for story preparation and production. People like Milton H. Bren (who refused, preferring to take it easy), Dan O'Shea and Henry Ginsberg (too rich for the W-K setup), Milton Pickman, Martin Jurow, Barron Polan—latter three all agents, and doing OK where they are—have been talked to, both west and east. So was Lew Wasserman, president of Music Corp. of America, who also comes under the "too rich" category.

Originals by Jerome Weidman, Goodman Ace (who has retitled his original, "Behave Yourself," into "I Married a Woman"), Max Shulman; a radio crime package series with Bernard Prockter; and Ruth Gordon's play, "Years Ago," are among the projects. Latter would be directed by Garson Kanin, who produced and directed the legit original, and Miss Gordon would come west and work on the screenplay—all under the "royalty" or profit-sharing basis that Wald-Krasna propagate. Kanin's first Hollywood click was for RKO, "A Man to Remember," so this studio would be familiar territory for him.

Disney Organizing All Phases of 'Alice,' But Pic Won't Distrib for a Year

Walt Disney next Monday (11) will start a week-long conclave at the studio of all facets of his organization to lay out plans for "Alice in Wonderland." Pic is not to be released for another year. This is the first time that Disney has ever held a series of meetings on such a large scale, particularly so far ahead of the release date of a film.

Heading west from Disney's own sales organization in New York will be William B. Levy, worldwide sales supervisor; Leo F. Samuels, Levy's aide, who specializes in the foreign field; Irving H. Ludwig, domestic sales chief, and Charles Levy, publicity-advertising topper.

Also going from New York are Chester Feitel, head of Disney's commercial licensing department; Chester A. LaRoche, head of the ad agency handling the Disney account, and Fred Raphael, topper of Disney's music publishing company. Reps also will be on hand from the Western Printing and Lithographing Co., which holds a franchise for publishing special Disney comic strips, books and other material. Others who'll attend the meet include Henry Rene, RCA Victor's West Coast recording rep and Robert Macrae, RCA's exploitation and merchandising manager; Bob Bernstein and Dorothy Bennett, sales manager and editor, respectively, of children's books for Simon & Schuster, and Doyle Brentano, western circulation supervisor for Dell Publishing Co., publishers of Disney comics and mags.

"It is hoped to coordinate the timing of the output of all the facets of the Disney organization with the "Alice" release.

1 IN 8 PIC-GOERS WENT TO DRIVE-INS IN JULY

Drive-ins drew one in eight of all film patrons in cities of over 10,000 during July, Dr. George Gallup's Audience Research, Inc., reported last week. Survey also tended to show that, as suspected, the ozoners get some patronage that would otherwise be lost to the industry, since they attracted many infrequent theatregoers.

Figures showed that infrequent attendees (those who usually attend films less than once-a-week) were more likely to go to ozoners than the frequent film patrons. For the infrequents, attendance at drive-ins was about once in every six times they went to pictures, while among frequents it was one in 12 times.

Outdoor houses drew more women than men, according to Gallup, which is contrary to the normal 50-50 in standard houses. They also got their heaviest patronage in the 18-30 age group and least in the 12-17 category. ARI reported top attendance appeared to be by those in their late 20s and early 30s.

Patronage was least among persons in the largest cities. In those with populations over 500,000, ozoners drew 6%; in 100,000-500,000 population towns it was 18% and in 10,000-100,000 areas it was 19%.

$1,345,000 PCC Goal

Hollywood, Sept. 5.

Permanent Charities Committee of the film industry set up a goal of $1,345,000 for its 1951 health and welfare drive, Dore Schary, campaign chairman, announced Oct. 9 as the drive's opening day, to be highlighted by a 30-minute broadcast over KFWB.

Advance solicitation, aimed at high-salaried studio executives, will start Sept. 14.

Chi Landlord Sues B&K, Major Cos. For $1,500,000 Damages

Chicago, Sept. 5.

For the second time in a month a local landlord has filed anti-trust charges against a tenant. Congress Building Corp., owners of the Congress theatre, westside nabe house, asked $1,500,000 triple damages from eight majors and seven affiliates Friday (1) in Chi Federal Court. Action, filed by attorney Tom McConnell, stems from alleged conspiracy by defendants to bypass the nabe from first subsequent-run picts, thereby reducing its patronage draw, and in turn lessening rental payments, which had been hooked up on a percentage basis with the landlord.

Complaint cites the defendants and circuit exhibs with maintaining an alleged system of release for the purpose of diverting patronage from the Congress. Balaban & Katz circuit has held the lease to the theatre during the disputed period dating from 1933. Circuit was held to percentage rental deal but, according to the complaint, divvy demands were circumvented when the circuit conspired with the majors to run draw-pix into houses the circuit itself owned.

Corporation contends that the defendants had made sure that full drawing power of films had been exhausted before they were finally relegated to the Congress. Nabe complains that during the disputed period rentals had dimished upwards of $500,000.

Named in the action are Columbia, Loew's, Paramount Film, Paramount, 20th-Fox, United Artists, Universal, Warner Bros., WB Theatres, WB Circuit Management Corp., B&K, Chicago Orpheum, RKO Theatres and Winston Theatre Corp.

NO EXCESS PROFITS TAX IN NEW CONGRESS BILL

Washington, Sept. 5.

There will be no excess profits tax in the new tax bill which Congress will finally pass this month. This appeared virtually certain when the Senate turned thumbs down, agreeing to consider an excess profits section next year, but retroactive to October, 1950.

However, while there'll be no immediate clipping of the fat earning corporations of show biz, the bill will carry several other sections affecting the entertainment business. The $4,500,000,000 Senate-approved bill provides for increased income taxes on both individuals and corporations. It keeps admissions and nightclubs excises at present levels and closes a number of loophopes, including the one used by Hollywood's single-picture corporations to duck income tax payments in favor of the cheaper capital gains taxes.

Warner in Loyalty Plea to Employes

Hollywood, Sept. 5.

In the first such studio session, Harry M. Warner assembled studio employees Friday to make a 45-minute plea for infinite loyalty to U. S. Assemblage originally was planned for about six minutes, long enough to be shown clip of Theodore Roosevelt delivering a message on Americanism, but ran over as Warner warmed up to denunciation of totalitarianism.

In appealing to studio employees to unhesitatingly report any person guilty of disloyalty, Warner said he wouldn't hesitate to drag his own brother to the FBI "with a rope around his neck," if latter said anything disloyal.

Roosevelt speech, titled "Teddy the Rough Rider," came out of a short WB made in 1940, and shows Roosevelt warning the nation against subversive activities and divided allegiance. It will be clipped onto WB newsreel for general distribution.

Voluntary Controls Abroad Accepted Only as Lesser of 2 Evils—McCarthy

Divine License?

Louis de Rochemont's Columbia unit, which recently acquired rights to Henry Morton Robinson's bestseller, "The Cardinal," may switch the churchman's rank. In addition to registering the title "The Cardinal" with the Motion Picture Assn. of America, de Rochemont has staked claim to the following:

"The Archbishop," "The Bishop," "The Monsignor," "The Priest" and "His Eminence."

Big Grossers Up RKO's Prospects

After showing slim profits or actual operating losses in its quarterly financial reports for the past 18 months, RKO promises to show a neat upturn in the third and fourth semesters of the current year. Kick is being given by a trio of important grossers released during the past several months.

Films are all from indies giving RKO only a releasing fee rather than a share in profits, which would have been an even more important hypo to the financial picture. They are "Cinderella" and "Treasure Island," from Walt Disney, and "Our Very Own," from Samuel Goldwyn. "Cindy" promises to gross almost $4,500,000 domestic, "T. I." about $2,500,000 and "Very Own" perhaps $2,750,000.

These will be the highest grossers since RKO released "Every-Girl Should Be Married" in November, 1948. That garnered almost $3,000,000.

Trio of pix, plus whatever other biggies RKO has coming up, should give a tremendous lift in operating income from the figures for the first half of this year and the last half of '49. Initial six months of '50 showed net of only $116,000, to which was added $300,000 in gains from sale of capital assets. Last half of last year resulted in a net of about $700,000, plus about $2,800,000 from capital gains.

Company earned only 11c per share for the first half of this year. That will naturally show improvement. Whole situation, however, will change after Jan. 1, when company will be forced to divorce its theatres. They have been its big income earner, while the production-distribution organization has shown losses during the past few years.

However, production-distribution situation has already been made brighter by the three pix now out, and should improve with the new Jerry Wald-Norman Krasna deal that insures 12 pix from that unit annually. Deal is also favorable in that studio shares equally with the producers in the profits.

Europe to N. Y.

Frederick Ashton
Janet Barrow
Francesco Battaglia
Rudolf Bing
Orville Bullitt
P. F. Dee
Ninette de Valois
Ania Dorfman
Margot Fonteyn
Richard Gale
Charles Hickman
Patricia Hicks
Constance Hope
Raymond Huntley
Anthony Ireland
Alfred Katz
Ilya Lopert
Patricia Marmont
Flora Robson
Lydia Serafini
Moira Shearer
Eva Turner
Hal Wallis

N. Y. to Europe

Anthony Buttitta
Lee Eastman
David Golding
Michael Grace
Anthony Mann
David O. Selznick
Max Shulman
Jack L. Warner

John G. McCarthy, director of the international division of the Motion Picture Assn. of America, declared this week that the organization's policy was exactly the same as that of the Society of Independent Motion Picture Producers on acceptance of voluntary controls in foreign countries. Wherever these have been accepted or considered, McCarthy asserted, it is only as the lesser of two evils.

SIMPP prexy Ellis G. Arnall several weeks ago indicated that a fundamental disagreement existing between the Society and the MPAA is that the former would refuse to agree to any voluntary ceilings on imports or other such restrictions. If any country desired such regulations, Arnall declared, it would have to impose them by edict. SIMPP would not be a party to accepting them voluntarily, he explained.

Voluntary restrictions are now pending in one form or another in France, Italy, Germany, Spain and other countries. McCarthy's stand is that failure of the Yanks to negotiate free-will agreements leads to much tougher imposed terms. He feels that it is advantageous to remain in a bargaining position by compromise. Curb which the Italians are now attempting to clamp on is cited as an example of what happens when opportunities for voluntary agreements are forfeited.

Arnall's stand is based on two points. First is that the industry is in a much better position to squawk to the U. S. State Dept. for aid in lifting restrictions if it hasn't been a party to accepting them. He believes it is inconsistent to call on the Government to help remove a curb to which the industry has voluntarily agreed.

This goes back to another fundamental difference between the majors' and the indies' organizations in handling foreign matters. SIMPP has always favored greater U. S. government intervention on behalf of the filmmakers, as against the MPAA attitude of shying away from State Dept. intervention as far as possible.

Second point in Arnall's objection to acceptance of voluntary deals is that they usually impose upon SIMPP the necessity of divvy-

(Continued on page 9)

L. A. to N. Y.

Sig Arno
Harry Bellaver
Edna Best
Ben Blue
Carmel Myers Blum
Lee Bowman
Montgomery Clift
Al Dale
Jean Dalrymple
Myrna Dell
Cathy Downs
Lisa Ferraday
Mike Frankovitch
Jane Froman
Judy Garland
Peggy Ann Garner
Carlos Gastel
L. Wolfe Gilbert
Jon Hall
Jean Hersholt
Sol Hurok
Ben Kadish
Charles Laughton
Sarah Marshall
Joel McCrea
Thomas Mitchell
Arnold Moss
Jack Paar
George Poultney
Stanley Praeger
Joel Preston
Frances Richardson
Gloria Safier
Arthur Schwartz
Irene M. Selznick
Dan Shapiro
John Shelton
Frank Sinatra
Robert Stillman
J. Arthur Warner
Sam Weisenthal
Jane Wyatt
Fred Zinneman
William Ziegler

N. Y. to L. A.

Dr. Peter Adler
Betty Garde
Kathryn Grayson
Wright King
Arthur Kober
Harry Maizlish
Marianne Reiser
Tracey Roberts
Carol Stone

COMPO'S BIG EXHIB QUIZZER

Hollywood on a Remake Kick; 'If It Succeeds at 1st, Try Again'

Hollywood, Sept. 5.

If a yarn proves profitable picture fodder once, there's no reason why it shouldn't do so again. That appears to be a growing credo among Hollywood's filmmakers on the basis of the flow of remakes recently.

When is a remake not a remake is a pertinent question, of course, in this regard. Despite eyebrow-raising similarities, some studios have insisted that a pic bears no relationship to any forebear. A case in point was 20th-Fox's "Wabash Avenue," which most observers insisted on coupling with the same studio's previously-released "Coney Island."

Then again, some films consciously start out as remakes, but by the time the scripters get finished writing and rewriting, the similarities have pretty well vanished. An example here is Bob Hope's current "Fancy Pants," which bears little likeness except in basic theme to "Ruggles of Red Gap," from which it has been lifted.

Paramount is by far the leader among the lots for remakes. It has gone in for them heavily as Hope and Bing Crosby vehicles. Aside from "Fancy Pants," Hope was in "Sorrowful Jones," which was an updating of "Little Miss Marker." And he's currently making "The Lemon Drop Kid," which is a refurbished version of a pic of the same title in 1934.

The studio reached back into the files for Crosby yarns in the case of "Riding High," which had been "Broadway Bill," and "Connecticut Yankee," which had been done twice before, once in 1921 and again in 1931.

Warner Bros. has a remake in release currently. It's "Tea for Two," which originally hit the screens as "No, No, Nanette." Latter was the title of the Broadway musical on

(Continued on page 16)

Selznick, Korda Settle Differences

David O. Selznick and Sir Alexander Korda settled their differences last week under the spur of New York Federal Court Judge Irving Kaufman. Jurist's demand that the litigants stop stalling resulted last Friday (1) in Selznick releasing to Korda approximately £100,000 ($280,000) that was in escrow in London and the turning over by Korda's rep in New York to DOS a print of "Gone to Earth."

Dispute grew out of the arbitration decision a couple months ago of Robert P. Patterson. Judge Kaufman ordered that that decision be abided by. That meant acceptance by Selznick of certain papers insuring his western hemisphere rights to "Earth," which he got in a trade from Korda. Selznick attorneys had objected to the form of some of the documents, and Korda's counsel has agreed to revise them to give DOS further assurances.

Escrow coin was the proceeds of distribution by Korda in England of Selznick's "Paradine Case," which was traded for "Gone to Earth," in which Selznick's wife, Jennifer Jones, is starred.

SANTANA TO DISSOLVE AFTER 3 MORE FILMS

Hollywood, Sept. 5.

Santana Productions, organized about two years ago by Humphrey Bogart and Robert Lord, will be dissolved on completion of three more pictures. To date the company has made four films for Columbia release.

Three stories awaiting production on the Santana schedule are "Sirocco" and "The Secret," starting in November and "Butcher Bird," to be filmed early in 1951.

March of Time Revamp

March of Time revamped its executive setup last week in keeping with its increased TV activity. Arthur Murphy, who has been general manager of Life mag, was made general manager of MOT, change being made to solidify business activity with industrial accounts.

Arthur Tourtellot, associate producer of MOT, was promoted to director of television production. He was associate producer of "Crusade in Europe," made by MOT for TV, and recently was loaned to Life mag to work on its history of the last war.

Mono Switches, Won't Turn Over Its Pix for Distrib

Monogram, which released two of its big-budgeters during the past year through United Artists, will turn no further pix over to other companies for distribution, George D. Burrows, exec v.p. and treasurer, said in New York this week. Mono and its affiliate, Allied Artists, will stick to the moderate-cost category of production and distribute all of their own product in the future, Burrows said.

Mono exec added that results of release by UA of "Red Light" and "Gun Crazy" would determine how well his company's first quarter financial statement would look. Mono's year begins July 1. Results of distribution of the two pix so far, he admitted, had been somewhat below expectations. Films were handed to UA because it was felt it could get terms and playdates more commensurate with their budgets and values than could either Mono or AA.

Burrows, who will return to the Coast next week, is in New York for a fortnight for talks with Guaranty Trust (of which he was formerly v.p.) and Bank of Manhattan on Mono's revolving credits. Talks are routine, with no important changes anticipated. Mono and AA together are considering

(Continued on page 22)

PAM BLUMENTHAL'S BIG PRODUCTION PLANS

A. Pam Blumenthal, board chairman of Fidelity Pictures, said here yesterday (Tues.) he is well underway with full-scale independent operation, with four films already completed or near completion and with a program of five per year planned.

Blumenthal is in New York from the Coast to talk releasing plans with Universal, which will handle two that he has just completed. First is "Woman On the Run," starring Ann Sheridan and Dennis O'Keefe, set for release in mid-October. Next will be "The Groom Wore Spurs" January release.

Operating at Hollywood's Motion Picture Center, Blumenthal said his future lineup includes "My Wife, the Celebrity," starring Paulette Goddard, slated to go into production Oct. 1, and "Chuck-o-Luck," to start rolling at the end of November. His other past efforts were "Montana Belle," Jane Russell starrer, for RKO, and "House By River" for Republic. Blumenthal said his story properties include "The Life of Helen Morgan" and "Gentlemar From Chicago." He has a bid in for the Broadway musical, "Gentlemen Prefer Blondes," he added.

Blumenthal will be in New York for the remainder of the week, returning to the Coast on Monday.

WANTS INFO FOR PUB RELATIONS

Comprehensive study of every exhibitor and theatre in the U. S., which is to be used in composite form for magazine and newspaper feature stories as part of the industry's public relations job, will be undertaken by the Council of Motion Picture Organizations as soon as the exec board approves the plan. Project is to be handled by Earl Hudson of United Detroit Theatres, who will chairman a subcommittee under Nathan Yamins' committee on program and planning. Cost of the project, estimated to be $10,000, has been subscribed by an unidentified charter member of COMPO, who will be repaid later by COMPO contributions.

In asking the exec board to vote approval of the project as soon as possible, COMPO prez Ned E. Depinet said the 41 questions which exhibs will be asked to answer will provide the organization with "a wealth of information to use in answering critics of our industry—information which we have never had before because there was no organization to which it could be safely entrusted." Majority of questions deal specifically with each theatre's operating policy, but there is also a group which asks for specific information on the exhib personally. Noting that "at first blush these may seem to be none of our business," Depinet emphasized that the answers will never be used on an individual basis, but that composite answers "will prob-

(Continued on page 9)

Coyne Named COMPO Exec Aide

Council of Motion Picture Organizations moved several steps closer to active operation this week with the appointment of Robert W. Coyne as principal aide to exec v.p. Arthur Mayer, and the start of dues collections.

Coyne will move over to COMPO Sept. 15 from his present exec post with the Ted Gamble theatre chain. He'll carry the title of special counsel to COMPO. Post is a full-time one and will pay $20,000 a year, plus another $5,000 in expenses.

Duties will be of general executive nature in the operation of the new all-industry public relations setup, plus considerable speechmaking to exhibitors and other groups, and travel for the purposes of promoting grass-roots organization of COMPO.

Also invited to the COMPO fold as special consultant on a part-time basis was William Ainsworth, former president of Allied. The post of editorial director of COMPO went to Dick Pitts, former film critic for the Charlotte (NC) Observer.

Members of COMPO's exec board, particularly reps of Theatre Owners of America, appeared well-pleased last week with the prospect of Coyne's joining up, since his background and experience well-fitted him for the job. Prior to joining Gamble, he was exec director of TOA and before that was

(Continued on page 22)

Perlberg's 6-Week Vacash Before Starting at Par

Hollywood, Sept. 5.

The William Perlbergs (Bobbie Brox) are combining a six-week holiday, before the 20th-Fox producer shifts over to the Paramount lot with his own Perlberg-Seaton (George) Productions, with golfing, football and seeing their son matriculate at Stanford.

Perlberg, Jr., enters Stanford Sept. 21, his parents remain on for the Stanford-San Jose opening game Sept. 23, and after that they will retire to their Palm Springs home until mid-October.

COMPO to Discuss Coordinating Plan Of Govt. Film Activities in Washington

Detailed plan for coordination of all the Government's film activities will be discussed in Washington Friday (8) by the Council of Motion Picture Organization's Committee on Cooperation with the U. S. Government prior to its meeting with President Truman. Plan was devised by Art Arthur, of the Motion Picture Industry Council, who will go to the capital from Hollywood to present it.

Arthur's blueprint, it is understood, would obviate various government departments and agencies making pictures on similar subjects, whether for training or informational purposes. Reportedly, there was much overlapping of production effort along this line by the Army, Navy, State Dept., etc., during the last war.

If the committee feels it practical, the plan may be mentioned to the President during the group's confab with him. Otherwise, it may be taken up with a number of Government officials who'll conclave with the 10-man committee before and after the session with Mr. Truman.

There's a possibility that among those who'll talk with the group will be Mrs. Eleanor Roosevelt. Also John W. Snyder, Secretary of the Treasury, who'll consult on following up the film industry's activity on the sale of bonds in World War II. A rep of "Voice of America" is also expected to be on hand for discussion of films through which the industry may advance the "Voice" program of overseas information.

On another COMPO front, its Committee on Organization will meet in New York today (Wednesday). Prime purpose of the session called by chairman Harry Brandt

(Continued on page 9)

Whorf as 'Richard'

Hollywood, Sept. 5.

Shakespeare's "Richard III" will be filmed by a new indie production unit recently organized by Richard Whorf and Fred Finklehoffe. Current plan is to shoot the picture at The Cloisters in N. Y., to take advantage of the Gothic architectural background.

Film is slated for a spring start, with Whorf starring and splitting the director job with Finklehoffe.

Prelim Talks By UP on Split With Interstate Circuit

"We've had discussions, but they're still very much in the preliminary stage," Leonard Goldenson, United Paramount prexy, said this week regarding the circuit's forthcoming split of its interest with Karl Hoblitzelle in the Interstate chain in Texas. UP topper refused comment, on the basis that negotiations to date have been too vague, on reports that his chain would buy out Hoblitzelle and then employ him on a management contract.

Goldenson pointed out that under the federal court decree in which the split was ordered, the circuit has until March 3, 1952, to accomplish it. Thus, he explained, negotiations have been going on at a leisurely pace.

They are expected to perk early next month when the Texas theatreman comes through New York on his way from his summer cottage on Cape Cod. Deal at that time is anticipated to take on more definite shape.

BREYER-LUSTIG IN —HUB PRODUCING SETUP

Flock of writers and technicians associated with the Louis de Rochemont unit at Columbia are working for Lou Breyer and Emil Lustig on a pic they're co-producing in Boston. Indie film is "The House on Beacon Hill," satire of four old ladies who conjure up and pull off a $500,000 robbery similar to that of the Brink's Express Co. in the Hub.

Breyer is an indie exchange operator in Boston and Lustig is a New York financier who got the coin together for de Rochemont's "Lost Boundaries." Idea for the yarn was Breyer's and he put three writers on leave from de Rochemont on his payroll in Boston to develop it. They are William Colleran, Martin Plissner and Michael Roemer.

Breyer and Lustig are using a crew put together by de Rochemont for the filming. They are also said to be dickering for release with Columbia, which distributes de Rochemont product. There's also said to be a slight possibility of the pic bearing the de Rochemont label.

Budget on the pic, which is being made in semi-documentary fashion, is about $125,000.

Rep Preps Seven

Hollywood, Sept. 5.

Republic will start seven pictures in the next seven weeks, two in September and five in October. On this month's scedule are "Cuban Fireball," starring Estelita, and "Honeychile," first of the new Judy Canova series.

October schedule calls for "The Pride of Maryland," "Heart of the Rockies," "Rough Riders of Durango," "Winds of Monterey" and "Million Dollar Manhunt."

Exhibs Busy On B.O. Stimulants

Spurred by the business upswing, which has been in progress generally since July 4, theatremen are busy with plans for an all-out effort to keep the customers coming.

Boxoffice stimulants are prominent on the agenda of the series of RKO Theatres division managers meetings which will begin today (Wed.) at the New York homeoffice, with assistant general manager William W. Howard presiding. Home office executives of United Paramount and exhibitor partners in the field similarly will go into a huddle Sept. 26-28 in the Poconos for an exchange of views on means of boosting income, as well os other matters.

The feeling being expressed in exhibition circles is tha product has been improving and bigger business is available. Extra promotional push and other customer

(Continued on page 22)

JACK CUMMINGS IN INDIE TIE WITH ROY ROWLAND

Hollywood, Sept. 5.

Jack Cummings and Roy Rowland are forming an independent unit, with possibility of either 20th-Fox or United Artists releasing. New company will be activated when Rowland winds up directing "Excuse My Dust." Red Skelton starrer, at Metro in a month or so.

No slate is set yet, but Cummings will produce and Rowland direct in new setup. Understood part financing is coming from Cummings' cousin Nathan Cummings, board chairman of Consolidated Grocers Corp. Chicago. Cummings, nephew of Louis B. Mayer, has been at Metro over 20 years, having started as an office boy. Rowland, who is married to Cummings' sister, has been there 18 years.

Dore Schary, Metro production head, requested they stay on, but they want indie status.

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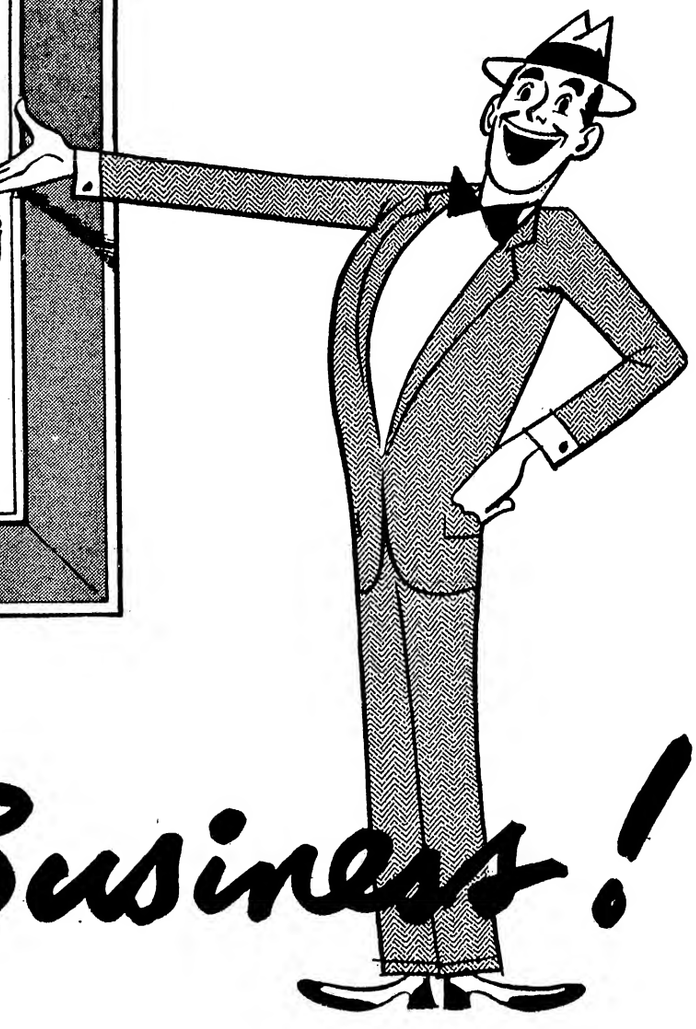

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The Sleeping City

Universal-International release of Leonard Goldstein production. Stars Richard Conte, Coleen Gray; features Richard Taber, John Alexander, Peggy Dow, Alex Nicol. Directed by George Sherman. Story and screenplay, Jo Eisinger; camera, William Miller; editor, Frank Gross; music, Frank Skinner. Previewed at Park Ave. theatre, N. Y., Aug. 30, '50. Running time, 85 MINS.

Fred Rowan ..... Richard Conte
Ann Sebastian ..... Coleen Gray
Pop Ware ..... Richard Taber
Inspector Gordon ..... John Alexander
Kathy Hall ..... Peggy Dow
Dr. Steve Anderson ..... Alex Nicol

Mark Hellinger's "The Naked City" apparently formed an indelible impression a couple of years ago as a murder melodrama reeled against the New York skyline, and for good reason. The pattern was certainly successful enough to warrant being followed up, and "The Sleeping City" is along those lines. It hasn't the depth in story and performance value of "Naked City," but it maintains strong interest to get by at the boxoffice. It has been given a good production.

The Leonard Goldstein production, storied in the corridors of N. Y.'s Bellevue hospital—and actually filmed at Bellevue—has recruited a New York stage cast, in the main, to back up the stars, Richard Conte and Coleen Gray, in telling a yarn of intrigue and murder. Only, as Conte points up in a foreword, none of these actually happened at Bellevue. (The foreword, incidentally, was U-I's balm for Mayor O'Dwyer's gripe that the city-operated hosp was pictured in an unfavorable light).

"Sleeping City" tells of two deaths in which the hospital is involved. Both victims are internes. Both, because of meagre wages that all internes receive, are forced to steal narcotics from the hospital stocks and sell them to pay off gambling debts. Both have become linked with an unknown bookmaker. One of the internes is shot to death, and the other forced to suicide. Conte plays a member of the police confidential squad who is planted in the hospital as an interne to uncover the mystery, and Miss Gray is the nurse snared in the illegal drug traffic.

Conte gives his usually plausible performance, underplaying in contrast to a number of the Broadway-recruited players with their tendency to overact. Miss Gray looks attractive as the nurse, though her characterization doesn't call for much thesping ability. John Alexander, vet legiter, punches a little too hard as the police inspector, while Peggy Dow, being given a buildup by Universal, is little more than a walkon. The part of the elderly elevator operator, the key to the racketeering, as played by Richard Taber, is also somewhat overacted. The over-emphasized performances could have been curbed by the direction. Alex Nicol, a new face to pictures, plays the interne who suicides, and indicates high promise. He gives a performance of marked dramatic intensity, yet he never overplays. Otherwise, the picture is full of unbilled background types.

Photography is low-key, in keeping with the "sleeping city" aura that the direction successfully emphasized. *Kahn.*

September Affair

Venice, Aug. 25.

Paramount release of Hal Wallis production. Stars Joan Fontaine, Joe Cotten, Francoise Rosay; features Jessica Tandy, Jimmy Lydon, Robert Arthur. Directed by William Dieterle. Screenplay, Robert Thoeren from story by Fritz Rotter; camera, Charles B. Lang; score, Victor Young; concert scene conducted by Wolfgang Frankel. World premiere at Venice Festival, Aug. 25, '50. Running time, 91 MINS.

Marina Stuart ..... Joan Fontaine
David Lawrence ..... Joseph Cotten
Maria Salvatini ..... Francoise Rosay
Catherine Lawrence ..... Jessica Tandy
David Lawrence, Jr. ..... Robert Arthur
Johnny Wilson ..... Jimmy Lydon
Grazzi ..... Fortunio Bonanova
Bianca ..... Grazia Narciso
Rosita ..... Anna Demetrio
Vittorio Portini ..... Lou Steele
Mr. Peppino ..... Frank Yaconelli

"Affair" is a clever combination of culture and commercialism put together in a manner which makes for good b.o.

The exteriors, filmed in Rome, Florence, Naples and Capri, are used to the highest advantage. Those who have seen these memorable sights abroad will view them with nostalgia; for those who haven't, the pic will be educational and interesting. A sentimental story takes away any idea of the picture becoming a travelog, even though Italian tourism is given great encouragement throughout the well photographed scenes.

Romance plot is plausible. It accents that most humans wish for far away places and a new life without ever hearing again from their past lives, and the strings attached thereto. This story hinges on just that. Joan Fontaine, pianist, and Joseph Cotten, an engineer, are on the same plane bound for New York from Rome; she to fulfill a concert engagement, he to return to his work, his marriage on the brink of divorce, and a son he seldom sees. Engine trouble forces the plane down in Naples. Both go sightseeing for a couple of hours. They return to the airport just in time to see their plane roaring away overhead. More sightseeing together to Pompeii and Capri. When they return to Naples for new plane reservations, they discover that the ship they were to have taken had crashed and that they are reported dead. They decide that since the world no longer believes they exist, they will start a new life together. One day his wife, Jessica Tandy, and son, Robert Arthur, arrive in Italy. She is willing to let the divorce go through, but Cotten and Miss Fontaine realize that, in spite of their love, they cannot run away from responsibilities, or cut the past away. They return to New York to pick up where they left off—and with beautiful memories of romance in Italy in September.

The story does not call upon its characters for any great dramatic acting. Miss Fontaine gives a light touch to her role without becoming flirtatious. Cotten is always believable as the engineer who finds that running away from work and wife is not the answer to his restlessness and unhappiness.

Francoise Rosay is a happy choice in her role, giving it a Continental flavor much needed in the story line. Jimmy Lydon, as the American soldier, is excellent, and Miss Tandy and Arthur, as the wife and son, give good performances. The minor roles are weak, and scenes could have been strengthened by the selection of stronger personalities for characters and bit players.

The lensing of the backgrounds in Europe is handled with exceptionally good taste. The musical sequences are also tasteful, and it is gratifying to see Miss Fontaine playing the Rachmaninoff Concerto with an intelligent look on her face instead of a dreamy and tearful half smile. Direction never gets out of William Dieterle's capable hands. *Tubbs.*

Indian Territory

(SONGS)

Columbia release of Armand Schaefer production. Stars Gene Autry. Directed by John English. Screenplay, Norman S. Hall; editor, James Sweeney; camera (sepia), William Bradford. Tradeshown N. Y., Aug. 30, '50. Running time, 70 MINS.

Gene Autry ..... Himself
Shadrach Jones ..... Pat Buttram
Melody Colton ..... Gail Davis
Lt. Randolph Mason ..... Kirby Grant
Apache Kid ..... James Griffith
Curt Raidler ..... Philip Van Zandt
Jim Colton ..... Pat Collins
Major Farrell ..... Roy Gordon
Soma ..... Charles Stevens
Captain Wallace ..... Robert Carson

"Indian Territory" is an above-par oatuner in the Gene Autry cycle. Pic has an unusually good production framework, with an impressively sized cast and a fast action yarn that's slightly more complex than the ordinary run of modest-budgeted westerners. Couple of tunes, including "Chattanoogie Shoe Shine Boy," intervene occasionally but not enough to slow the pace.

Yarn is set immediately after the Civil War, with Autry playing an ex-Confederate officer now in the Indian service. Assigned to pacifying some braves in a western territory, Autry masquerades as a rancher in order to track down the culprits. After several Indian raids he nails the white man who has been stirring up the Indians. Minor romantic interest is furnished by Gail Davis, as daughter of a rancher, and Kirby Grant, as Autry's sidekick.

Autry plays with his usual competency, handling the songs acceptably even though the numbers are a little out of tune with the time of the picture. Miss Davis registers okay as the heroine, while James Griffith, as leader of the Indian raiders, and Philip Van Zandt, as the foreign-born intriguer, are solid as the heavies. Pat Buttram, as Autry's scout, provides usual brand of western comedy.

Camera work, in sepia, is good with several fine scenic shots adding values to the production. *Herm.*

Rookie Fireman

Hollywood, Sept. 2.

Columbia release of Milton Feldman production. Stars Bill Williams, Barton MacLane, Marjorie Reynolds, Gloria Henry, Richard Quine, John Ridgely. Directed by Seymour Friedman. Screenplay, Jerry Sackheim; story, Harry Field; camera, Vincent Farrar; editor, Aaron Stell; music, Mischa Bakaleinikoff. Previewed Sept. 1, '50. Running time, 63 MINS.

Joe Blake ..... Bill Williams
Capt. Jess Henshaw ..... Barton MacLane
Margie Williams ..... Marjorie Reynolds
Peggy Walters ..... Gloria Henry
Johnny Truitt ..... Richard Quine
Harry Williams ..... John Ridgely
Al Greco ..... Richard Benedict
Capt. Mack Connors ..... Cliff Clark
Harris ..... Barry Brooks
Floyd ..... George Eldredge
Potts ..... Gaylord Pendleton
Charlie ..... Frank Sully
Hanover ..... Ted Jordan

Columbia's "Rookie Fireman" includes enough action ingredients in its somewhat interest-holding theme, twirled around city firemen, to guarantee it okay reception as a supporter.

Characters in Harry Field's story, screenplayed by Jerry Sackheim, are all stereotyped and as such do quite a bit to lessen impact film could have contained. A documentary narrative serves to explain the trials and tribulations of becoming a fireman, settling on Bill Williams as an example. Williams, a tough seaman who prizes his independence and takes a job with the fire department only because of a dock strike, gets mixed up with a strict fire chief, a waitress, and other incidental standard characters until he winds up with the chief as his friend, the waitress about to become his wife, and the fire department as his profession.

Film has received fine mantling from Milton Feldman, who's made good use of the stock shots and above-average cast for a low-budgeter of this type.

Players, especially Williams and Barton MacLane as the fire chief, do well considering their roles.

Direction of Seymour Friedman could have avoided some of the cliche sequences, but otherwise is okay. Remaining technical credits are stock. *Neal.*

Timber Fury

(SONGS)

Hollywood, Sept. 1.

Eagle Lion release of Jack Schwarz production. Stars David Bruce, Laura Lee, Zoro the Wonder Dog; features Sam Flint, George Slocum, Nicla Di Bruno. Produced and directed by Bernard B. Ray. Screenplay, Michael Hansen; camera, Elmer Dyer; musical director, Ralph Stanley. Reviewed Sept. 1, '50. Running time, 61 MINS.

Jim ..... David Bruce
Phyllis ..... Laura Lee
Yvonne ..... Nicla Di Bruno
Henry Wilson ..... Sam Flint
McCabe ..... George Slocum
Sheriff ..... Lee Phelps
Pete ..... Gilbert Frye
Spike ..... Paul Hoffman
Chung ..... Spencer Chan
Zoro ..... Himself

"Timber Fury" is a routine logging meller with little to offer in way of novelty. Blowing up of a logjam is highlight scene, but this is brief and balance of action is pretty static. Suitable for small situations only.

Based on James Oliver Curwood story, "Retribution," narrative deals with attempts of a logging superintendant to prevent delivery of a timber shipment so owner's rival can get the order. Conflict enters scene when owner brings in a young engineer to solve problem of getting logs down the river in time. Timberman is murdered and his death blamed on engineer by super, who actually committed crime.

For juve pleasure, there's Zoro, a white Greenland husky who plays pivoted part in plot, a beautiful animal but never called upon to perform any unusual stunts. David Bruce, as the engineer, hasn't much chance with part, although he's in a fight with George Slocum, the heavy, which gets by. In pair's second fight, action is handled by thinly-disguised doubles. Slocum is old type heavy, down to a leer. Laura Lee is femme lead, Sam Flint murdered timberman. Nicla Di Bruno warbles couple of songs, "Blue in Love Again" and "My Baby and Me," unimpressively. *Whit.*

Train to Tombstone

Hollywood, Aug. 31.

Lippert release of Donald Barry-William Berke production. Stars Don Barry; features Robert Lowery, Wally Vernon, Tom Neal. Directed by William Berke. Screenplay, Victor West, Orville Hampton, from original by Don Barry; camera, Ernest Miller; music, Albert Glasser; editor, Carl Pierson. Previewed in Hollywood, Aug. 31, '50. Running time, 58 MINS.

Len Howard ..... Don Barry
Staley ..... Robert Lowery
Gulliver ..... Wally Vernon
Dr. Willoughby ..... Tom Neal
Belle ..... Judith Allen
Abbie ..... Minna Phillips
Doris ..... Barbara Stanley
Marie ..... Nan Leslie
Brown ..... Claude Stroud
Conductor ..... Ed Cassidy

"Train to Tombstone" is a poor excuse for a western. It simply doesn't jell.

Action on a train to Tombstone carries odd assortment of characters. Plot has something to do with a stickup man's plans to rob baggage car of $250,000 worth of gold train is transporting to Tombstone, but this isn't clear in its planned execution. There are a couple of Indian attacks on train and same Injun repeatedly falling off his pony, which are just plain funny in their ridiculousness.

Don Barry, who wrote original, moves through all this with his six-guns a-blazin', shooting out the car windows at Indians who are in another direction entirely.

William Berke handled both production and direction chores. *Whit.*

Miniature Reviews

"The Sleeping City" (U-I) Richard Conte-Coleen Gray in interesting hospital murder mystery.

"September Affair" (Par), Slick Joan Fontaine-Joseph Cotten starrer; good b.o.

"Indian Territory" (Col) (Songs). Good Gene Autry oatuner.

"Rookie Fireman" (Col) has enough action to guarantee OK reception as a supporter.

"Timber Fury" (EL). Weak logging yarn.

"Train to Tombstone" (Lippert). Oater which doesn't come off.

"Shadow of Eagle" (British) (B-L). Satisfactory b.o. looms for this swashbuckler.

Shadow of the Eagle

(BRITISH)

London, Aug. 24.

British Lion-Independent Films Distributors release of Valiant Films-Anthony Havelock-Allan production. Stars Richard Greene, Valentina Cortesa; features Greta Gynt, Binnie Barnes. Directed by Sidney Salkow. Screenplay, Doreen Montgomery, Hagar Wilde; camera, Edwin Hillier, Cecil Cooney; editor, Peter Graham Scott. At London Pavilion. Running time, 92 MINS.

Count Alexei Orloff ..... Richard Greene
Princess Tarakanova ... Valentina Cortesa
Empress of Russia ..... Binnie Barnes
Countess Loredana ..... Greta Gynt
General Korsakov ..... Charles Goldner
Prince Radziwill ..... Walter Rilla
Captain Sergei Nikolsky ... Hugh French
Vasska ..... Dennis Vance

Whatever liberties may have been taken with history, Independent Film Distributors' first picture provides plenty of thrills of the swashbuckling school. Just as westerns claim an audience, so this may prove satisfying fare for lovers of pseudo-period heroics.

Set in the turbulent days of Catherine of Russia, story concerns the mission of Count Orlof, ordered by his Empress to proceed to Venice and abduct the lovely Princess Elisabeth, who is a pretender to her throne. The couple meet incognito during carnival and fall in love. On discovering her identity, the Count switches sides but both are captured and imprisoned on arrival in Russia. Catherine decides to execute her rival after torture has failed to make her renounce her claim to the throne. When Orloff offers his life in exchange for the girl's, the jealous Empress decides they shall both die. A skillfully planned escape enables the lover to rescue his lady, carry her to safety over the Swedish border and leave a trail of speared bodies behind.

Richard Greene is duly gallant and foolhardy as the romantic Count and Valentina Cortesa makes a charming lady in distress, though her change from dark to blonde hair detracts from her natural beauty. Binnie Barnes plays a statuesque Empress and Charles Goldner gives one of his rich characterizations as a scheming general. Greta Gynt and Walter Rilla make an impressively sinister pair of conspirators. Minor roles are exuberantly handled to bring realism to an improbable story.

Camera work by Erwin Hillier and Cecil Cooney is on an exceptionally high level. *Clem.*

My Widow and I

(ITALIAN)

Distinguished Films release of Fauno production. Stars Vittorio De Sica, Isa Miranda, Gino Cervi. Directed by Carlo L. Bragaglia. Written by Aldo de Benedetti; camera, Arturo Gallea; music, Nino Rota; English titles, William Mishkin. At Little Cine Met, N. Y., Aug. 29, '50. Running time, 81 MINS.

Adriano Lari ..... Vittorio De Sica
Maria Lari ..... Isa Miranda
Guglielmi ..... Gino Cervi
Madame Guglielmi ..... Dina Galli
Caretaker ..... Luigi Almiranti

An often-amusing comedy, but one which stretches out a single humorous situation into an 81-minute vehicle, "My Widow and I" should nevertheless do fairly well in Italian-language theatres. Its chances in general arty locations are not as good, although it has the draw-value of Isa Miranda and Vittorio De Sica (director of "Bicycle Thief" and "Shoeshine").

Farce concentrates its humor around the ramifications of a husband (De Sica) who is believed dead and decides to pose as his brother in order to cash in on a big insurance policy. The fortune, however, loses its appeal when his boss (Gino Cervi), an old friend of his wife (Miss Miranda), makes a big pitch to woo the "widow" and tries to enlist De Sica's help.

The gag wears a little thin, although there are some witty lines as the husband has to listen to the boss point up his shortcomings. Pic gets over some sophisticated, satiric notes via De Sica's being legally dead and unable to compete against his former employer's fabulous wealth and ardent attentions to his spouse. Ironic touch is that in the end he loses his wife to the consoling tycoon and takes a job as gravedigger in the cemetary where he is "buried."

Both De Sica and Miss Miranda reveal excellent thesping talents, although the overly-talky script doesn't require much in the way of acting. Cervi is somewhat stiff as the eager suitor. Luigi Almiranti has some highly comic bits as the caretaker.

Lensing is good and music score is imaginative. *Bril.*

Das Kind der Donau

(Child of Danube)

(AUSTRIAN)

(COLOR—MUSICAL)

Vienna, Aug. 17.

Starfilm release of Nova-Wien Film Rosenhuegel production. Stars Marika Roekk. Directed by Georg Jacoby. Camera, Hans Koenig. At Apollo, Vienna. Running time, 90 MINS.

Marika ..... Marika Roekk
Georg ..... Fred Liewehr
Christof ..... Josef Egger
Frau Kovas ..... Annie Rosar
Editor ..... Karl Skraup
Edith ..... Helly Servi

Marika Roekk's presence in "Child of the Danube" will help this pic at the boxoffice. The pic, however, lacks many ingredients needed for popular musical entertainment. It is too crammed with songs and dance numbers which slow down the slight plot.

Marika uses her physical attractions to the utmost. Her voice is not what it used to be but she still appeals. As child of a Danube boatsman, she is discovered by a reporter. She backs her own legit company, and then marries him, Fred Liewehr, as her partner, has a chance to exercise his mediocre vocal chords, and fails to impress.

Karl Skraup as the newspaperman, plus Josef Egger as an old sailor contribute the few laughs in the film. There is a well done lesser role for Helly Servi as the cutie who unsuccessfully attempts to capture the scribe's heart. *Maas.*

Au Revoir Monsieur Grock

(Goodbye, Mister Grock)

(FRENCH)

Paris, Aug. 8.

Discina release of Le Trident production. Stars Grock, Suzy Prim, Henry Cassidy. Directed by Pierre Billon. Screenplay, N. A. Constantini, Christin-Falaize; camera, Nicolas Toporkoff; editor, Michel Serein. At Rex, Paris. Running time, 102 MINS.

Grock ..... Himself
Countess ..... Suzy Prim
Henry Cassidy ..... Himself
The Aunt ..... Helena Manson
Durand ..... Charles Lemontier
Adrien ..... Ted Remy

This film pays homage to Grock, the famous international clown, who plays himself in the picture. Unfortunately the pic does not avail itself of the opportunities of its colorful background. Instead, it is an oversweet outline of Grock's life with the war overshadowing the important aspects of his career. This misplaced emphasis creates a static film. On the Grock name and its show background, pic might do for dualers.

Story is told in flashback by Grock. He runs away from home to join the circus. He plays many instruments and does acrobatics, but the film completely stuffs off his development as a clown. He is caught in a border incident just before the war. Then follows much newsreel footage which has little to do with the film. His love for kids then is pushed to the fore. Standout of the pic is his farewell performance with him doing the piano routine. Here is the first evidence of Grock's fine clowning, and hints what the film might have been with smart scripting.

Grock plays himself with ease while Ted Remy makes an intense young Grock. There are many characters rung in without motivation. The worst offender is Suzy Prim, who overacts an operetta-type countess. Henry Cassidy, of NBC, is brought in to commentate the war passages.

Nicolas Toporkoff's lensing is good.

Director Pierre Billon gives the pic a pedestrian pace, the sawdust exhuberance never showing. *Mosk.*

I Fuorilegge

(The Outlaws)

(ITALIAN)

Genoa, Aug. 9.

Roma Film release of a Rome production. Stars Vittorio Gassmann, Umberto Spadaro, Ermanno Randi, Maria Grazia Francia. Directed by Aldo Vergano. Screenplay, Vergano, Mangione, Callegari, Marinucci, Mercanti, Caramazza, Pugliese, Trieste; camera, Marco Scarpelli; editor, Dolores Tamburini. At Parco, Genoa. Running time, 90 MINS.

Turri ..... Vittorio Gassmann
Don Ciccio ..... Umberto Spadaro
Cosimo ..... Ermanno Randi
Maruzza ..... Maria Grazia Francia

Rushed into release after the recent death of Sicilian bandit chief Giuliano, this pic, based largely on Giuliano's exploits, is likely to cash in on public interest and publicity connected with the bandit. Without the topical angle, pic would be a routine entry, and a bit on the dull side because it lacks action. If properly exploited, this one looks like a better than average grosser overseas. It will have much lesser chances in America.

Traces of the hurry with which film was rushed to completion are

(Continued on page 20)

Appeals Court Upholds Vidpix In Fight Vs. Pa. State Censorship

Philadelphia, Sept. 5.

Federal circuit court of appeals yesterday (Tues.) confirmed that the Pennsylvania State Board of Censors has no legal right to censor films originating on any of the five television stations in the state. Original decision was handed down Oct. 26, 1949, by federal district judge William H. Kirkpatrick.

In thus giving the state bluenose organization the second setback in its fight to gain censorship authority over vidpix, the three-man court averred the censor board was attempting to interfere with the authority of the Federal Communications Commission. "We think," the court declared, "that Congress (through the FCC) has fully occupied the field of TV relations and that the field is no longer open to the state."

Censors originally had demanded that all films to be televised be submitted to them prior to the broadcast for approval. Five video stations objected, since adherence to the demand would have meant they would have needed the pix so far in advance. Complainant stations were WPTZ, WFIL-TV and WCAU-TV, all in Philadelphia; WDTV, Pittsburgh, and WGAL-TV, Lancaster.

GEO. MURPHY SPIELS AS HOLLYWOOD ENVOY

Hollywood, Sept. 5.

With Metro's Maurice N. Wolf now in his fifth year of carrying a film industry public relations pitch to civic groups throughout the country, the company is sending star George Murphy out on a speech-making tour in two weeks as its "Goodwill Ambassador No. 2." Murphy, who will also talk to Kiwanis and Rotary clubs, Chambers of Commerce, etc., will limn the industry from the Hollywood and production angles, thereby supplementing Wolf's standard talks about production and exhibition.

Even though Murphy plans to spiel about the entire industry, with his particular pitch for M-G to be secondary, Metro is paying all his expenses as its contribution to the current pub-relations campaign. Actor, who is also an exec veepee of the Screen Actors Guild, is scheduled to start Sept. 22, when he'll dedicate the new Union station in Toledo. During the next six weeks, he'll hit 25 cities in 18 states, discussing "good news about current Hollywood activities" with filmgoers, newspaper publishers and editors, etc. Murphy has been doing a similar stint during the last three years.

Rodgers to Coast Sept. 15 On Group Sales Plan

Metro sales veepee William F. Rodgers is slated to leave for the Coast Sept. 15 for two weeks of huddles with studio execs on his projected new group selling plan. Following his visit to the studios, he'll attend the National Allied convention in Pittsburgh Oct. 2, where it is expected that he'll make his first formal announcement of the plan to exhibitors.

Plan, designed to eliminate unnecessary traveling and expense by the field sales force under the old single-picture selling system, provides basically for Metro's exhib customers to buy an entire package of releases for three to six months at one time. Rodgers, consequently, will confab with studio chief Louis B. Mayer, production veepee Dore Schary, studio exec E. J. Mannix and other Coast toppers to determine whether the production schedule can be maintained. Once he is certain that the studios will turn out the required number of films during a three-month period, he can greenlight his sales force to begin offering the package to exhibs.

While on the Coast, Rodgers will also huddle with Mike Naify, Charles P. Skouras and other leading exhibs in the west to sound them out on the proposed package selling. He'll also, of course, look over new product either completed or in the process of filming, which he usually does on his fall visit to Hollywood prior to his annual Florida vacation.

Cooper's 'Teakettle'

Hollywood, Sept. 5.

Gary Cooper signed with 20th-Fox for the top role in "The Flying Teakettle," a yarn about U. S. Navy Patrol Boats.

Fred Kohlmar will produce and Henry Hathaway will direct, in cooperation with the Department of Defense.

Par Skeds Five For November

Hollywood, Sept. 5.

Following a lull during September and October, Paramount will break out with a rash of production in November. Sam Briskin, who succeeded Henry Ginsberg as production chief, is rearranging the schedule for heavy activity during the fall and winter. Slated for November filming are "You Belong to Me," "Dear Brat," "The Keystone Girl," "Passport to Cairo" and "The Stooge."

With the completion of "Ace in the Hole," the only active picture on the Paramount lot is "Carrie," the William Wilder production starring Laurence Olivier and Jennifer Jones.

MAUGHAM ON TV TO INTRO HIS STORIES

Somerset Maugham is scheduled for his first live appearance on an American television show Oct. 18, when he'll appear on the new Tintair-sponsored series via CBS-TV to introduce one of his short stories to be dramatized on the program. Packaged by indie agent John E. Gibbs and titled "Teller of Tales," the series, being done from New York, is to be comprised exclusively of Maugham yarns.

Author, due to arrive in the U. S. aboard the Queen Mary Sept. 27, will introduce the first two programs personally from the CBS studio. His introductory remarks for the remainder of the season are to be filmed during his stay in this country. Series will take over the Wednesday night 9 to 9:30 slot, immediately following the "Godfrey and Friends" program.

Maugham is slated to attend the American preem of his new film, "Trio," and also to take a major role in Paramount's publicity campaign for the J. Arthur Rank production via press, radio and television interviews.

Picture, based on three Maugham short stories (similar to his "Quartet" last year), opens Oct. 10 at the Sutton, N. Y. Maugham will also be guest of honor at two dinners during his stay in this country. One is to be sponsored Oct. 17 by the National Society of Arts and Letters, and the other Oct. 23 by the J. Pierpont Morgan Library.

Color, AFM Decisions Defer Disney TV Try

Not until video has reached the color stage and the American Federation of Musicians' ban on the use of music tracks has been removed will Walt Disney go into the TV medium, the cartoon producer has indicated in answer to new pressures to release his old product to tele. Disney asserted that color and music are both prime elements in his pix and that without them so many values are lost he feels he'd be hurting himself to allow use of his product.

In any event, producer is unwilling to allow his pix on tele at the moment because of the exhib relations problem it would cause. Theatremen have naturally reacted strongly against competition of similar product on TV to that which they're buying for their houses.

If and when he's ready to turn to tele, Disney has stated, he'll develop special characters different from those familiar to theatre audiences. He has had an experimental department working on tele projects for some time.

Alas, Poor Yorick

Hollywood, Sept. 5.

Irving Allen signed the Ritz Bros. for a retur.. to the screen in "Hamlet and Three Eggs," travesty on Shakespeare's Melancholy Dane.

Picture, based on a script by Sid Kuller, will be made in the new Anscolor process, starting about Oct. 15.

COMPO Plan

Continued from page 5

is to speed up the establishment of the new all-industry public relations organization on a national basis by the election of area chairmen and committees.

Meeting with the President is slated for 12:30 p.m. Other talks will precede and follow it at the Statler hotel, with the session actually going into gear at 10 a.m. On hand at the conference with the President will be his assistant, Dr. John R. Steelman, who has been designated as the Government's liaison with the industry; and Dallas Halverstadt, film section chief in Steelman's office.

Not all of the members of the Committee on Cooperation can be on hand for the powwow, and substitutes have been named in a number of cases.

Attending the session will be Marc Wolf, representing Robert J. O'Donnell; Gunther Lessing, acting for Ellis Arnall; Sherrill Corwin for Samuel Pinanski, and Lauritz Garman for Trueman T. Rembusch. Other delegates will be H. V. (Rotus) Harvey, Arthur, Cecil B. DeMille, Carter Barron, A. Julian Brylawski, Abram F. Myers, Abel Green, Brandt, Leo Brecher and COMPO prez Ned E. Depinet. William Holden will rep Ronald Reagan, prez of the Screen Actors Guild.

Repping COMPO will be Arthur L. Mayer, exec v.p., and Francis S. Harmon, v.p. of the Motion Picture Assn. of America and secretary of the Cooperation Committee.

WB Quest

Continued from page 3

There's also an expense in the large amount of clerical work involved in correspondence.

Invites Plagiarism

Dangerous feature of the plan is the plagiarism suits it invites. It is the fear of such actions that has led other companies, after long and sad experience, to refuse to read any yarn that does not come in from a recognized agent. Every story that a studio reads opens the way to a plagiarism suit for years afterwards if it makes a pic with the remotest similarity —and sometimes it doesn't even require that—to a story to which it has had access. These suits are practically never won by the alleged authors, but they are expensive and troublesome to the studios.

Warners is attempting to head off such potshotting by demanding that everyone who submits a yarn sign a waiver relieving the studio of responsibility on plagiarism charges. Such releases have very little meaning, except a moral one, according to attorneys. They can not prevent suits being brought or judgments being won if the author can prove WB accessibility to the material and substantial similarities in the pic against which the charge is made.

Another Big Snag

Story editors for major companies, almost desperate in their efforts to find new script material, point to a recent capitulation in the New York Times Book Review as one of the reasons for the difficulty of their quest. It showed that of 59 major fiction efforts slated for publication up to next Dec. 1, 31 are by foreign authors and were originally published abroad. In addition, 18 are anthologies of previously printed stories and novels.

"The conclusion is inescapable," states the Times, "that . . . more than half of all the significant imaginate literature in the U. S. will be (1) warmed over from previous years and/or (2) shipped in from Europe. Is this a compliment to the good taste of American publishers or a confession that native authors are being outhit in their own ball park"

'Starmaker's Contest' Would Be Initial B.O. Project for COMPO

Initial project by the Council of Motion Picture Organizations in the line of boxoffice promotion may be sponsorship of the "Starmakers Contest" which Leonard Goldenson, United Paramount prexy, has advanced. Following a series of meetings of reps of varied segments of the industry, at which the plan was discussed and refined, Goldenson last week officially transmitted the proposal to Ned E. Depinet, COMPO prez.

Idea, in essence, would call for balloting by the public, through their local theatres, for the most promising starlet of the year. In addition to hypoing attendance by stirring interest in films in general, plan would have the legitimate aim of developing new stars.

While UP execs conceived the plan originally and the company has spent considerable coin and effort working it out, Goldenson has turned it over to COMPO as the result of a consensus by everyone who has been informed of it that it would make an ideal project for the new all-industry public relations body.

Depinet is expected to forward the plan to the COMPO committee on boxoffice promotion. This group will undoubtedly bring it up, along with a number of other plans which have come from various sources since COMPO was conceived a year ago, at the next meeting of the organization's exec board.

Goldenson made his original proposal at a luncheon with the tradepress in New York in June. He followed it up with further exploratory meetings with publishers and editors of fan mags, and then with distribs and their publicity-advertising chiefs.

After these meetings, a summary of the plan was prepared and sent for further comment to an industry cross-section. When these replies came in—they were generally favorable and, in many cases, highly enthusiastic — another session of pub-ad chiefs was called to discuss these reactions.

Plan was turned over to a committee headed by Metro pub-ad topper Howard Dietz. This group had a new presentation and format prepared by ad agency chief Monroe Greenthal. As explained by Goldenson in his letter to Depinet, "This was on a purely speculative basis because of Greenthal's great interest in the plan."

Another huddle of top exhibs was held by Goldenson in New York two weeks ago at which Greenthal made his presentation. "There was virtually unanimous agreement," the UP topper said, "concerning the valu. of the plan, its benefits to this industry and again its idea; suitability as an initial project for COMPO."

Certain objections expressed by the exhibs, Goldenson said, will result in corrections in the plan prior to Greenthal's next presentation. Exhibs asked that Greenthal make that presentation to the COMPO exec board.

At the exhib session were Edward L. Hyman, Charles Skouras, George Skouras, Harry Kalmine, Sol Schwartz, Si Fabian, Arthur Mayer, John Murphy, Paul Levi, Harold Rinzler, Gael Sullivan, Walter Reade, Jr., Leo Brecher, Max Cohen and Manny Frisch.

Goldfarb Joins RKO

Robert Goldfarb, who recently exited as United Artists' office and personnel manager, joined RKO Pictures yesterday (Tues.) in the same capacity.

He partially fills the position of John Farmer, who resigned last week as office and personnel manager for RKO, including theatres and production-distribution. Theatre personnel post has not been set because of divorcement negotiations.

New Crackdown On P. I. Dollars

Dollar shortage, which has eased in western Europe, is still exerting a pinch on film dollars converted from local currency in the Far East. New crackdown has hit the American distribs in the Philippines, where the government is now promulgating a decree which will reduce convertibility on film coin to 50% of the amount earned during the next 12 months.

Until late last year, there were no restrictions on the amount of dollars that filmites could send out of the islands. Current quota of 72% was then fixed to ease the drain on hard currency. New proviso lops off another 22%.

Yank distribs regard the Philippines as one of the most important markets in the Far East. U. S. pix earn approximately $4,000,000 yearly from this territory.

Quota of 72% actually works out so that no distrib can send more than 5% of a year's earnings during any one month. Additional restriction bars any one distrib from converting more dollars than it earned during 1949 if 72% of this year's take should exceed total 1949 revenues.

COMPO's Quizzer

Continued from page 5

ably afford us the greatest single store of valuable material for public relations use." He added:

"If we can establish—as we are sure we can—through the answers to these questions that a large percentage of exhibitors are members of worthwhile organizations, participants in the religious life of their communities, active in civic affairs and that their theatres are community centres, then the information supplied—so far from being none of our business—is of the most vital consequence." Thus, one question inquires as to the sex of each exhib, with Depinet explaining that stories on femme theatre operators could be planted in women's magazines. Another, on the military service record of exhibs, could be used for stories in American Legion Monthly, etc.

According to Arthur L. Mayer, COMPO exec veepee, approvals have been received to date from nine of the 20 board members. None has yet voiced an objection, with the remainder apparently having not had time to answer. Motion Picture Assn. of America, incidentally, published a theatre directory several years ago which was compiled by branch managers in various territories. This is now considered out of date and, in addition, it is nowhere near being as comprehensive as the one COMPO in eyeing. COMPO reportedly is aware that exhibs may consider the questions to be "prying," but hopes it can convince any recalcitrant theatre operators of the value to be derived from the project.

According to Depinet, all information obtained will be placed on IBM perforated cards to provide general listings of the theatres by organizations, states, exchange areas, etc. If the exec board decides to publish the information in the form of a directory, Depinet said, it will cost another $10,000, but he predicted half of this could be recouped from sales of the directories.

Voluntary Controls

Continued from page 4

ing import licenses or coin or whatever is involved among its members. This invariably leads to disputes and ill-feeling (which has proved even more true among MPAA members than in SIMPP), and Arnall opines that that is not the organization's job.

SIMPP topper also raises a legal point in the voluntary agreements. He maintains that not even the MPAA and SIMPP together represent anything like the entire industry, and they therefore should not be in the position of accepting deals which non-members must accept perforce.

Cole Opens Texas Outdoor

Bonham, Texas.

H. S. Cole opened the Bonham Drive-In here, located three miles west of town.

PIX BIZ SPURTS

SEES PEAK PROSPERITY

Business Upturn Noted on Wide-Scale, Feel Box-Office Turning Point Reached

A substantial and general upturn in business has been in progress throughout the industry for the past several weeks, lead-

Sees Grosses Up

Happy Days Department

See Definite Trend in Film Income Rise

SHOW BIG GAINS

National Boxoffice Survey

Cool Weather, New Fare Hypo Biz; 'Words' Soars To First Place;

Heartened by Upturn in Busine

Improvements In Business

Brisk Grosses

(Book the industry short "On Stage Everybody" and help our disabled vets.)

Chi Hot, So Is Biz; 'Men' Huge 25G, 'Stock' Sock $19,000, 'Arrow' $40,000; 'Tramp' Rousing $14,000, 'A.&C.' 13G

Chicago, Sept. 5.

With some warm weekend weather as the only drawback, the Labor Day holiday crowds nevertheless zoomed downtown grosses this session, particularly the three top entries. Leading the parade is the Grand newcomer, "The Men." Heavy tub-thumping last week brought a lusty $25,000. Woods, with "Broken Arrow," looms smash $40,000 for this small-seater.

"Summer Stock" at United Artists should hit smash $19,000.

Palace combo of "In Foreign Legion" and "Rookie Fireman" should pull brisk $13,000. Fourth newcomer, "Saddle Tramp" and "A Kiss for Corliss," is heading for solid $14,000 at Roosevelt.

Chicago holdover of "Fancy Pants" plus Victor Borge and the Fontane Sisters heading stage lineup should win nifty $54,000. Oriental's third - rounder, "My Blue Heaven," with Al Morgan topping stageshow still is fast at $39,000.

Estimates for This Week

Chicago (B&K) (3,000; 50-98)—"Fancy Pants" (Par) with Victor Borge and Fontane Sisters topping stageshow (2d wk). Fast $54,000. Last week, $60,000.

Grand (RKO) (1,200; 50-98)—"The Men" (UA). Sock $25,000 or near. Last week, "Quiet on Western Front" and "Bayonet Charge" (reissues) (2d wk), $13,000.

Oriental (Indie) (3,400; 50-98)—"My Blue Heaven" (20th) with Al Morgan heading stageshow (3d wk). Big $39,000. Last week, smash $49,000.

Palace (RKO) (2,500; 50-98)—"In Foreign Legion" (U) and "Rookie Fireman" (Col). Brisk $13,000. Last week, "Shakedown" (U) and "Father Makes Good" (Mono), $9,500.

Roosevelt (B&K) (1,500; 50-98)—"Saddle Tramp" (U) and "Kiss for Corliss" (UA). Sout $14,000. Last week, "Peggy" (U), $9,000.

State-Lake (B&K) (2,700; 50-98)—"Pretty Baby" (WB) (2d wk). Poor $10,000. Last week, nice $16,000.

United Artists (B&K) (1,700; 50-98)—"Summer Stock" (M-G). Socko $19,000. Last week, "So Young, so Bad" (UA) (2d wk), oke $9,000.

Woods (Essaness) (1,073; 98)—"Broken Arrow" (20th). Smash $40,000. Last week, "711 Ocean Drive" (Col) (5th wk), fine $14,000.

World (Indie) (587; 80)—"Ghost Goes West" (UA) and "Elephant Boy" (UA) (reissues). Pert $3,800. Last week "Cesar" (Indie) (2d wk), $2,800.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Rose' Hep $35,000, Philly; 'Life' 18G

Philadelphia, Sept. 5.

Labor Day weekend looms as harbinger of good news for the film industry here. String of new pix was helped because of rainy start of long weekend which kept some in town.

Strongest newcomer is "Black Rose," terrific at the Fox. "Summer Stock" looms nice at the big Mastbaum. Louis Armstrong combo is pushing "Bunco Squad" to neat session at the Earle. Aldine reopened after summer shuttering with "A Life of Her Own," doing very tidy biz despite lack of air-conditioning at house. "Tea for Two" shapes mild at Boyd. "Sunset Boulevard" continues great in second Goldman stanza.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Life of Her Own" (M-G). Great $18,000. House reopened this week after summer shutdown.

Boyd (WB) (2,360; 50-99)—"Tea for Two" (WB). Mild $16,000. Last week, "Pretty Baby" (WB) (2d wk), $9,500.

Earle (WB) (2,700; 50-99)—"Bunco Squad" (RKO) with Louis Armstrong. Sarah Vaughan onstage. Big $27,000. Last week, "Tattooed Stranger" (RKO) with Ravens, Dinah Washington onstage, socko $30,000.

Fox (20th) (2,250; 50-99)—"Black Rose" (20th). Wow $35,000. Last week. "Panic in Streets" (20th) (2d wk), $15,000.

Goldman (Goldman) (1,200; 50-99)—"Sunset Boulevard" (Par) (2d wk). Great $17,000 after $24,000 opener.

Karlton (Goldman) (1,000; 50-99)—"Lady Without Passport" (M-G). Oke $7,500. Last week "Happy Years" (M-G) (2d wk), $4,000.

Mastbaum (WB) (4,360; 50-99)—"Summer Stock" (M-G). Nice $30,000. Last week, "Kiss Tomorrow Goodbye" (WB) (3d wk), dull $10,000.

Stanley (WB) (2,950; 50-99)—"Fancy Pants" (Par) (2d wk). Off to $14,000. Last week, big $21,000.

Stanton (WB) (1,475; 50-99)—"Shakedown" (U). Nice $11,000. Last week, "Return of Jesse James" (Lip) and "Shot Billy Kid" (Lip), $9,000.

Trans-Lux (T-L) (500; 50-99)—"Destination Moon" (EL) (3d wk). Held to $8,500. Last week, solid $9,000.

'Rose' Rousing $15,000, Prov.; 'Born' Fast 13G, 'Stock' Passable 16G

Providence, Sept. 5.

Majestic's "The Black Rose" is leading a fairly active week despite the holiday weekend which usually drives Providence people out of town. Rainy weekend helped. "Rose" shapes solid. State's "Summer Stock," is fairly good. RKO Albee's "Born To Be Bad" looks nice. "Sunset Boulevard" is holding at the Strand after disappointing first week.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Born To Be Bad" (RKO) and "Bunco Squad" (RKO). Nice $13,000. Last week, "Louisa" (U) and "River From Tucson" (RKO), about same.

Fay's (Fay) (1,400; 25-65)—"Sunset In West" (Rep) and vaude. Good reopening after summer shutdown. Peppy $7,500.

Majestic (Fay) (2,200; 44-65)—"Black Rose" (20th) and "Hi-Jacked" (Rep). Solid $15,000. Last week, "Kiss Tomorrow Goodbye" (WB), $10,000.

Metropolitan (Snider) (3,100; 44-65)—"Fancy Pants" (Par) and "Triple Trouble" (Par). Opened Saturday (2) to steady biz. Last week, "Arabian Nights" (FC) and "Sudan" (FC) (reissues), so-so $5,000.

State (Loew) (3,200; 44-65)—"Summer Stock" (M-G). Fairly good $16,000. Last week, "In Lonely Place" (Col) and "Captive Girl" (Col), slow $11,000.

Strand (Silverman) (2,200; 44-65)—"Sunset Boulevard" (Par) and "New Pioneers" (Par). Second week opened Monday (4). First round was disappointing $12,500.

'Flame' Torrid $19,000, Mont'l; 'Panic' Big 16G

Montreal, Sept. 5.

All biz is booming because of big Labor Day weekend. "Sunset Boulevard," "Panic in Streets" and "Flame and Arrow" shape standout. "Flame" is smash and comparatively the strongest new entry.

Estimates for This Week

Palace (C.T.) (2,625; 34-60)—"Sunset Boulevard" (Par). Sock $18,000 or near. Last week, "Very Own" (RKO) (2d wk), fine $12,500.

Capitol (C.T.) (2,412; 34-60)—"Panic in Streets" (20th). Nice $16,000 or less. Last week, "Eagle and Hawk" (Par), good $13,500.

Princess (C.T.) (2,131; 34-60)—"Flame and Arrow" (WB). Smash $19,000. Last week, "Mystery Street" (M-G), fair $11,000.

Loew's (C.T.) (2,855; 40-65)—"Annie Get Gun" (M-G) (4th wk). Holding at $14,000 after rousing $18,000 third session.

Imperial (C.T.) (1,839; 34-60)—"Foreign Legion" (U) and "State Pen" (U). Big $13,000. Last week, "Colt .45" (WB) (2d wk), $5,000.

Orpheum (C.T.) (1,040; 34-60)—"So Young, So Bad" (UA) and "Destination Murder" (UA) (5th wk). Still holding at $7,000 after socko fourth stanza at $7,500.

'Rose' Lofty at $21,000, Port.; 'Panic' Fine 7½G

Portland, Ore., Sept. 5.

Favorable weather and a long weekend is bringing plenty of cheer to most first-runs currently. "Black Rose" at Paramount and Oriental looks very big. "Panic in Streets" shapes fine at Orpheum. "Three Little Words" is still solid at United Artists.

Estimates for This Week

Broadway (Parker) (1,850; 50-85)—"Happy Years" (M-G) and "Mystery Street" (M-G). Oke $8,000. Last week, "Rock Island Trail" (Rep) and "Jungle Stampede" (Rep), $7,500.

Mayfair (Parker) (1,500; 50-85)—"Broken Arrow" (20th) and "The Lawless" (Par) (m.o.). Good $5,000. Last week, "Quicksand" (UA) and "Operation Haylift" (Lip), $3,500.

Oriental (Evergreen) (2,000; 50-85)—"Black Rose" (20th) and "David Harding, Counterspy" (Col), day-date with Paramount. Big $7,000 or near. Last week, "Kiss Tomorrow Goodbye" (WB) and "Guilty of Treason" (EL), $3,700.

Orpheum (Evergreen) (1,750; 50-85)—"Panic in Streets" (20th) and "Triple Trouble" (Mono). Fine $7,500. Last week, "Broken Arrow" (20th) and "The Lawless" (Par) (2d wk) (6 days). Big $7,400.

Paramount (Evergreen) (3,400; 50-85)—"Black Rose" (20th) and "David Harding" (Col), also Oriental. Bright $14,000. Last week, "Kiss Tomorrow Goodbye" (WB) and "Guilty of Treason" (EL), $7,200.

United Artists (Parker) ($90; 50-85)—"Three Little Words" (M-G) (2d wk). Down to solid $7,500. Last week, $13,400.

'Stock' Standout In Balto, $19,000

Baltimore, Sept. 5.

With all the downtowners well provided by way of new entries for the holiday weekend, biz here is looking up. "Summer Stock" is socko at Loew's Century and "Fancy Pants" looms fine at Keith's. Better than average returns are also reported for "Destination Mooh" at the Mayfair.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Summer Stock" (M-G). Socko $19,000 to pace straight-filmers. Last week, "A. & C." in Foreign Legion" (U), $8,900.

Hippodrome (Rappaport) (2,240; 20-80)—"Peggy" (U) plus vaude headed by Yvonne DeCarlo, Harmonicats and The Weavers. Stageshow taking all credit for rousing $20,000. Last week, "Convicted" (Col) and vaude, $13,800.

Keith's (Schanberger) (2,460; 20-60)—"Fancy Pants" (Par). Fine $16,000. Last week, "Louisa" (U) (2d wk) built steadily to $9,200 after fine $10,700 opener.

Mayfair (Hicks) (980; 20-65)—"Destination Moon" (EL). Well sold and aimed at fine $9,000. Last week, "Showdown" (Rep), $4,200.

New (Mechanic) (1,800; 20-60)—"Black Rose" (20th). Robust $13,000 or over. Last week, "Panic in Streets" (20th), $9,900.

Stanley (WB) (3,280; 25-75)—"Kiss Tomorrow Goodbye" (WB). Building to okay $12,000. Last week, "Destination Tokyo" and "God Is My Pilot" (WB) (reissue), $6,800.

Town (Rappaport) (1,500; 35-65)—"Born To Be Bad" (RKO). Fair $8,000 or better. Last week, "Our Very Own" (RKO) (2d wk), fine $7,400.

B'way Wow; 'Rose'-Symph Orch 130G, 'Summer'-Vaude 93G, 'Pants'-Vaude 92G, 'Tea'-MacRae Big $70,000

Broadway first-run theatre business soared to the highest level since early this year over the Labor Day weekend, with 18 houses showing a total gross of over $763,000 for the session. This compares favorably with the $795,200 done on Labor Day week last year and is $13,000 ahead of the same period in 1948. Rainy, cool weather as well as many new bills contributed to the upbeat despite usual exodus of New Yorkers.

Three new Labor Day week highs were registered, Music Hall, Roxy and Capitol claiming such records while sock peaks were made by several other houses. Even some of the weaker films took on new life.

Pacing the newcomers is "Black Rose" with the N. Y. Philharmonic Symph orch (batoned by Dimitri Mitropoulos) on stage at the Roxy. This looks to reach terrific $130,000, new all-time mark for Labor Day week at this house. Spotting of the Philharmonic into a big stage-film theatre undoubtedly attracted major interest, with the experiment watched closely on Broadway. The orch drew much added publicity and reviews. "Rose," while not being helped by pic reviews, naturally figured in the draw, judging from what it has been doing elsewhere this week. Probably some money was lost daily because no seating is allowed while the Philharmonic is playing.

"Sunset Boulevard" with stageshow, although in fourth week, went to a new Labor Day week record of $163,000 at the Music Hall. It made the fourth consecutive week for this combo to hit $161,500 or better each stanza.

"Summer Stock," with Rosita Serrano, Noro Morales, Hal Le Roy and Phil Foster heading stageshow, looks to hit smash $93,000, new Labor Day high for the Capitol.

"Fancy Pants," plus Carmen Cavallaro band, Jean Carroll, others onstage, is soaring to great $92,000 or near at the Paramount.

"Tea for Two," with stage bill topped by Gordon MacRae, Patrice Wymore and Alan Carney, is giving the Strand a very big $70,000, best holiday weekend since 1941. House had biggest Sunday (3) in 15 years.

"Shakedown," fairly good $18,000 at Criterion, and "Madeleine," nice $8,500 at Park Avenue, are other newcomers.

Broadway upbeat is pushing "No Way Out" to sock $32,000 in third frame at the Rivoli, way ahead of second week. Booming trade, too, is lifting the Palace, with "Cariboo Trail" and vaude, to a fancy $25,000, biggest session at the house in many weeks.

Upswing also helped the Mayfair's "Treasure Island," the State's "Three Little Words," the Victoria's "Our Very Own," besides several others although on extended-runs.

Estimates for This Week

Astor (City Inv.) (1,300; 60-$1.50)—"Edge of Doom" (RKO) (5th wk). Climbing to about $14,000 after only $10,000 for fourth round. Continues, with no new pix set to replace thus far.

Bijou (City Inv.) (589; $1.20-$2.40)—"Red Shoes" (EL) (98th wk). Holiday weekend with extra shows helping to big $6,500, ahead of $4,700 garnered last week. Stays on although now heading for a full two years at this house.

Capitol (Loew's) (4,820; 55-$1.50)—"Summer Stock" (M-G) and Rosita Serrano, Noro Morales orch, Hal Le Roy, Phil Foster heading stage bill. Teed off with biggest opening day in months, and heading for new Labor Day week high at $93,000 or over. Holds. In ahead, "Petty Girl" (Col), with Gene Krupa orch topping stageshow (2d wk), off to $30,000.

Criterion (Moss) (1,700; 50-$1.75)—"Shakedown" (U). For week ending next Friday shapes up as passably good $18,000 or near. Holding. In ahead, "Desert Hawk" (U), $11,000. "Gilda" (Col) and "Platinum Blonde" (Col) (reissues) set to open Sept. 12.

Globe (Brandt) (1,500; 50-$1.20)—"San Quentin" (WB) and "Alcatraz Island" (WB) (reissues). Doing excellent for oldies with about $16,000. Holds. In ahead, "The Torch" (EL) (2d wk), $6,500.

Mayfair (Brandt) (1,736; 50-$1.20)—"Treasure Island" (RKO) (4th wk). Third frame ended Monday (4) held to great $31,000 after $34,000 in second week. Continues.

Palace (RKO) (1,700; 55-$1.20)—"Cariboo Trail" (20th) with vaude. Holiday week helping this to fancy $25,000. Last week, "Gun Crazy" (UA) and vaude, out of black with $17,000.

Paramount (Par) (3,664; 55-$1.50)—"Fancy Pants" (Par) with Carmen Cavallaro orch, Jean Carroll, Four Evans, Alan Dale with The Sapphires onstage (2d wk). First week ended last night (Tues.) soared to smash $92,000. In ahead, "The Furies" (Par), with Mills Bros., Bobby Byrne orch topping stage bill (2d wk). $52,000.

Park Avenue (U) (583; 90-$1.50)—"Madeleine" (U). First week winding up today (Wed.) looks likely to hit $8,500, nice, although holidays proved small help. In ahead, "Quiet on Western Front" (Indie) (reissue). (6th wk), $4,000 in 6 days.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Sunset Boulevard" (Par) with stageshow (4th wk). Labor Day weekend with upped scale and extra show Monday (4) pushing this to huge $163,000 or better, new Labor Day week high. Stays on, of course. Third session was giant $161,500, one of greatest third weeks at the Hall outside of a holiday stanza. Monday (4) was biggest Labor Day in Hall's history while Sunday was one of largest Sabbath days house ever experienced.

Rialto (Mage) (594; 44-98)—"Bedeviled Woman" (Indie) and "Miracle From Stratosphere" (Indie) (reissue) (2d wk). Holding to big $6,000 after fancy $7,500 in first week.

Rivoli (UAT-Par) (2,092; 60-$1.25)—"No Way Out" (20th) (4th wk). Third week ended last night (Tues.). Smash trade Sunday (3) and Labor Day (4) pushed this to sock $32,000, topping very good $25,000 done in second round. Stays on.

Roxy (20th) (5,886; 80-$1.75)—"Black Rose" (20th) with N. Y. Philharmonic Symphony orch onstage. Great interest on first week of symph appearance, with pic also credited with substantial draw. With two days to go after yesterday (Tues.), combo is heading for terrific $130,000, Labor Day week record. Also beat the Labor Day weekend record made two years ago by "Lady in Ermine," which had $1.80 top. House now has $1.50 high plus 25c extra for reserved seats. Holds.

State (Loew's) (3,450; 55-$1.50)—"Three Little Words" (M-G) (5th wk). Fourth frame ended last night (Tues.) held to remarkably brigfit $22,000 after big $26,000 for third. Stays a couple of weeks longer.

Strand (WB) (2,756; 55-$2)—"Tea for Two" (WB) with Patrice Wymore, Gordon MacRae, Alan Carney, others, onstage. Perking in fine style, with great $70,000 or close, best session here in many weeks despite mild reviews. Holds. In ahead, "Kiss Tomorrow Goodbye" (WB) with Toni Harper, Billy Vine heading stageshow (4th wk), $21,000.

Sutton (R & B) (561; 90-$1.50)—"Winslow Boy" (EL) (14th wk). Still showing profit at around $5,400 after $4,700 last week. Continues.

Trans-Lux 60th St. (T-L) (453; 74-$1.50)—"Kind Hearts, Coronets" (EL) (13th wk). Still very sturdy at about $7,000 in prospect after $7,200 last week.

Victoria (City Inv.) (1,060; 95-$1.50)—"Our Very Own" (RKO) (7th wk). Sixth frame ended last night (Tues.) pushed ahead of last week with rousing $16,000. Fifth week was $12,500.

'Pants' Hot $16,500, Aces in Cincy; 'Stock' 20G, 'Born' 11G; 'Rose' 10G, 2d

Cincinnati, Sept. 5.

Holiday biz is swell, strong lineup of new bills and holdovers helping general biz climb for sixth straight stanza. "Summer Stock," sock in the flagship Albee, will get top total. Standout, however, is "Fancy Pants" at the Capitol. "Born to Be Bad" stacks stout in the Palace. "Black Rose" is big in second week while "Duchess of Idaho" is a rosy second-rounder.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Summer Stock" (M-G). Sock $20,000. Last week, "Destination Moon" (EL), pleasing $12,500.

Capitol (Mid-States) (2,000; 55-75)—"Fancy Pants" (Par). Wham $16,500. Holds. Last week, "Louisa" (U) (2d wk), oke $7,000.

Grand (RKO) (1,400; 55-75)—"Duchess of Idaho" (M-G). All right $8,000 after hotsy $13,500 preem.

Keith's (Mid-States) (1,542; 55-75)—"Black Rose" (20th) (2d wk). Swell $10,000 trailing terrif $16,000 first round.

Lyric (RKO) (1,500; 55-75)—"Quiet On Western Front" (Indie) and "Bayonet Charge" (Indie) (reissues). Great $8,500. Last week, "Sunset Boulevard" (Par) (m.o.), sturdy $6,500.

Palace (RKO) (2,600; 55-75)—"Born to Be Bad" (RKO). Stout $11,000. Last week, "Three Little Words" (M-G) (2d wk), $10,000.

Are *you* set for Warner Bros. "Three Secrets"...?

UNITED STATES PICTURES PROD.

D.C. Climbs; 'Rose' Wham $24,000, Leader; 'Tea' Sock 16G, 'Own' 10G, 2d

Washington, Sept. 5.

Three-day holiday weekend, with thousands of government workers on a final summer spree, is proving a bonanza to midtown theatres. "Black Rose" at Loew's Palace and "Tea for Two" at the Warner, are current boxoffice champs, with latter giving the Warner show case its best week in many months. "Mystery Street" at Loew's Capitol is better than average for a starless pic, thanks to draw of "Going Native," annual local revue, on the stage.

Estimates for This Week

Capitol (Loew's) (2,434; 44-85)—"Mystery Street" (M-G), plus "Going Native" revue onstage. Firm $23,000, thanks to stageshow. Last week, "Stella" (20th) and vaude, $15,000.

Keith's (RKO) (1,939; 44-80) — "Our Very Own" (RKO) (2d wk). Fine $10,000 after big $15,000 last week. Moves over.

Palace (Loew's (2,370; 44-74) — "Black Rose" (20th). Torrid $24,000, to top town. Last week, "Broken Arrow" (20th) (2d wk), okay $13,000.

Playhouse (Lopert) (485; 50-85) —"Panic in Streets" (20th) (4th wk). Mild $5,000 after $4,500 last week.

Metropolitan (Warner) (1,163; 44-74)—"Convicted" (Col). Better than average $6,500. Last week, "711 Ocean Drive" (Col) (m.o.), $4,500.

Warner (WB) (2,164; 44-74) — "Tea for Two" (WB). Sock $16,000, best here in months. Last week, "Kiss Tomorrow Goodbye" (WB) neat $13,000.

Trans-Lux (T-L) (654; 44-80) — "Destination Moon" (EL) (3d wk). Hypoed by holiday to smash $12,000 after big $10,500 last week.

'TRAMP' TALL $18,000, DENVER; 'PANTS' 14G

Denver, Sept. 5.

World preem of "Saddle Tramp" is giving that Technicolored western top money, making it the first film to holdover at three first-runs here. "Fancy Pants" is packing the Denham to holdover money. "Love That Brute" is very dull at Paramount.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74) — "Saddle Tramp" (U) and "Trial Without Jury" (Rep), day-date with Tabor, Webber. Big $6,500. Holds. Last week, "Broken Arrow" (20th) and "Gun Crazy" (UA), $6,000.

Broadway (Wolfberg) (1,500; 35-74)—"Happy Years" (M-G). Fair $6,000. Last week, "Stars in My Crown" (M-G) (2d wk), $7,000.

Denham (Cockrill) (1,750; 35-74) —"Fancy Pants" (Par). Smash $14,000 or over. Last week, "Men" (UA) (2d wk), $8,000.

Denver (Fox) (2,525; 35-74) — "Broken Arrow" (20th) and "Gun Crazy" (UA) (2d wk), day-date with Esquire. Fair $11,000. Last week, big $22,000.

Esquire (Fox) (742; 35-74) — "Broken Arrow" (20th) and "Gun Crazy" (UA) (2d wk). Also Denver. Fair $2,000. Last week, big $5,000.

Orpheum (RKO) (2,600; 35-74)—"Born To Be Bad" (RKO) and "Rider from Tuscon" (RKO). Thin

(Continued on page 18)

'Stock' Snags Sock 15G, Indpls.; 'Pants' $14,000

Indianapolis, Sept. 5.

Long weekend is giving film biz a nice boost here this stanza despite heavy competition from state fair, now in full swing. "Summer Stock," at Loew's, built after a rainy opening day to lead town at sock figure. "Fancy Pants," at Indiana, is a strong second. "Sunset Boulevard," at Circle, also is stout.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65)—"Sunset Boulevard" (Par) and "Golden Twenties" (RKO). Stout $12,000. Last week, "Louisa" (U) and "Spy Hunt" (U), $11,500.

Indiana (G-D) (2,800; 44-65) — "Fancy Pants" (Par) and "Destination Big House" (Rep). Solid $14,000. Last week, "Kiss Tomorrow Goodbye" (WB) and "Snow Dog" (Mono), $8,000.

Loew's (Loew's) (2,427; 44-65)—"Summer Stock" (M-G). Sock $15,000. May hold. Last week, "Convicted" (Col) and "Good Humor Man" (Col), $9,500.

Lyric (G-D) (1,600; 44-65) — "Beau Geste" (Par) and "Lives of Bengal Lancer" (Par) (reissues). Nice $6,000. Last week, "Cariboo Trail" (20th) and "Shark Woman" (Indie), $5,500.

Key City Grosses

Estimated Total Gross
This Week $2,780,500
(Based on 22 cities, 176 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,249,000
(Based on 23 cities and 208 theatres.)

'Pants' Fine 15G, Mpls.; 'Rose' 13G

Minneapolis, Sept. 5.

Plenty potent film line-up this week, including "Fancy Pants" and "The Black Rose," is turnstile grease. Bob Hope is the local No. 1 boxoffice ace and "Fancy Pants" looks smash at Radio City. RKO-Orpheum's "Born to Be Bad" also is getting attention. "Black Rose" shapes fine at State. It's the third week downtown for "Sunset Boulevard" and "Our Very Own."

Estimates for This Week

Century (Par) (1,600; 50-70) — "Sunset Boulevard" (Par) (3d wk). Has come through fine, still profitable at $5,000. Last week, good $6,000.

Radio City (Par) (4,000; 50-70)—"Fancy Pants" (Par). Hope's comedy is doing okay. Nice $15,000. Last week, "Duchess of Idaho" (M-G) and Frankie Laine, others, onstage, huge $33,000 at 50-85c scale.

RKO-Orpheum (RKO) (2,800; 35-70)—"Born to Be Bad" (RKO). Okay $10,000. Last week, "711 Ocean Drive" (Col), $10,500.

RKO-Pan (RKO) (1,800; 35-70)—"711 Ocean Drive" (Col) (m.o.). Here after Orpheum week. Okay $6,000. Last week, "Our Very Own" (RKO) (2d wk), satisfactory $5,500.

State (Par) (2,300; 50-70) — "Black Rose" (20th). Great $13,000. Holds. Last week, "The Furies" (Par), slow $5,000.

World (Mann) (400; 50-85) — "Our Very Own" (RKO) (m.o.). Third stand and week for this one in loop. Okay $2,500. Last week, "Hidden Room" (EL), $2,000.

'Rose' Big $25,000, Hub; 'Pants' Sturdy $22,000, 'Stock' Hep at $32,000

Boston, Sept. 5.

With all major houses showing strong new product to snare holiday biz, a substantial boxoffice upswing is under way this week. "Black Rose" at the Met opened very big. "Fancy Pants" at Paramount and Fenway and "Summer Stock" at State and Orpheum are shaping solid. "In Foreign Legion" looks fair at Boston. "Our Very Own" in second week at Astor still is nice.

Estimates for This Week

Astor (Jaycox) (1,200; 50-95) — "Our Very Own" (RKO) (2d wk). Still up there with neat $16,000 after nifty $19,000 for first.

Boston (RKO) (3,200; 40-85) — "A. & C. in Foreign Legion" (U) and "Timber Fury" (EL). Fair $14,000. Last week, "Destination Moon" (EL) and "Beware of Blondie" (Col) (2d wk), $11,500.

Fenway (NET) (1,373; 40-85) — "Fancy Pants" (Par) and "Modern Marriage" (Mono). Neat $6,000 for this uptown house. Last week, "Kiss Tomorrow Goodbye" (WB) and "Snow Dog" (Mono) (2d wk), $3,800.

Memorial (RKO) (3,500; 40-85)—"Born To Be Bad" (RKO). Opened Sunday (3). Should hit okay $18,000 or over. Last week, "Louisa" (U), $25,000 for 10 days.

Metropolitan (NET) (4,367; 40-85) —"Black Rose" (20th) and "Lonely Heart Bandit" (Rep). Big $25,000 likely. Last week, "Broken Arrow" (20th) and "Triple Trouble" (Mono) (2d wk), oke $16,500.

Orpheum (Loew) (3,000; 40-85)—"Summer Stock" (M-G). Neat $20,000. Last week, "In Lonely Place" (Col) and "Skipper Surprised His Wife" (M-G), fair $15,000.

Paramount (NET) (1,700; 40-85) —"Fancy Pants" (Par) and "Modern Marriage" (Mono). Fancy $16,000. Last week, "Kiss Tomorrow Goodbye" (WB) and "Snow Dog" (Mono) (2d wk), just under $10,000.

State (Loew) (3,500; 40-85) — "Summer Stock" (M-G). About $12,000 looms. Last week, "In A Lonely Place" (Col) and "Skipper Surprised His Wife" (M-G), not bad $9,000.

'PANTS' PERT $12,000, OMAHA; 'BORN' OKE 6G

Omaha, Sept. 5.

With upped-prices, and influx of visitors over weekend, the boxoffice is up noticeably here despite outdoor opposition. Paramount with "Fancy Pants" led as Bob Hope pix usually do here. Joel McCrea, Ann Blyth, Joaquin Garay, Carol Varga and Rock Hudson with stage appearances opening day, gave "Saddle Tramp" at the Orpheum a big sendoff on Friday. Solid session looms. "Born To Be Bad" shapes okay at Brandeis.

Estimates for This Week

Paramount (Tristates) (2,800; 16-65)—"Fancy Pants" (Par). Looks fancy $12,000 or near. Last week, "Black Rose" (20th), $10,500, and m.o.

Orpheum (Tristates) (3,000; 16-65)—"Saddle Tramp" (U) and "Operation Haylift" (Lip). Aided by big opening day with five film actors on stage, may get solid $11,500 or better. Last week, "Skipper Surprised Wife" (M-G) with Chuck Foster orch onstage, not big at $15,000 with 20-80c. scale.

Brandeis (RKO) (1,500; 16-65)—"Born To Be Bad" (RKO). Okay $6,000. Last week, "Our Very Own" (RKO) (2d wk), $5,500.

State (Goldberg) (865; 25-75)—"Duchess of Idaho" (M-G) (2d wk). Strong $4,500. First week, $6,200.

'Stock' Loud 21G Paces St. Louis

St. Louis, Sept. 5.

Cold, rainy weather over weekend and absence of major league baseball on Labor Day is boosting trade at the big cinemas here this session. Neat bally ahead of "Summer Stock" is pushing this to smash total at Loew's for best gross at house in several months. "Black Rose" also looms big at the St. Louis while "Fancy Pants" shapes nice at the huge Fox. Combo of "Broken Arrow" and "Louisa" is fine at the Missouri.

Estimates for This Week

Fox (F&M) (5,000; 60-75)—"Saddle Tramp" (U) and "County Fair" (Mono). Opened today (Tues.). Last week, "Fancy Pants" (Par) and "Woman from Headquarters" (Rep), nice $18,000.

Loew's (Loew) (3,172; 50-75) — "Summer Stock" (M-G). Great $21,000. Last week, "Rogues Sherwood Forest" (Col) and "Federal Agent" (Rep), $14,500.

Missouri (F&M) (3,500; 60-75)—"Fancy Pants" (Par) (m.o.) and "Louisa" (U) (2d wk). Opened today (Tues.) Last week, "Broken Arrow" (20th) and "Louisa" (U), fine $14,000.

St. Louis (F&M) (4,000; 60-75)—"Black Rose" (20th) and "Rock Island Trail" (Rep). Big $16,000. Last week, "Kiss Tomorrow Goodbye" (WB) and "Great Jewel Robber" (WB), $15,000.

Shubert (Ind) (1,500; 60-75) — "Sunset Boulevard" (Par) (m.o.). Socko $8,000. Last week, "Treasure Island" (RKO) (3d wk), $5,000.

'Pants' Trim $13,000, L'ville; 'Stock' Stout 12G, 'Tea' Robust 7½G

Louisville, Sept. 5.

Trade at the first-runs is lively this week. Labor Day holiday looks like the turning point, after a summer of slow biz. "Tea For Two" looks healthy at the Mary Anderson, "Fancy Pants" is nice at the Rialto and "Summer Stock" at the State looms fine. The drive-ins, which have a long season in this climate, may stay open until November.

Estimates for This Week

Mary Andersson (People's) (1,000; 45-65)—"Tea For Two" (WB). Healthy $7,500. Last week, "Quicksand" (UA), modest $4,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"Fancy Pants" (Par). Bob Hope pulling 'em in briskly with nice $13,000 in view. Last week, "A. & C. in Foreign Legion" (U) and "Spy Hunt" (U), satisfactory $10,000.

State (Loew's) (3,000; 45-65)—"Summer Stock" (M-G). Looking for strong getaway, with fine $12,000 possible. Last week "Convicted" (Col) and "Good Humor Man" (Col), mild $9,000.

Strand (FA) (1,200; 45-65)—"Furies" (Par). Catching nice play on single pic, with newly instituted policy of vocalist and electric organ on stage, four shows daily, helping. Renee at the Hammond, and Dwight Gordon, disk jockey and vocalist. Satisfactory $4,500. Last week, "Trigger, Jr." (Rep) and "Avengers" (Rep), $4,000.

L.A. Spotty; 'Rose' Best Bet, Giant $66,000, 'Tea' Strong 59G, 'Own' Fat 24G, 3 Days; 'Louisa' 25G, 'Petty' 21G

Broadway Grosses

Estimated Total Gross
This Week $762,600
(Based on 18 theatres.)
Last Year $795,200
(Based on 18 theatres.)

'Rose' K.C. Topper, Sockeroo $22,000

Kansas City, Sept. 5.

Holiday and continued favorable weather plus big pix will boost grosses at most houses this week. Fox-Midwest trio is certain to hold "The Black Rose" another stanza after smash $22,000 opener. Midland's "Summer Stock" is big. "Born to Be Bad" looms strong at the Missouri.

Estimates for This Week

Kimo (Dickinson) (550; 50-75) — "Man About Town" (Indie) and "Golden Twenties" (Indie) (2d wk). Strong $2,000 after last week's excellent $2,500.

Midland (Loew's) (3,500; 45-65) —"Summer Stock" (M-G). Rolling up big $20,000. Last week, "Convicted" (Col) and "Good Humor Man" (Col), average $12,000.

Missouri (RKO) (2,650; 45-65)—"Born to Be Bad" (RKO) and "Federal Man" (EL). Strong $11,000. Last week, "Our Very Own" (RKO) and "Destination Murder" (RKO) (2d wk), $9,000.

Paramount (United Par) (1,900; 45-65)—"Sunset Boulevard" (Par) (2d wk). Nice holdover with $8,000. Last week, smash $15,000.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65) —"Black Rose" (20th), Sockeroo $22,000 and sure holdover. Last week, "Stella" (20th), $15,000.

'Life of Own' Fast 23G, Frisco; 'Rose' Boff 34G, Hope Powerful $21,000

San Francisco, Sept. 5.

City is magnet for tourists currently what with week-long Centennial Celebration and lengthy holiday weekend. Influx of visitors is being reflected all down the line at first-runs. "Black Rose" is pacing the street with boffo session at the huge Fox. Playing one of its initial dates, "Life of Her Own" looms socko at the Warfield while "Fancy Pants" looks smash at Paramount. "Louisa" shapes terrific at the small United Artists. "Sunset Boulevard" is holding in strong style at the St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Our Very Own" (RKO) (2d wk). Held okay at $12,000. Last week, fine $15,000.

Fox (FWC) (4,651; 60-95) — "Black Rose" (20th). Boff $34,000, topping whole town. Last week, "Broken Arrow" (20th) (2d wk), 6 days, $14,000.

Warfield (Loew's) (2,647; 60-85) —"Life Of Her Own" (M-G). Sock $23,000. Last week, "Duchess Of Idaho" (M-G) (2d wk), nice $14,000.

Paramount (Par) (2,646; 60-85) —"Fancy Pants" (Par) and "Hi-Jacked" (Lip). Smash $21,000 for Bob Hope comedy. Last week, "Pretty Baby" (WB) and "Open Secret" (EL), $14,000.

St. Francis (Par) (1,400; 60-85)—"Sunset Boulevard" (Par) (2d wk). Held to huge $15,000. Last week, sock $17,000.

Orpheum (No. Coast) (2,472; 55-85) — "Desert Hawk" (U) and "Chain Gang" (Col). Nice $14,000 or over. Last week, "711 Ocean Drive" (Col) and "When You're Smiling" (Col) (2d wk), $14,500.

United Artists (No. Coast) (1,218; 55-85)—"Louisa" (U). Wow $12,500. Last week, "If This Be Sin" (UA), $7,500.

Stagedoor (Ackerman - Rosener) (370; 85-1) — "The Beachcomber" (Indie) and "Anna Karenina" (20th) (reissues). Only $2,400. Last week, "Run For Money" (EL), $2,500.

Clay (Rosener) (400; 65-85)— "Kind Hearts, Coronets" (EL) (m.o.) (10th wk). Held at $2,300. Last week, nice $2,700.

Los Angeles, Sept. 5.

Spotty holiday biz is being recorded this week by first-runs here. "Black Rose" will top the list of six new bills with smash $66,000 likely in five theatres. "Tea for Two" also is registering strongly with around $59,000 in three houses.

"Our Very Own" looks fine $24,000 in two spots for first three days. "Petty Girl" shapes disappointing with slow $21,000 or less in two sites. "Louisa" is not so good at $25,000 for five locations. "Convicted" with "Fighting Redhead" looks mild $18,000 or near for two spots.

"Sunset Boulevard" is pacing the holdovers at $37,000 for second frame, two houses.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097, 2,048; 1,719; 1,248; 2,296; 60-$1)—"Black Rose" (20th). Great $38,000 or near. Last week, "Broken Arrow" (20th) (2d wk), fine $30,000.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 60-$1)—"Tea for Two" (WB). Very good $59,000. Last week, "Kiss Tomorrow Goodbye" (WB) (2d wk), okay $21,700.

Loew's State, Egyptian (UA) (2,404; 1,538; 60-$1 — "Petty Girl" (Col). Very slow $21,000 or less. Last week, "Summer Stock" (M-G) (3d wk.), fine $19,700 on the finale.

Hillstreet, Pantages (RKO) (2,890; 2,812; 50; $1)—"Our Very Own" (RKO). Rousing $24,000 looms for first 3 days. Last week, "In Lonely Place" (Col) and "When Smiling" (Col), fine $41,500 for 11 days.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 40-$1) — "Sunset Boulevard" (Par) (2d wk). Big $37,000. Last week, very strong $48,600, but below hopes, with smaller Hollywood leading.

Orpheum, Hawaii (Metropolitan) (2,210; 1,106; 50-$1)—"Convicted" (Col) and "Fighting Redhead" (EL). Slow $18,000 or better. Last week, Orpheum, "It's Small World" (EL) (2d run) and Count Basie orch, Sugar Chile Robinson onstage. Hefty $17,100.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 60-$1) — "Louisa" (U) and "Timber Fury" (EL). Mild $25,000 or near. Last week, "Savage Horde" (Rep) and "County Fair" (Mono), mighty dull $10,500.

Four Star (UA) (900; 60-$1) — "Since Went Away" (SRO) and I'll Be Seeing You" (SRO) (reissues) (2d wk). Under $2,000. Last week, weak $2,000.

Fine Arts (FWC) (679; 60-$1) — "Beware of Pity" (Indie) (2d wk). Sour $1,000. Last week, with Guild (968), anemic $2,200.

'Rose' Terrif $17,000 In Pitt; 'Stock' Bangup 21G, 'Arrow' Great at 13½G

Pittsburgh, Sept. 5.

"Black Rose" at the Harris and "Summer Stock" at the Penn are way ahead of the field this holiday week. "Rose" shapes smash while "Stock" also is big at the larger Penn. "Broken Arrow" also looms great at Fulton. In contrast, "Tea For Two" is somewhat disappointing at Stanley.

Estimates for This Week

Fulton (Shea) (1,700; 45-80) — "Broken Arrow" (20th). Great $13,500. Last week, "Our Very Own" (RKO) (3d wk), big $7,000.

Harris (Harris) (2,200; 45-80) — "Black Rose" (20th). Got away to terrific start and should hit sock $17,000 or over. Holds. Last week, "Desert Hawk" (U), surprisingly good $11,500.

Penn (Loew's) (3,300; 45-80) — "Summer Stock" (M-G). Another that teed off fast. With Judy Garland and Gene Kelly on marquee ought to hit big $21,000. Holding over. Last week, "Sunset Blvd." (Par) (2d wk), fancy $12,000, and moved to Ritz for continued downtown run.

Stanley (WB) (3,800; 45-80) — "Tea for Two" (WB). Got some heavy exploitation but a bit disappointing at $15,000 or less. Last week, "Kiss Tomorrow Goodbye" (WB) so-so $12,500.

Warner (WB) (2,000; 45-80) — "Kiss Tomorrow Goodbye" (WB) (m.o.). NSH with $5,000. Last week, "San Quentin" (WB) and "Alcatraz Island" (WB) (reissues), okay $7,500.

'Sunset' Soars to Record L.A.

'Sunset' Bright Cincy'

'Sunset' Whams Philly

'Sunset' Wow Toronto

'Sunset' Socko Detroit

'Sunset' Bangup St. Louis

"Paramount's

Sunset Boulevard

is terrific in all sections of the country—and champ in National Boxoffice Survey"

—reports Variety

'Sunset' Big Minneapolis

'Sunset' Strong Pittsburgh

'Sunset' Vivid B'way

'Sunset' Sparkling Frisco

MEMO

TO: Variety

FROM: Paramount

Thanks for the adjectives, boys! Save some for the hundreds of dates coming up--for we're really rolling to new records on "SUNSET BOULEVARD"!

'Cocktail,' 'Iceman' Ranking High On New Zurich Legit Schedule

Zurich, Aug. 29.

Schauspielhaus Zurich's 1950-51 schedule, due to open Sept. 7 with a revival of Shakespeare's "Merchant of Venice" looks like one of the most ambitious in recent years. It includes the first German performances of T. S. Eliot's "Cocktail Party" (skedded for October), Eugene O'Neill's "The Iceman Cometh." Thornton Wilder's "Emporium," "The Silver Flute," Marcel Ayme's Paris comedy hit of the past season "Clerambard," and Albert Camus' "The Just Ones," last being set for Sept. 14.

Also slated for this season are some four or five world preems, including a posthumous drama by Gerhart Hauptmann, "Herbert Engelmann," adapted by Carl Zuckmayer; a new Bert Brecht play, "Caucasian Chalk Circle"; two works by Swiss authors, Max Frisch ("Count Oederland") and Friedrich Duerrenmatt ("Marriage of Mr. Mississippi"). Finally there is a comedy-drama by German playwright Hermann Kesser, "The Last Day." Negotiations for the latter are still underway.

Following the opening show and Camus' "The Just Ones," Schauspielhaus will have guest performances of Albert and Else Bassermann in Henrik Ibsen's "Props of Society."

Remainder of the legit schedule includes some classics by Shakespeare, Aeschylus, Calderon, Schiller and Kleist, as well as modern plays by Sardou, Wedekind, Giraudoux and Shaw's "Man and Superman," which hasn't been given here for years.

MPEA TRIES BIG BALLY AS FESTIVAL FOLLOW-UP

Vienna, Aug. 26.

Simultaneously with the customary film festivals in Salzburg, MPEA has started a threefold publicity campaign throughout the country. More than 2,000 answers already are in on star quiz. Prizes are free passes to the newest pix. The contest for a bathing queen tied to "Neptune's Daughter," and a jazzband competition, (they must play hits from the latest American musicals) seem to have repaid the extra effort.

Another stunt was to invite all Austrian comedians for the preem of "The Inspector General" (WB) in Salzburg as MPEA guests in the festival town. Idea is to "teach Danny Kaye's technique." Among the other films shown recently in Salzburg are Metro's "The Wizard of Oz," "That Forsyte Saga," "Ninotchka," Par's "The Heiress," "The Paleface," "For Whom Bell Tolls," 20th Fox's "That Lady in Ermine," "Willie Comes Marching Home," and Warner's "Adventures of Don Juan."

London Film Notes

London, Aug. 29.

Hallmark Films definitely doing "Castle in the Air," **Stanley French-Jack Buchanan** comedy by **Alan Melville**, which just terminated long run at Savoy. Pic goes on floor, at Walton studios, Oct. 9, with **David Niven** in the **Buchanan** role, **Googie Withers** in the **Corol Browne** role, and **Eve Arden** doing the **Irene Manning** role. **Paddy Carstairs** will direct . . . "Worms Eye View" on the floor at Riverside Studios Oct. 9. Film will be produced by Byron Productions with **Jack Raymond** directing and **Ronnie Shiner** as star in his original role . . . **Charles K. Feldman** was the backer of **Gregory Ratoff** for the film rights of **T. S. Eliot's** "The Cocktail Party" which the author refuses to sell.

Coronado Productions' "Full Circle," for which **David E. Rose** has brought over with **Ray Milland** in star role, has been renamed "White Heather." Pic is costarring **Patricia Roc, Marius Goring** and **Hugh Sinclair**, with cast now on location at Plymouth, England.

Mex Govt. Bank Active

Mexico City, Aug. 29.

Pic trade received nice midsummer bank coin hypoing. Its own bank, the semi-official Banco Nacional Cinematografico, reported in its July 31 balance sheet loans, credits and discounts totaling $1,453,862.49.

Tax Charge Sends Aussie Theatre Mgr. to Prison

Sydney, Aug. 29.

Roy Darling, in charge of the Tatler theatre here, was sent to jail for 12 months for failing to pay the income tax department instalments deducted from employees' wages. Darling told the Court that he had taken over the Tatler, a 950-seater, as a film house but found it a losing proposition. He then went into stage shows.

He was alleged to have financed the show with money due to the taxation department. Darling said he borrowed money on his auto and got coin from other parties, but lost everything in the Tatler venture. Darling stated he next went into a vaude-revue policy and claimed he would have made out okay if the tax people had left him alone.

One-World Award To Stan Kramer

San Remo, Aug. 29.

Stanley Kramer, indie producer, was winner of the One World Award for his "realistic and courageous approach" to films at the concluding session of the One World conference in this Italian city on Monday (28). Actual presentation of award will be made in Hollywood sometime in October, with secondary prizes for producers Anson Bond and Louis de Rochemont. Two of Kramer's films, "The Men" and "Home of the Brave," were screened and discussed during the three-day conference. The award was made in recognition of his attitude toward pix and how they can be used in the world today rather than as a prize for any specific picture.

De Rochemont's award was for his "Earth and Its People," shown at the conference, and Bond's for "The Vicious Years." Also screened were "The Heiress," "Lost Boundaries," "Way to Peace" (indie documentary), and "The Last Stop" (Polish).

Conference affairs included the planning of a One World film on the style of "The Search," with production scheduled to start early in 1951. John Huston cabled a tentative acceptance, based on studio commitments, to direct the picture, while Dore Schary, William Wilder and Anson Bond are said to be interested in furthering the production.

The conference, attended by 120 representatives of 12 nations (all this side of the iron curtain), has as its main purpose the preservation of peace within the framework of Wendell Willkie's "One World" idea. Hal Wallis heads the motion picture section.

Mexico Film Industry Alarmed at TV Threat

Mexico City, Aug. 29.

Film people, mostly exhibitors, were near-paniced by the advent of regular commercial television in Mexico. Suspending the emergency meetings called by Andres Serra Rojas, prexy of the film trade's own bank, Banco Nacional Cinematografico, top coin supplyer for the biz, to take precautionary action, it was decided to put their case up to the recently-organized national council of cinematographic arts.

Council, composed of most top government officials and reps of the pic trade, was formed by orders of President Miguel Aleman for the announced purpose of improving Mexican pix by upping their quality.

G-B NEWSREEL QUITS AUSSIE

Sydney, Aug. 29.

After nearly 20 years, the Gaumont-British newsreel is quitting the Aussie zone. Reel formerly was handled here by the Gaumont-British division of 20th-Fox, swinging over earlier this year to British Empire Films, which also has the locally-produced Cinesound Review.

'Cocktail' Not for Pix

London, Aug. 29.

Gregory Ratoff was anxious to obtain the film rights of "The Cocktail Party" for a Hollywood film company.

He approached T. S. Eliot, the author, who didn't even want to discuss the project with him, insisting that he does not want the play filmed under any circumstances.

Mex Film Upbeat Clips U. S. Dates

Mexico City, Aug. 29.

Indicating keener competition for Hollywood by Mexican pix is shown by the fact that of the 10 top current boxoffice pix, five are Mexican and that the top topper is a Mexican-made film. Champ is "Slums," which in 28 days at the Cine Opera hit a new high for recent months with $55,253 gross. Runnerup is Metro's "Little Women," grossing $39,764 in 21 days at the Cine Roble.

Strong third in this lineup is the Mexican, "Orange Blossoms for Your Wedding" at the Cine Metropolitan with $27,850 total in 21 days. 20th-Fox's "Cheaper by Dozen," in 14 days at the Cine Alameda, did $23,185, to nose out the Mexican, "I Want to Be a Man," which ran 26 days at the Cine Mariscala, grossing $23,074.

Other strong ones current are RKO's "Man on Eifel Tower" at the Cine Alameda; "Faceless Man" (Mexican), at the Cine Chapultepec; "Door, Young Man" (Mexican), at the Cine Orfeon; and Columbia's "All King's Men," at the Cine Roble.

Arg. Shows Great Yen For Screen Comedies; One Grosses $152,810

Buenos Aires, Aug. 29.

If grosses are any criterion, the Argentine film public is a glutton for comedy. All the more recent Argentine-made hits have been in the comedy vein and have made terrific grosses, higher than any marked up by U.S. material when top yank material was available. Ace grosser to date is "Avivato" (Interamericana) with comedian Pepe Iglesias, which ran for 25 weeks, with $152,810 gross.

It is possible that another Interamericana pic, "El Embajador," starring Argentina comedian Luis Sandrini, will surpass the "Avivato" record, as it has already run seven weeks at the Ambassador.

On the other hand, the recent United Artists "Outpost in Morocco" ran three weeks at the Opera, doing $20,830 in two weeks. "Africa Screams" at the Metropolitan ran two weeks with $9,000 in the first week.

'Marie Therese' Set for U. S.

Simpex Co., Inc., distributor of religious films, has acquired certain western hemisphere distribution rights to the French-made "Marie Therese," from Atlantic Film of Paris.

Picture stars Irene Corday, who portrays the Saint of Lisieux.

Current London Shows

(Figures show weeks of run)

London, Sept. 5.

"Ace of Clubs," Cambridge (9).
"Brigadoon," Majesty's. (71).
"Capt. Carvallo," St. Jas. (4).
"Carousel," Drury Lane (13).
"Cocktail Party," New (18).
"Dish Ran Away," Vaude (10).
"Folies Bergere," Hipp. (48).
"Golden City," Adelphi (12).
"Got What Wanted," Ph'nix (3).
"His Excellency," Princess (15).
"Holly and Ivy," Duchess (17).
"Home at Seven," Wyndh'm (26).
"Ice-Capades," Empress (15).
"King Rhapsody," Palace (50).
"Knight's Madn'ss," Vic. Pal.(25).
"Latin Quarter," Casino (25).
"Little Hut," Lyric (2).
"Mister Roberts," Coliseum (7).
"Oklahoma," Stoll (170).
"Ring Around Moon," Gl'be (32).
"Seagulls Sorrento," Apollo (12).
"2d Tanqueray," Haymarket (1).
"Touch & Go," Wales (15).
"Traveller's Joy," Criterion (117).
"Worm's View." Comedy (176).

CLOSED LAST WEEK

"Eliz. Slept Here," Strand (44).
"Love or Money," Ambass. (1).

Argentina Pop & Longhair Disk Sales In Record Upswing; Platters Scarce

Buenos Aires, Aug. 29.

Record buying of both pop and classical tune disks has been on the upbeat in Argentina. Hypo in disk sales is attributed to an increase in the Argentine population and also to the additional coin in circulation as a result of the Peron regime's boosting of wages for laborers. The request for platters has been so great that diskeries are finding themselves unable to meet the demand, and have had to ration allotments to dealers. Scarcity of records is believed to be due largely to import restrictions. In line with this shortage of material, some factories here have had to transfer orders from other countries to their Chilean branches for pressing.

RCA and Industrias Electricas Odeon, local branch of the British E. M. I., both have their own plants in Argentina for the manufacture of radios and radio-phonograph combos, with their cheapest sets now selling for around $90. It's impossible to estimate how many record machines are in Argentina at present, because there are too many small assembling plants and individual set makers, who are able to undercut the prices of reliable brand manufacturers. The census taken by the Person government in 19447 was expected to show the total number of sets in operation, but none of the statistics has been revealed.

At present the platter companies are facing the problem of whether or not to convert to 33 1/3 or 45 rpms. Manufacture of these would involve radical alterations in their present recording processes, and, moreover, imports of vinylite would further the difficulty of conversion.

An immediate change to the slower speeds doesn't appear too likely. Except for a few people from the U. S., who have brought their own long players here, the general Argentine public is unaware of this latest development in the manufacture of disks.

Carnegie Films $160,000 In Red; Company to Fold

London, Aug. 29.

Carnegie Films, the recently formed company, headed by the Earl of Southesk, chairman (Derek Tinker and Irene Saville, directors), whose first film, "Dangerous Meeting," had to halt production due to lack of finance, is in the red by about $160,000, it was revealed at a meeting held by the promoters on Aug. 24.

Shortage is accounted for by $28,000 owed to Michael Redgrave, $12,600 to Anouk, stars of the film; $12,600 to Harry Reynolds, the producer; $8,400 to Terence Fisher, the director, and $11,000 to French film technicians.

Assets of the company, both here and in France, are around $8,000. Meeting decided to dissolve the company.

Fine Fall Crop For Milan Legit

Milan, Aug. 29.

One by one the theatres of Milan are reopening after the summer recess. The company of Marcello Giorda and Guillo Donadio that presented a series of thrillers at the Odeon moved to the Olympia on the other side of the town with "Terror," their latest success.

Near the end of August, the Odeon got the revue company starring Nino Taranto who is presenting a last year's boxoffice success, "Come To the Stage." Authors Nelli and Mangini have revised it.

Gigetto Cimara and his company have opened at the Nuovo Theatre with the Italian translation of the French comedy, "The Sons and a Daughter" by Roger Ferdinand. It is doing well. The Nuto Navarrini company has been doing the revue, "Scandal," at the Mediolanum theatre for the last four months. They fought the heat by remodelling the revue every fortnight.

The Dalverme theatre reopened about a month ago with a local revue, "Addio, Vecchia Periferia," by Bracchi, starring Pina Renzi, Mario Carotenuto, Ermanno Roveri, Austria's Jenny D'Astrea and English tap dancers Mary and Johnny Hay. A big success from the start, there is every prospect that the show will continue well into the autumn.

Another hit was scored by the revue in Milanese dialect by Silva Terzoli. It stars Fausto Tommei and Clelia Fiamma, playing at the Teatro Alcione. The company headed by film star Nino Besozzi is continuing at the Excelsior with a repertory of old and new French and Italian farces.

Of the 80 cinemas open at present at least 70 are showing American pix; the others use Italian and French year-old pictures. The presentation of important U. S. films in the 16 first-runs will not start until the middle of October.

Mono Gets OK to Ship Its Product to Japan

Tokyo, Aug. 29.

License to import feature films to Japan has been granted by occupation headquarters to Monogram Pictures. It has concluded a deal with the Shochiku Theatrical Co. for screening its product at Shochiku theatres in principal Nipponese cities. First pic will be "Babe Ruth Story," probably in October.

Deal was pacted by Monogram International president Norton V. Ritchey, now in Tokyo. Two other pix, "Song of My Heart" and "Kidnapped," have been okayed.

Monogram license was made possible by the recently modified SCAP regulation on film imports which abolishes the requirements that the entire American film industry operate in Japan through a "single unit," which meant the Motion Picture Export Assn. Other non-MPEA members who have obtained Jap import licenses under the new arrangement are Sam Goldwyn and Walt Disney.

MEX LEGIT PERKS UP AS 'KNOW HOW' CLICKS

Mexico City, Aug. 29.

Legit theatre here is giving indications of coming back with the definite click of the tragedy, "To Know How to Die" at the Teatro Ideal. Play, written in Paris by Wilberto Canton, was liked by the crix.

Production has several unusual features. Miguel Aleman, Jr., son of President Miguel Aleman, composed the musical background. He is ovationed with the cast and author at every show. Cast is headed by such screen-stage toppers as Isabela Corona, Rodolfo Landa, Miguel Angel Ferriz and Pituka de Foronda.

Plot is the story of a disgruntled man, who murders his mistress to free her of the worldly struggle.

'Tanqueray' Revival In London Set for Long-Run

London, Aug. 30.

H. M. Tennent, Ltd., presented a revival of Sir Arthur Pinero's "The Second Tanqueray" at the Haymarket, Aug. 29, making the play's sixth production in the West End. Leslie Banks and Eileen Herlie co-star, with latter winning eulogistic praise in the role created by Mrs. Patrick Campbell in 1893.

The story of a woman with a past, who is unable to live down her qualms about becoming respectable, is still moving, if outdated. However, the period dress makes a brilliant contribution and perfect vehicle for Miss Herlie.

Leslie Banks scores in the less dramatic characterization and Ronald Ward is outstanding as a sympathetic friend. Colorful settings by Cecil Beaton and impeccable direction by Murray Macdonal enhance the show. Likely set for prolonged run.

Pic on Richard Tauber's Life

Vienna, Aug. 29.

Max Tauber, cousin and many years manager of the late tenor Richard Tauber, revealed he has financial backing of a German-British company to shoot a life story of the singer.

H'wood's Production Optimism

Continued from page 3

atus, and "nobody ever has two layoffs in the same year."

As of this morning (5), 36 pictures were before the cameras at studios around town or on location scattered around the world. Admittedly, the figure is below the 40 that were shooting right after Labor Day last year, and even a few below what has been lensing in recent weeks. But pre-production activity has been accelerated and the indications are that as the winter season sets in the production figure will remain steadily right around the 40-each-week-figure.

Metro Activity

Most of the activity in Hollywood is centered around Metro, as it has for the last month or so. The studio currently has eight pictures in work and another four will get underway within the next month. Two of the eight now lensing are being shot abroad, "Quo Vadis" in Italy and "Calling Bulldog Drummond" in England, but the other six are strictly local products. The rollcall includes the episodic "It's a Big Country" and the others also are in the top-drawer category with "Royal Wedding," "Mr. Imperium," "Across the Wide Missouri," "An American in Paris" and "Red Badge of Courage" making up the roster.

While the actual total may vary from time to time due to the multitudinous problems usually encountered in pre-production activity, Metro plans to keep shooting at about this level for a considerable period of time.

Low ebb among the majors currently is to be found at Paramount, which is in the midst of a production hiatus. Following the change in production personnel, the script backlog underwent a complete overhaul. Many now are in the process of being rewritten. Others may be shelved entirely. But by late October, or early November at the latest, Paramount will be back at work and the studio expects to set a normal weekly production level and maintain it.

Republic Slack

Republic also is in the midst of a slackoff at the moment, but the studio has a total of seven pictures slated to start late this month and early next.

Remainder of the studios around town fall into the "average" classification. Twentieth-Fox currently has nothing in town, but three pix are shooting on location, "Birds of Paradise" in Hawaii; "House on Telegraph Hill" in San Francisco, and "Wild Winds" in Montana, and three more films will get underway by the end of this month. Universal-International has five before the cameras with another three slated before the end of the month. Activity falls into the "routine" classification at th.. valley lot, with indications that the studio plans to maintain about this level through the year's end.

Columbia and Monogram each have two pictures shooting, with each slating another five to roll before Oct. 1. Lippert Productions still is shut down as the company prepares a new setup, announced in June. Last year Lippert turned out 29 B's. This year Lippert plans only 12, but each will be of higher quality than heretofore. First under the new schedule, "20,000 Leagues Under the Sea," probably will roll around Oct. 1.

Up above the "average" class is RKO, which currently has three films before the cameras and another four slated to go this month. This is the top activity the Gower Street lot has seen in some time and with the commencement of activity of the Wald-Krasna unit, which joined the studio last week, indications are that the Howard Hughes plant will continue to operate at a high level of production.

Among the independents, activity also continues to fit into the same old groove. Some are resting between pictures, others are busy making plans for lensing. At the moment only three indie films are before the cameras. Start of some has been stalled by release uncertainties, particularly in view of the United Artists situation, but it's generally expected that the indies will be well represented when the roster of 1950 product is compiled come next January.

Also in the "about normal" classification is the number of announcements of planned projects. Spot check of would-be producers indicates that the number currently readying films is about the same as it usually is at this time of year when the milder winds of autumn drive away summer lassitude enough to prompt a man to announce a picture. How many will be completed is, of course, another question. That, too, when the year-end check is made, probably will fall within the "average" classification—that is, about 10% of the announced independent pictures actually materialize.

Meantime, these non-productive producers take life easy—which is better than doing nothing.

Moscow Talks

Continued from page 3

of attempting to do business with Russia.

Companies have recently been attacked by columnist Ward Marsh in the Cleveland Plain Dealer and by Pete Wood, Ohio exhib leader, both of whom gave the impression that the MPEA was in the Kremlin deal as a money-making proposition. Actually, the price at which pix are being offered to Russia—for the prime purpose of getting American product played behind the Iron Curtain—is such that there would be very little coin in it for anybody.

If altruism were going to be mistaken in this country for commercialism, they'd be better off out of the deal, the Yanks figured. In any case, they have become completely discouraged about the prospects of the Russians ever fulfilling the deal made by Johnston in Moscow in October, 1948. That called for purchase of a minimum of 20 pix at $50,000 each. Price has since been revised downward in the interest of making a deal.

Company prexies had come to the conclusion prior to last week's meeting that a decision had to be made as to whether efforts to sell Moscow were going to be allowed to drag on forever, or whether they should be cut off. The Russians, who have already looked at more than 60 pix in an alleged attempt to find 20 suitable ones, now want to see still more, and the Americans have begun to tire of the game.

Moscow persists in wanting to see more samples, and each time Louis Kanturek, eastern European manager for the MPEA, has been sent to Russia with them. Now the Americans are beginning to wonder if this just isn't a pleasant way for the Kremlin to see and enjoy new Hollywood product.

Remake Kick

Continued from page 5

which it was based, and "Tea for Two" was the top tune.

Same studio has in work now a refilming of one of its top successes, "To Have and Have Not." High opinion of the yarn held by WB is evident from the fact that it was released only six years ago—a very short time for a remake. New version, "The Breaking Point," will have John Garfield and Patricia Neal in place of Humphrey Bogart and Lauren Bacall, who were in the original.

Also on the remake schedule at Warners is "So Big," from the Edna Ferber novel, which has twice before found its way to the screen. First time was in 1925 and the second in 1932.

Aside from "Wabash Avenue," on which you can pay your money and take your choice, 20th's entry in the remake sweepstakes is "Love That Brute," which had its origin in 1941's "Tall, Dark and Handsome." Studio has also recently acquired a current German hit for refilming in English. It is "Dr. Praetorius" by Curt Goetz.

On Metro's slate at the moment, although work hasn't started yet, is a refilming of "Scaramouche." Company is also making "Quo Vadis," previously seen in this country, but only in foreign versions.

Among the independents, Walt Disney now has in release "Treasure Island." Robert Louis Stevenson classic has been made three times previously, once by Fox in 1918, again by Paramount in 1920 and for a third time by Metro in 1934.

Index to 'Variety' Film Reviews—1950

(*From Jan. 1 to Aug. 23, 1950*)

PICTURE AND DISTRIB.	STARS	ISSUE REVIEWED
Abbott and Costello in Foreign Legion (U)	Bud Abbott-Lou Costello	July 12
Admiral Was a Lady (UA)	Edmond O'Brien-Wanda Hendrix	May 10
Angel with the Trumpet (British Lion)	Eileen Herlie	Feb. 22
Annie Get Your Gun (Metro)	Betty Hutton-Howard Keel	April 12
Arizona Cowboy (Rep)	Rex Allen	April 26
Armored Car Robbery (RKO)	Charles McGraw-Adele Jergens	June 14
Asphalt Jungle (Metro)	Sterling Hayden-Louis Calhern	May 10
Astonished Heart (British) (U)	Noel Coward-Celia Johnson	Feb. 15
Avengers (Rep)	John Carroll-Adele Mara	June 14
	Virginia Mayo-Gordon MacRae	Jan. 18
Backfire (WB)	Vincent Price-Ellen Drew	Feb. 15
Baron of Arizona (Lippert)	Ruth Roman-Dane Clark	March 8
Barricade (WB)	Robert Hutton-Ruth Warrick	July 26
Beauty on Parade (Col)		July 5
Beaver Valley (RKO)	Estelita Rodriguez	Feb. 8
Belle of Old Mexico (Rep)	Roy Rogers-Dale Evans	Jan. 18
Bells of Coronado (Rep)	Penny Singleton-Arthur Lake	April 5
Beware of Blondie (Col)	Gene Autry	July 19
Beyond the Purple Hills (Col)	Elizabeth Taylor-Van Johnson	March 15
Big Hangover (Metro)	Montgomery Clift-Paul Douglas	April 12
Big Lift (20th)	Gene Kelly	Jan. 25
Black Hand (Metro)	Tyrone Power-Orson Welles	Aug. 9
Black Rose, The (20th)	Dorothy Patrick-Robert Rockwell	Jan. 11
Blonde Bandit (Rep)	Leo Gorcey	March 1
Blonde Dynamite (Mono)	Bill Williams-Jane Nigh	Jan. 18
Blue Grass of Kentucky (Mono)	Jack Warner	Jan. 25
Blue Lamp (British) (GFD)	Johnny Sheffield-Allene Roberts	Jan. 11
Bomba on Panther Island (Mono)	Fred MacMurray-Claire Trevor	Jan. 11
Borderline (U)	Joan Fontaine-Robert Ryan	Aug. 23
Born to Be Bad (RKO)	Lon McCallister	March 29
Boy from Indiana (EL)	Gary Cooper-Lauren Bacall	May 24
Bright Leaf (WB)	James Stewart	June 14
Broken Arrow (20th)	Yvonne DeCarlo	March 1
Buccaneer's Girl (U)	Robert Sterling	Aug. 16
Bunco Squad (RKO)	Eleanor Parker	May 3
Caged (WB)	Eric Portman	June 28
Cairo Road (British) (AB-Pathe)	Alan Ladd-Wanda Hendrix	Feb. 22
Captain Carey, U.S.A. (Par)	Johnny Weissmuller	April 19
Captive Girl (Col)	Lew Ayres-Teresa Wright	April 5
Capture (RKO)	Broderick Crawford-Ellen Drew	April 5
Cargo to Capetown (Col)	Randolph Scott-George "Gabby" Hayes	July 5
Cariboo Trail (20th)	Michal Michalesko-Jan Bart	Feb. 1
Catskill Honeymoon (Yiddish-Amer.) (Cohen)	Humphrey Bogart-Eleanor Parker	Feb. 8
Chain Lightning (WB)	Ronald Colman-Celeste Holm	Feb. 8
Champagne for Caesar (UA)	Basil Radford-Bernard Miles	May 3
Chance of a Lifetime (British) (B-L)	Clifton Webb-Jeanne Crain	March 29
Cheaper by the Dozen (20th)	Charlie Chaplin	March 22
City Lights (Re-Release) (UA)	Allan "Rocky" Lane	April 12
Code of the Silver Sage (Rep)	Jimmy Ellison-Russ Hayden	June 7
Colorado Ranger (Lippert)	Randolph Scott-Ruth Roman	May 3
Colt .45 (WB)	Maureen O'Hara-Macdonald Carey	April 5
Comanche Territory (U)		May 10
Congolaise (FC)	Glenn Ford-Broderick Crawford	July 26
Convicted (Col)	Ray Milland-Hedy Lamarr	July 26
Copper Canyon (Par)	Rory Calhoun-Jane Nigh	Aug. 9
County Fair (Mono)	Allan "Rocky" Lane	July 12
Covered Wagon Raid (Rep)	Jim Bannon	Feb. 22
Cowboy and the Prizefighter (EL)	Gene Autry	May 10
Cow Town (Col)	Cary Grant-Jose Ferrer	June 21
Crisis (Metro)	Carol Mathews-Jack Lord	Feb. 1
Cry Murder (FC)	Robert Donat-Renee Asherson	Jan. 11
Cure for Love, The (British) (B-L)	Donald O'Connor-Gale Storm	May 24
Curtain Call at Cactus Creek (U)	William Eythe	April 19
Customs Agent (Col)	Geo. Montgomery-Rod Cameron	Feb. 1
Dakota Lil (20th)	Joan Crawford-David Brian	April 12
Damned Don't Cry (WB)	Donald Houston	June 14
Dance Hall (British) (GFD)	Dennis Price-Gisele Preville	April 26
Dancing Years, The (British) (A-B Pathe)	Lizbeth Scott-Viveca Lindfors	Aug. 9
Dark City (Par)	June Haver-Gordon MacRae	March 29
Daughter of Rosie O'Grady (WB)	Willard Parker	May 24
David Harding, Counterspy (Col)	Geo. Montgomery-Ellen Drew	Jan. 11
Davy Crockett, Indian Scout (UA)		June 7
Daybreak in Udi (British) (Brill)		May 31
Day in Congress (Instructional)		July 19
Death of a Dream (ELC)	Yvonne De Carlo-Richard Greene	Aug. 9
Desert Hawk (U)	Dorothy Patrick	June 14
Destination Big House (Rep)	John Archer	June 28
Destination Moon (EL)	Joyce MacKenzie-Stanley Clements	June 7
Destination Murder (RKO)	Robert Taylor-Louis Calhern	May 17
Devil's Doorway (Metro)	Esther Williams-Van Johnson	June 14
Duchess of Idaho (Metro)	Tim Holt	March 22
Dynamite Pass (RKO)	John Payne-Rhonda Fleming	Feb. 8
Eagle and the Hawk, The (Par)	Dana Andrews-Farley Granger	Aug. 9
Edge of Doom (RKO)	Spade Cooley-Richard Lane	April 12
Everybody's Dancin' (Lippert)	Bob Hope-Lucille Ball	July 19
Fancy Pants (Par)	William Holden-Coleen Gray	Feb. 15
Father Is a Bachelor (Col)	Spencer Tracy-Elizabeth Taylor	May 10
Father of the Bride (Metro)	Dorothy Patrick	March 22
Federal Agent at Large (Rep)	William Henry-Pamela Blake	June 28
Federal Man (EL)	Whip Wilson-Andy Clyde	May 10
Fence Riders (Mono)		June 21
50 Years Before Your Eyes (WB)	Jim Bannon	Jan. 18
Fighting Redhead (EL)	Bill Edwards-Doris Merrick	May 3
Fighting Stallion (EL)	Mickey Rooney-Pat O'Brien	Aug. 16
Fireball, The (20th)	Burt Lancaster-Virginia Mayo	June 21
Flame and the Arrow (WB)	Mikel Conrad	Jan. 11
Flying Saucer (FC)	Don Harvey	June 21
Forbidden Jungle (EL)	Louis Hayward	May 17
Fortunes of Captain Blood (Col)	Barbara Stanwyck-Wendell Corey	June 28
Furies (Par)	Duncan Renaldo-Leo Carrillo	March 8
Girl from San Lorenzo (UA)	Joyce Reynolds	Feb. 8
Girls' School (Col)	James Dunn	April 26
Golden Gloves Story (EL)	Trevor Howard	Feb. 8
Golden Salamander (GFD)		March 22
Golden Twenties (RKO)	Jack Carson	May 31
Good Humor Man (Col)	Jean Kent	May 24
Good Time Girl (FC)	David Brian	June 14
Great Jewel Robber (WB)	Tom Conway	March 8
Great Plane Robbery (UA)	Elizabeth Sellers-Patrick Holt	March 29
Guilt Is My Shadow (British) (AB-Pathe)	Zachary Scott-Faye Emerson	Feb. 15
Guilty Bystander (FC)	Gregory Peck	April 26
Gunfighter (20th)	Don Barry	July 19
Gunfire (Lippert)	Allan "Rocky" Lane	Feb. 15
Gunmen of Abilene (Rep)	Whip Wilson	Aug. 9
Gunslingers (Mono)	Alastair Sim-Margaret Rutherford	March 15
Happiest Days of Your Life (British) (B-L)	Dean Stockwell	May 31
Happy Years (Metro)	Richard Denning	April 19
Harbor of Missing Men (Rep)	John Barrymore, Jr	Aug. 16
High Lonesome (EL)	Jim Javis-Marsha Jones	June 28
Hi-Jacked (Lippert)	Rex Allen	June 28
Hills of Oklahoma (Rep)	Eddy Arnold	June 21
Hoedown (Col)	Charles Starrett	March 8
Horsemen of the Sierras (Col)	Jimmy Ellison-Russ Hayden	May 17
Hostile Country (Lippert)	Louis Hayward	March 29
House by the River (Rep)		

(Continued on page 18)

THE MOST POPULAR PICTURE IN AMERICA TODAY!

Big City, Small Town...*Everybody* Loves "Our Very Own"

Sweeping wider and deeper into the heart of the nation following its sensational performance in scores of key runs, "Our Very Own" is setting happier boxoffice standards for more and more theatres in every type of situation!...Big-city success is one thing. Small-town success another. Put them together and you've got "The Most Popular Picture In America Today"!

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SAMUEL GOLDWYN

Presents

OUR VERY OWN

Starring

ANN BLYTH

FARLEY GRANGER

JOAN EVANS

with **JANE WYATT**

Directed by DAVID MILLER • Written by F. HUGH HERBERT

Director of Photography LEE GARMES, A. S. C.

Distributed by RKO RADIO PICTURES, INC.

BOOK THE INDUSTRY SHORT FOR DISABLED AMERICAN VETERANS— "ON STAGE EVERYBODY"

Greater Union Subsids Show $377,340 Profit

Sydney, Aug. 29.

The four holding companies under the Greater Union wing—Greater J. D. Williams, Spencer's, West's and Amalgamated Pictures—returned a net profit of 150,550 pounds or about $337,340 for the financial year ended last June. Profit is about $35,840 ahead of 1949. Dividends now range from 6¼% to 8½%.

GUT on expansion moves sank a healthy slice of capital into processing laboratories, 16m distribution, and the takeover of Aussie sound equipment. Quite a lot of the GU profits came from these new ventures. Further expansion moves are likely to be made in 1951 by Norman B. Rydge, GUT chairman.

Rank's Loss

Continued from page 3

compared with the previous year's £1,587,356.

A principal reason for the loss suffered by the combined Rank enterprises was the heavy writeoffs taken. These were bigger than in either 1948 or 1949, when substantial reductions were also made. It is believed that the current report might be the last in which such writeoffs are necessary, with Rank getting his house in order to show a neat upturn in profits next year.

Writeoffs on amortization of buildings, plant and equipment and the 16m film library totalled £1,481,320, compared with £1,169,779 for the 1948-49 period.

Bank Loan Slash

Highly significant, too, in the improvement in Rank's outlook was the great slash in bank loans and overdrafts. These were reduced by £3,336,545 (about $10,000,000), from £16,286,581 to £12,950,036. In the aggregate, according to the report, mortgages, loans, debentures and overdrafts have been reduced by £4,064,665 during the year.

Reason for the paradox of the improvement in Rank's situation, despite the apparent loss this year against the previous semester's gain, is to be found in a large number of items in both this year's and last year's report. Actually, as far as operational results themselves go, there was a gain of £552,264, compared with last year's loss of £746,747.

Going beyond that, however, to get the consolidated figure, last year's report showed that Rank had forgiven the company a personal debt of £650,000 and that it had withdrawn £1,341,000 from reserves to keep going. The only income this year aside from operating profits was £1,082,298, received for the sale of fixed assets. These included Shepherd's Bush studios.

Although the picture looks brighter for the future, that gave no immediate comfort to Rank's common shareholders. They got no dividends this year, as against 3¾% tax free last year.

Anglo Agreement

Continued from page 3

presented to it by president Ellis G. Arnall. MPEA conferees will receive a first-hand report on the trade accord from Fayette W. Allport, European chief, who arrived from London yesterday.

MPEA tomorrow also will go into the Argentine situation, which has been a source of many headaches among U. S. negotiators, including John G. McCarthy, head of the international division of the Motion Picture Assn. of America, who will preside at the session. When a deal providing for remittances of $1,250,000 annually appeared to be finalized, the Peron government imposed new conditions on the U. S. companies which detracted from the attractiveness of the pact. These included a ban on investing in theatre ownership.

Situation was further aggravated last week with the devaluation of the Argentine peso. The likely consequence of this will be a bid by the U. S. companies to increase the number of pesos allowed to be converted so that the original $1,250,000 sum will be equalled.

Index to 'Variety' Film Reviews—1950

(Continued from page 16)

PICTURE AND DISTRIB.	STARS	ISSUE REVIEWED
I Shot Billy The Kid (Lippert)	Don Barry-Robert Lowery	Aug. 2
I Was a Shoplifter (U)	Scott Brady	April 12
If This Be Sin (British) (UA)	Myrna Loy-Peggy Cummins	June 28
In a Lonely Place (Col)	Humphrey Bogart-Gloria Grahame	May 17
Iroquois Trail (UA)	Geo. Montgomery-Brenda Marshall	June 7
It's a Small World (EL)	Paul Dale-Lorraine Miller	May 31
Jackie Robinson Story (EL)	Jackie Robinson	May 17
Jiggs and Maggie Out West (Mono)	Joe Yule-Renie Riano	March 22
Joe Palooka in Humphrey Takes a Chance (Mono)	Leon Errol-Joe Kirkwood	June 28
Joe Palooka Meets Humphrey (Mono)	Leon Errol-Joe Kirkwood	Feb. 1
Johnny One-Eye (UA)	Pat O'Brien-Wayne Morris	June 14
Jungle Stampede (Rep)		Aug. 2
Key to the City (Metro)	Clark Gable-Loretta Young	Feb. 1
Kid From Texas (U)	Audie Murphy-Gale Storm	March 1
Killer Shark (Mono)	Roddy McDowall	April 12
Kill Or Be Killed (EL)	Lawrence Tierney	June 14
Kill the Umpire (Col)	William Bendix	May 3
Kiss Tomorrow Goodbye (WB)	James Cagney	Aug. 2
Lady Without Passport (Metro)	Hedy Lamarr-John Hodiak	July 19
Last Holiday (British) (AB-Pathe)	Alec Guinness-Beatrice Campbell	May 17
Lawless (Par)	Macdonald Carey-Gail Russell	April 12
Let's Dance (Par)	Betty Hutton-Fred Astaire	Aug. 9
Life of Her Own (Metro)	Lana Turner-Ray Milland	Aug. 16
Lost Volcano (Mono)	Johnny Sheffield-Donald Woods	June 28
Louisa (U)	Ronald Reagan-Charles Coburn	May 31
Love That Brute (20th)	Paul Douglas-Jean Peters	May 10
Lucky Losers (Mono)	Leo Gorcey	May 31
Ma and Pa Kettle Go to Town (U)	Marjorie Main-Percy Kilbride	March 29
Madeleine (GFD)	Ann Todd	Feb. 22
Mark of the Gorilla (Col)	Johnny Weissmuller	Feb. 22
Marshal of Heldorado (Lippert)	Jimmy Ellison-Russ Hayden	July 19
Mask of Korea (Ellis)	Erich Von Stroheim-Sessue Hayakawa	Aug. 9
Master Minds (Mono)	Leo Gorcey	Jan. 11
Men (UA)	Marlon Brando-Teresa Wright	May 24
Messenger of Peace (Astor)	John Beal	March 22
Military Academy (Col)	Stanley Clements	April 26
Miss Pilgrim's Progress (British) (GN)	Michael Rennie-Yolande Donlan	Feb. 8
Mister 880 (20th)	Burt Lancaster-Dorothy McGuire	Aug. 23
Modern Marriage (Mono)	Reed Hadley	April 5
Morning Departure (GFD)	John Mills-Richard Attenborough	March 1
Mother Didn't Tell Me (20th)	Dorothy McGuire-William Lundigan	Feb. 1
Motor Patrol (Lippert)	Don Castle-Jane Nigh	May 10
Mule Train (Col)	Gene Autry	July 26
My Blue Heaven (20th)	Betty Grable-Dan Dailey	Aug. 23
My Daughter Joy (British) (B-L)	Edward G. Robinson-Peggy Cummins	June 28
My Friend Irma Goes West (Par)	Marie Wilson-John Lund	May 31
Mystery at the Burlesque (British) (Mono)	Garry Marsh	April 19
Mystery Street (Metro)	Ricardo Montalban	May 17
Nancy Goes to Rio (Metro)	Jane Powell-Ann Sothern	Feb. 1
Next Voice You Hear (Metro)	James Whitmore-Nancy Davis	June 7
Night and the City (20th)	Richard Widmark-Gene Tierney	May 24
No Man of Her Own (Par)	Barbara Stanwyck-John Lund	Feb. 22
No Place for Jennifer (British) (AB-Pathe)	Leo Genn	Jan. 25
No Sad Songs for Me (Col)	Margaret Sullivan-Wendell Corey	April 12
No Way Out (20th)	Richard Widmark-Linda Darnell	Aug. 2
Nevadan (Col)	Randolph Scott-Dorothy Malone	Jan. 11
Odette (British) (B-L)	Anna Neagle-Trevor Howard	June 14
Old Frontier (Rep)	Monte Hale	Aug. 9
Once a Thief (UA)	Cesar Romero-June Havoc	June 28
One Way Street (U)	James Mason	April 12
On the Isle of Samoa (Col)	Jon Hall	July 26
Operation Haylift (Lippert)	Bill Williams-Tom Brown	April 19
Our Very Own (RKO)	Ann Blythe-Farley Granger	March 22
Outcast of Black Mesa (Col)	Charles Starrett	May 10
Outrage (RKO)	Mala Powers-Tod Andrews	Aug. 23
Outriders (Metro)	Joel McCrea	March 8
Outside the Wall (U)	Richard Basehart-Marilyn Maxwell	Feb. 1
Over the Border (Mono)	Johnny Mack Brown	May 31
Palomino (Col)	Jerome Cortland	Feb. 1
Panic in the Streets (20th)	Richard Widmark-Paul Douglas	June 14
Paper Gallows (British) (Adelphi)	Rona Anderson-Dermot Walsh	Feb. 22
Peggy (U)	Diana Lynn-Charles Coburn	June 14
Perfect Strangers (WB)	Ginger Rogers-Dennis Morgan	March 1
Petty Girl (Col)	Robert Cummings-Joan Caulfield	Aug. 23
Pioneer Marshall (Rep)	Monte Hale	Jan. 11
Please Believe Me (Metro)	Deborah Kerr-Robert Walker	March 15
Portrait of Clare (British) (AB-Pathe)	Margaret Johnston-Richard Todd	Aug. 2
Powder River Rustlers (Rep)	Allan "Rocky" Lane	Feb. 8
Prelude to Fame (British) (GFD)	Guy Rolfe-Kathleen Byron	May 10
Pretty Baby (WB)	Dennis Morgan-Betsy Drake	July 26
Quicksand (UA)	Mickey Rooney	March 1
Radar Secret Service (Lippert)	John Howard-Adele Jergens	Jan. 18
Range Land (Mono)	Whip Wilson	March 1
Reformer and the Redhead (Metro)	June Allyson-Dick Powell	March 8
Return of the Frontiersman (WB)	Gordon MacRae-Julie London	May 17
Rider From Tucson (RKO)	Tim Holt	June 14
Riders of the Dusk (Mono)	Whip Wilson	Jan. 11
Riding High (Par)	Bing Crosby	Jan. 11
Right Cross (Metro)	June Allyson-Dick Powell	Aug. 16
Rocketship X-M (Lippert)	Lloyd Bridges-Osa Massen	May 3
Rock Island Trail (Rep)	Forrest Tucker-Adele Mara	May 3
Rogues of Sherwood Forest (Col)	John Derek-Diana Lynn	June 21
Salt Lake Raiders (Rep)	Allan "Rocky" Lane	May 17
Sarumba (EL)	Michael Whalen-Doris Dowling	March 22
Savage Horde (Rep)	William Elliott-Adrian Booth	July 5
Secret Fury (RKO)	Claudette Colbert-Robert Ryan	April 26
Seven Days to Noon (British) (B-L)	Barry Jones	Aug. 23
711 Ocean Drive (Col)	Edmund O'Brien-Joanne Dru	July 19
Shadow on the Wall (Metro)	Ann Sothern-Zachary Scott	March 15
Shakedown (U)	Howard Duff-Brian Donlevy	Aug. 23
Sideshow (Mono)	Don McGuire-Tracey Roberts	June 14
Sierra (U)	Audie Murphy-Wanda Hendrix	April 26
Silver Bandit (Friedgen)	Spade Cooley	March 29
Singing Guns (Rep)	Vaughn Monroe-Ella Raines	March 15
Skipper Surprised His Wife (Metro)	Robert Walker-Joan Leslie	May 17
Snow Dog (Mono)	Kirby Grant	July 19
So Long At the Fair (British) (GFD)	Jean Simmons-Dirk Bogarde	June 14
South of Death Valley (Col)	Charles Starrett	July 12
So Young, So Bad (UA)	Paul Henreid-Catherine McLeod	May 31
Spy Hunt (U)	Howard Duff-Marta Toren	June 7
Stage Fright (WB)	Jane Wyman-Marlene Dietrich	March 1
Stars in My Crown (Metro)	Joel McCrea-Ellen Drew	March 1
State Penitentiary (Col)	Warner Baxter	May 17
State Secret (British) (B-L)	Douglas Fairbanks, Jr.-Glynis Johns	April 26
Stella (20th)	Ann Sheridan-Victor Mature	July 19
Storm Over Wyoming (RKO)	Tim Holt	Feb. 8
Streets of Ghost Town (Col)	Charles Starrett	Aug. 16
Stromboli (Italian) (RKO)	Ingrid Bergman-Mario Vitale	Feb. 15
Summer Stock (Metro)	Judy Garland-Gene Kelly	Aug. 9
Sundowners (EL)	Robert Preston-Robert Sterling	Jan. 11
Sunset Boulevard (Par)	William Holden-Gloria Swanson	April 19
Tarnished (Rep)	Dorothy Patrick	April 5

(Continued on page 20)

Picture Grosses

DENVER

(Continued from page 13)

$10,000. Last week, "Crisis" (M-G) and "Adam and Evalyn" (U), $9,500.

Paramount (Fox) (2,200; 35-74) —"Love That Brute" (20th) and "Under My Skin" (20th). Poor $5,000. Last week, "Night and City" (20th) and "West Wyoming" (Mono), $6,000.

Tabor (Fox) (1,967; 35-74) — "Saddle Tramp" (U) and "Trial Without Jury" (Rep), day-date with Aladdin, Webber. Socko $9,000, and holding. Last week, on reissues.

Webber (Fox) (742; 35-74) — "Saddle Tramp" (U) and "Trial Without Jury" (Rep), also Aladdin, Tabor. Fine $2,500 or better.

'Stock' Lively $15,000 In Detroit; 'Kiss' Sultry $18,000, 'Arrow' 30G, 2d

Detroit, Sept. 5.

The biz tempo here is brisk this stanza despite many holdovers. Biggest coin goes to "Broken Arrow" at the Fox and "Sunset Blvd." at Michigan, both in second sessions. Top newcomers are "Summer Stock" at Downtown and "Kiss Tomorrow Goodbye" at Palms.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) —"Broken Arrow" (20th) (2d wk). Smash $30,000. Last week, $38,000.

Michigan (United Detroit) (4,000; 70-95)—"Sunset Boulevard" (Par) (2d wk). Big $20,000. Last week, $24,000.

Palms (UD) (2,900; 70-95)—"Kiss Tomorrow Goodbye" (WB). Fine $18,000. Last week, "711 Ocean Drive" (Col) (2d wk), $9,000.

United Artists (UD) (2,000; 70-95)—"Admiral Was a Lady" (UA) and "The Showdown" (UA). Low $5,000. Last week, "Return of Jesse James" (Lip) and "Shot Billy the Kid" (Lip), $6,000.

Adams (Balaban) (1,700; 70-95) —"Three Little Words" (M-G) (3d wk). Good $15,000. Last week, about same.

Downtown (Balaban) (2,900; 70-95) — "Summer Stock" (M-G) fancy $15,000. Last week, "Caribboo Trail" (20th) and "Lucky Losers" (Mono) (2d wk), $5,000.

'Very Own' Smash 10G, Seattle; 'Station' Same

Seattle, Sept. 5.

Business appears solid this week but nice weather may cut in on the holiday weekend. Big parade of excellent to sock newcomers is headed by "Louisa," "Fancy Pants," "Our Very Own" and "Black Rose," last two being smash. "Union Station," new pic on one of first dates, is sock.

Estimates for This Week

Blue Mouse (Hamrick) (800; 59-84)—"Flame and Arrow" (WB) and "Armored Car Robbery" (RKO) (4th wk). Big $4,000 after $4,700 in previous week.

Coliseum (Evergreen) (1,877; 59-84)—"Union Station" (Par) and "I Killed Geronimo" (EL). Sock $10,000 or over. Last week, "Convicted" (Col) and "Prelude to Korea" (EL) (2d wk), $5,000.

Fifth Avenue (Hamrick) (2,349; 59-84) — "Black Rose" (20th) and "When You're Smiling" (Col). Immense $18,000. Last week, "Treasure Island" (RKO) (3d wk), nice $7,100.

Liberty (Hamrick) (1,650; 59-84) —"Louisa" (U) and "Bunco Squad" (RKO). Excellent $9,000. Last stanza, "Lady Without Passport" (M-G) and "Lonely Heart Bandits" (Rep), $5,200.

Music Box (Hamrick) (850; 59-84) — "Our Very Own" (RKO). Smash $10,000 or close. Last week, "If This Be Sin" (UA) (2d wk-6 days), $2,500.

Music Hall (Hamrick) (2,200; 49-84)—"Three Little Words" (M-G) and "Savage Horde" (Rep) (2d wk). Fine $11,000. Last week, $16,800.

Orpheum (Hamrick) (2,600; 49-84) — "Kiss Tomorrow Goodbye" (WB) and "Jungle Stampede" (Rep). Okay $10,000. Last week, "Pretty Baby" (WB) and "Small World" (EL), $7,400.

Palomar (Sterling) (1,350; 40-52-97)—"Where Sidewalk Ends" (20th) (2d run) plus Cab Calloway orch onstage. Stageshow pushing this to great $13,000. Last week, "Lawless" (Par) (2d run) plus stageshow, $10,000.

Paramount (Evergreen) (3,039; 59-84)—"Fancy Pants" (Par) and "Rookie Fireman" (Col). Solid $14,000. Last week, "Broken Arrow" (20th) and "Triple Trouble" (Mono) (3d wk-4 days), $5,000.

STANLEY KRAMER'S "The Men"

is tops in

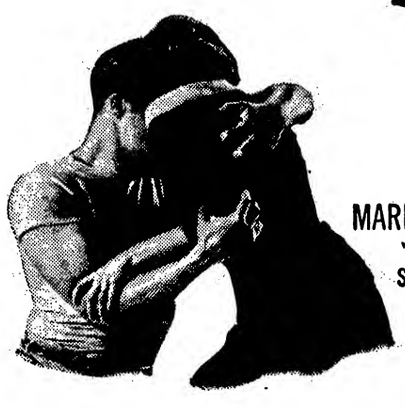
SALT LAKE

NAO13 NL PD VIA BZ = SALT LAKE CITY UTAH AUG 22=
GEORGE SCHAEFER, GENERAL SALES MANAGER,
STANLEY KRAMER PRODUCTIONS, 1560 BROADWAY
"THE MEN" JUST FINISHED FIRST WEEK CENTRE
THEATRE SALT LAKE TO VERY BIG BUSINESS WE
ARE HOLDING PICTURE OVER FOR EXTENDED RUN.
KINDEST REGARDS =
SID COHEN INTERMOUNTAIN THEATRES INC =

DENVER

NAD14 NL PD VIA BZ = DENVER COLO AUG 22 =
GEORGE SCHAEFER, GENERAL SALES MANAGER,
STANLER KRAMER PRODUCTIONS, 1560 BROADWAY
THANKS FOR THIS TOP GROSSER. CONGRATULATIONS
ON A VERY OUTSTANDING PRODUCTION.
BEST REGARDS =
= B D COCKRILL DENHAM THEATRE INC =

and in Boston, New York and 72 other situations!



MARLON BRANDO · TERESA WRIGHT in STANLEY KRAMER'S "The Men"
with EVERETT SLOANE · JACK WEBB · RICHARD ERDMAN · VIRGINIA FARMER · DOROTHY TREE · HOWARD ST. JOHN
Produced by STANLEY KRAMER · Directed by FRED ZINNEMANN · Original Screenplay by CARL FOREMAN · Associate Producer GEORGE GLASS · Musical Score by DIMITRI TIOMKIN

thru UA

Clips from Film Row

NEW YORK

Arthur Manson, formerly with United Artists homeoffice publicity department, joined Azteca Films and Clasa-Mohme, Inc., as sales-publicity rep for N.Y. and Atlantic coast areas. Two companies now distribute Spanish films with English titles.

Frederick N. Levenstein, who had been in charge of distribution for Superfilm Distributing Corp., since 1946, resigned as company's secretary-treasurer. He had also been secretary-treasurer of Supercinema Corp., which until recently operated the Golden theatre. No replacement made.

Columbia's Buffalo office in the future will be supervised by Philadelphia division manager Harry E. Weiner. Move follows the transfer of Buffalo branch manager Phil Fox to Cincinnati a month ago. Salesman James Fater moves into Fox's old spot.

Harry Weiss has joined the RKO sales staff in Cleveland, replacing Ray Wild, it was announced yesterday (Tues.) in N.Y. Weiss formerly was with 20th-Fox and Eagle Lion. RKO homeoffice also announced yesterday that William Hobson and Harold Copeland have joined its Denver sales staff.

Raymond Sheerin, assistant manager Loew's 46th Street, Brooklyn, resigned to enter the armed services.

CHICAGO

Local branch of Selznick Releasing organizations has folded. Branch Manager Harry Mandell is slated to go to the Coast, and will announce new connection shortly. As in the past, Eagle Lion will continue to handle SRO distribution.

Carl Doty named new manager of Shakespeare theatre here. Joe Anderson takes over as manager of Roxy. Both are Schoenstadt houses.

Holiday theatre, new house leased by Harry and Elmer Balaban in Park Forest, Ill., expected to debut shortly. Construction has just been completed.

Harry Seeds, midwest district manager of Warner Pictures, returned to work after 14-week absence due to illness.

Atlas Film Corp. of Oak Park, Ill., opened branch sales and screening office in the Loop.

MINNEAPOLIS

Lyceum, legit roadshow house, inaugurating season with twin reissue film bill, "Wing and a Prayer" and "Immortal Sergeant."

Smiley Burnette made personal appearance at Hollywood, Twin City Suburban house, with "Hollywood Barn Dance."

Charlotte Hanker of "Life of Her Own" cast due here to help plug M-G-M picture by modeling on TV and in Twin City stores.

Bill Frank, circuit owner and Hollywood producer, host at party for local film industry "old timers."

State Attorney General J. A. A. Burnquist ruled it is no violation of the state anti-lottery law for a creamery to give away film theatre tickets in return for a specified number of milk bottle tabs.

Gimmick is being employed by a Fergus Falls, Minn., Creamery which gives out tickets redeemable at one of the Moorhead, Minn., and

PITTSBURGH

Jim Thorpe, with 20th-Fox for more than 20 years, joined UA as salesman in West Virginia territory; replaces Jack Belman, who resigned to go into construction business.

James Queenan called up by Naval Reserve and being replaced on staff of WB Kenyon theatre on the northside by John D. Bolton.

Jake Pulkowski, service manager for National Screen Service, received his sailing orders from the Navy, where he is an active reservist.

Armand Pepin, manager of Shea's Orpheum in McKees Rocks, transferred to Conneaut, O., where the circuit operates the State and Ohio; succeeding him in McKees Rocks is Ray McNealy, previously at Strand, Cambridge, O.

Bill Appel resigned from Par exchange and will move to Atlanta.

Carl Dortic named chief booker of RKO exchange in Albany; former Pittsburgher is the son of Charlie Dortic, long-time salesman here for Col and now with same company in Albany.

ST. LOUIS

Fred Wehrenberg Circuit earmarked $150,000 for construction of a new 750-car ozoner near Mehlville, St. Louis County.

Mrs. Thomas E. Bracken sold the Royal, Royalton, Ill., to Mrs. Dorothy Lingenfelten, formerly of Marion, Ill.

The Orpheum, a Turner-Farrar house, Eldorado, Ill., shuttered while undergoing facelifting.

John Dickson, Mayor of St. Elmo, Ill., sold his Elmo to Charles Beninati, Carlyle, Ill.

Joe Goldfarb, owner of Uptown, Alton, Ill., convalescing from recent operation.

Russell Armentrout, Louisiana, Mo., exhibitor and his son-in-law, Roger L. Meyer, applied to FCC for a permit to operate a standard radio station at Taylorville, Ill. Would do business as Meyer Broadcasting Co.

INDIANAPOLIS

Indianapolis Tent No. 10 of Variety will hold a testimonial dinner Sept. 23 for Guy Craig, who retired recently as branch manager for Columbia here.

Associated Theatre Owners of Indiana directors resumed their monthly meetings Sept. 5 after summer layoff.

Sam Abrams, Realart sales manager, in Methodist Hospital after heart attack.

Laddie Hancock, Paramount salesman, now recuperating at home from heart attack; was in hospital for a time.

Bob E. Stevens buying and booking for new Meadowbrook Drive-in at Bainbridge.

Earl Bell, local nabe theatre owner, has taken over operation of Westlake Drive-in.

Associated Theater Owners of Indiana to hold fall convention at Antlers Hotel here Nov. 13-14.

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PICTURE AND DISTRIB.	STARS	ISSUE REVIEWED
Tarzan and the Slave Girl (RKO)	Lex Barker-Vanessa Brown	March 22
Tattooed Stranger (RKO)	John Miles	Feb. 1
Tea For Two (WB)	Doris Day-Gordon MacRae	Aug. 16
Texas Dynamo (Col)	Charles Starrett	June 14
They Were Not Divided (British) (GFD)	Edward Underdown	April 5
This Side of the Law (WB)	Viveca Lindfors-Kent Smith	June 7
Three Came Home (20th)	Claudette Colbert-Patric Knowles	Feb. 15
Three Little Words (Metro)	Fred Astaire-Red Skelton	July 12
Ticket to Tomahawk (20th)	Dan Dailey-Anne Baxter	April 19
Torch (EL)	Paulette Goddard-Pedro Armendariz	May 10
Treasure Island (RKO)	Bobby Driscoll	June 21
Trial Without Jury (Rep)	Robert Rockwell	July 19
Trigger, Jr. (Rep)	Roy Rogers	July 5
Trio (British) (GFD)	Jean Simmons	Aug. 9
Twilight in the Sierras (Rep)	Roy Rogers	April 5
Tyrant of the Sea (Col)	Rhys Williams	March 1
Under My Skin (20th)	John Garfield-Micheline Prelle	March 15
Union Station (Par)	William Holden-Nancy Olson	July 12
Unmasked (Rep)	Robert Rockwell-Barbara Fuller	Feb. 15
Vanishing Westerner (Rep)	Monte Hale	May 3
Vicious Years (FC)	Tommy Cook	Feb. 22
Vigilante Hideout (Rep)	Allan "Rocky" Lane	Jan. 11
Wabash Avenue (20th)	Betty Grable-Victor Mature	April 5
Wagonmaster (RKO)	Ben Johnson-Joanne Dru	April 12
Walk Softly, Stranger (RKO)	Joseph Cotten, Valli	Aug. 23
Waterfront (British) (GFD)	Robert Newton-Kathleen Harrison	Aug. 9
Western Pacific Agent (Lippert)	Mickey Knox-Sheila Ryan	March 22
West of the Brazos (Lippert)	Jimmy Ellison-Russ Hayden	April 26
West of Wyoming (Mono)	Johnny Mack Brown	April 12
When You're Smiling (Col)	Jerome Courtland-Lola Albright	Aug. 23
Where Danger Lives (RKO)	Robert Mitchum-Faith Domergue	June 21
Where the Sidewalk Ends (20th)	Dana Andrews-Gene Tierney	June 28
Whipped (UA)	Dan Duryea, Herbert Marshall	Feb. 15
White Tower (RKO)	Glenn Ford-Valli	June 14
Winchester '73 (U-I)	James Stewart-Shelley Winters	June 7
With These Hands	Sam Levene-Arlene Francis	June 21
Wolf Hunters (Mono)	Kirby Grant-Jan Clayton	Feb. 8
Woman of Distinction (Col)	Rosalind Russell-Ray Milland	March 8
Women from Headquarters (Rep)	Virginia Huston	May 17
Wooden Horse (British) (B-L)	Leo Genn	Aug. 2
Yellow Cab Man (Metro)	Red Skelton-Gloria DeHaven	Feb. 22
Young Daniel Boone (Mono)	David Bruce	March 1
Young Man With a Horn (WB)	Kirk Douglas-Lauren Bacall	Feb. 8
Your Witness (WB)	Robert Montgomery	Feb. 1

(Index to 1950 Foreign Film Reviews Next Week)

Rank-Yanks

Continued from page 3

1948-49 could not be repeated, yet at the same time preserving a nucleus production organization.

He likewise tried to reduce the indebtedness of his organization by selling non-essential properties and investments, he added, and to effect economies in overhead wherever possible.

"A great deal has been done during the year, and the group's financial position has been considerably improved, so that we can face the future with far more confidence than when I reported to you last year," Rank declared. Regarding production losses reported, he said he does "not anticipate the losses of this magnitude should recur, although losses on a much reduced scale are probable."

Carrying through this theme, British film magnate pointed out that two government reports and five Parliamentary debates on film problems were heard during the year, but "the basic problem facing the production side of the industry has not been solved, i.e., that the annual investment which is made in producing the negatives is greater than the return which can be reasonably anticipated from the markets available to British films."

Policy of making pix jointly "with our American friends," Rank said, was in abeyance because the American companies were awaiting outcome of discussions with the British government on renewal of the film agreement.

As for the quota, which was 40% as of last Oct. 1, Rank admitted that it will be impossible to meet in our theatres "despite the fact that we have played every British film which has been offered and which our bookers thought could be played with reasonable chance of making a profit or, at the worst, of not making more than a nominal loss."

Regarding the proposal of last June by the British government that it would grant tax adjustments on admission prices if exhibs would agree to a voluntary levy to help British producers, Rank said he feels the proposals are not adequate, but the assistance offered is better than nothing. He pointed out that the scheme could not have been put into force without the agreement of the Yank production industry and offered thanks for the latter's "far-sighted approach" to the problem.

British film topper admitted a new approach to the exhibition of his films in the U. S. "We have made progress during the year by placing our films in theatres which specialize in such product, which policy we believe is the soundest way of exploiting the American market," Rank stated. "We know that this policy is a slow method of distribution, but nevertheless it is one which produces net results in the form of cash remittable to

Early Last Show

Continued from page 3

show was started between 8 and 8:30 p.m., rather than at 9:30 or 10 p.m., as had previously been done. New time, designed to give customers a chance to see the complete double bill and still get home early, is said to have been a complete success and a boon to the Embassy's boxoffice.

If the customers in Queens vote their approval of the move, the exhibs plan to start the "early last show" idea there as soon as daylight saving time is lifted. If the plan proves successful in Queens, it's expected to spread to other boroughs in the greater N. Y. area. Circuits plan to use radio, television and other media to plug the election, which will be held via lobby ballot boxes.

If the plan works out, the participating circuits will provide a complete report to the Council of Motion Picture Organizations for use by other interested exhibs throughout the country.

August B.O.

Continued from page 4

those which started strongly but failed to win many holdovers or show sustained strength. In the case of "Irma," a pic that was seventh last month, it was simply a matter of too many holdovers and extended-runs, and playing out key first-run dates.

Fresh Starters

Of a long line of new productions, most of them just being launched as the month ended, "Fancy Pants" (Par), "Blue Heaven" (20th), "Summer Stock" (M-G) and "Black Rose" (20th) shape as strongest grossers. These are in addition to "Sunset," "Louisa," "Kiss," "Very Own" and "Moon," fairly new which are likely to be heard from considerably more in the future, what with the usual fall pickup.

Bob Hope's "Pants" looks like another tall grosser. "Heaven," new Betty Grable-Dan Dailey musical, was big on its first playdate. "Rose" was fine and terrific on its opening two dates.

Another new pic, "Shakedown" (U), did good biz on its teeoff engagement. "Return of Jesse James" (Lip), also a new entry, was a bit uneven but managed a fine week in one key. "Petty Girl" (Col) did well on its two weeks in N. Y.

"Lady Without Passport" (M-G) loomed as one of the month's major disappointments, failing to make even runnerup classification all through August. "A. & C. in Foreign Legion" (U) improved during the month, winning top runnerup rating twice. "So Young, So Bad" (UA), which placed among the top 10 once in August, rolled up sizable coin.

"All Quiet on Western Front" (Indie), out on reissue, did remarkably solid trade in several localities for an oldie. "The Men" (UA) only played a few scattered dates after its successful N. Y. Music Hall run with mainly uneven results. "No Way Out" (20th) looms as a toughie to handle and sell, based on its single engagement to date at the Rivoli, N. Y., and the experience of being temporarily banned by the Chicago authorities.

"Rogues of Sherwood Forest" (Col) added some nice additional rentals during the past month. Same was true of "Rock Island Trail" (Rep). "In a Lonely Place" (Col) picked up somewhat, winning runnerup laurels once and collecting some substantial rentals.

UA's Status

Continued from page 3

ver by Sears in his employment dispute with the company. Having filed a breach-of-contract action against UA, Sears last week informed president Frank L. McNamee by letter that he received a clean bill of health from his doctors and was ready and willing to return to his $2,500-per-week post. McNamee's answer was the dramatically surprising invitation to Sears to return to the fold and made available to him the office formerly occupied by Harry Buckley. The latter was among the executives disassociated from the company when McNamee moved in.

As of late yesterday Sears' legal action against UA still was on file but obviously it figures to be withdrawn so long as the company honors his contract.

With the top sales spot filled and if McNutt comes through with specific plans for financing, McNamee will be free to travel to the Coast for product conferences with the independents. He has been planning the trip for some time.

Film Reviews

Continued from page 8

I Fuorilegge

discernible in the jumpy story which recounts episodes leading up to the Sicilian gunman's death in a village square at the hands of the police. Filmed before Giuliano's death, it comes unbelievably close to predicting events as they really occurred.

Pic suffers most from a confused script, which was patterned along the general lines of the successful "Mafia" by no less than eight writers. Yarn hesitates in concentrating on any single character, with the result that none of the principals is drawn clearly enough. Probably in fear of censorship, the film is hesitant in taking sides for or against the bandit.

Performances also suffer from the diluted script, with Ermanno Randi particularly unimpressive in the star role of Cosimo, bandit chief. Pic has many rugged mountain locations and village settings. Marco Scarpelli's lensing is capable. *Hawk.*

Les Premieres Armes
(The First Weapons)
(FRENCH)

Cannes, Aug. 3.

Cady Films and U.C.I.L. release of Fred Orain production. Stars Michele Alfa. Directed and written by Rene Wheeler; camera, Marcel Franchi. Previewed at Palais des Festivals, Cannes.

Yvonne	Michele Alfa
Simon	Julien Carette
Emile	Guy Decomble
Victor	Paul Frankeur
Pere Lafarge	Henri Poupon
Lucienne	Santa Relli
M. Barrymore	Roger Rafal
Rene	Jean Cordier
Josito	Albert Plantier
Bobo	Serge Soltani

"Les Premieres Armes" is a sensitively written and acted film. Although not commercial in its presentation, it is a masterpiece of child psychological study. A story about the life of apprentice jockeys in France, pic more importantly is a study of the reaction of children to their elders.

Action centers about two young boys, who are forced, one by a selfish father, the other by the war, to enter the extremely harsh life of jockey apprenticeship. They are both sensitive boys, and they revolt against the cruel treatment they receive.

The powerful impact of the film lies in Wheeler's deep understanding of children. He portrays so vividly the boys' reactions to indifference, brutality, meanness, and in contrast, the effect of kindness.

Wheeler, who based the film on his own childhood experiences, uses the documentary technique, and is fortunate in having fine actors in the principal roles. Michele Alfa is outstanding as the young woman who befriends the boys. *Gard.*

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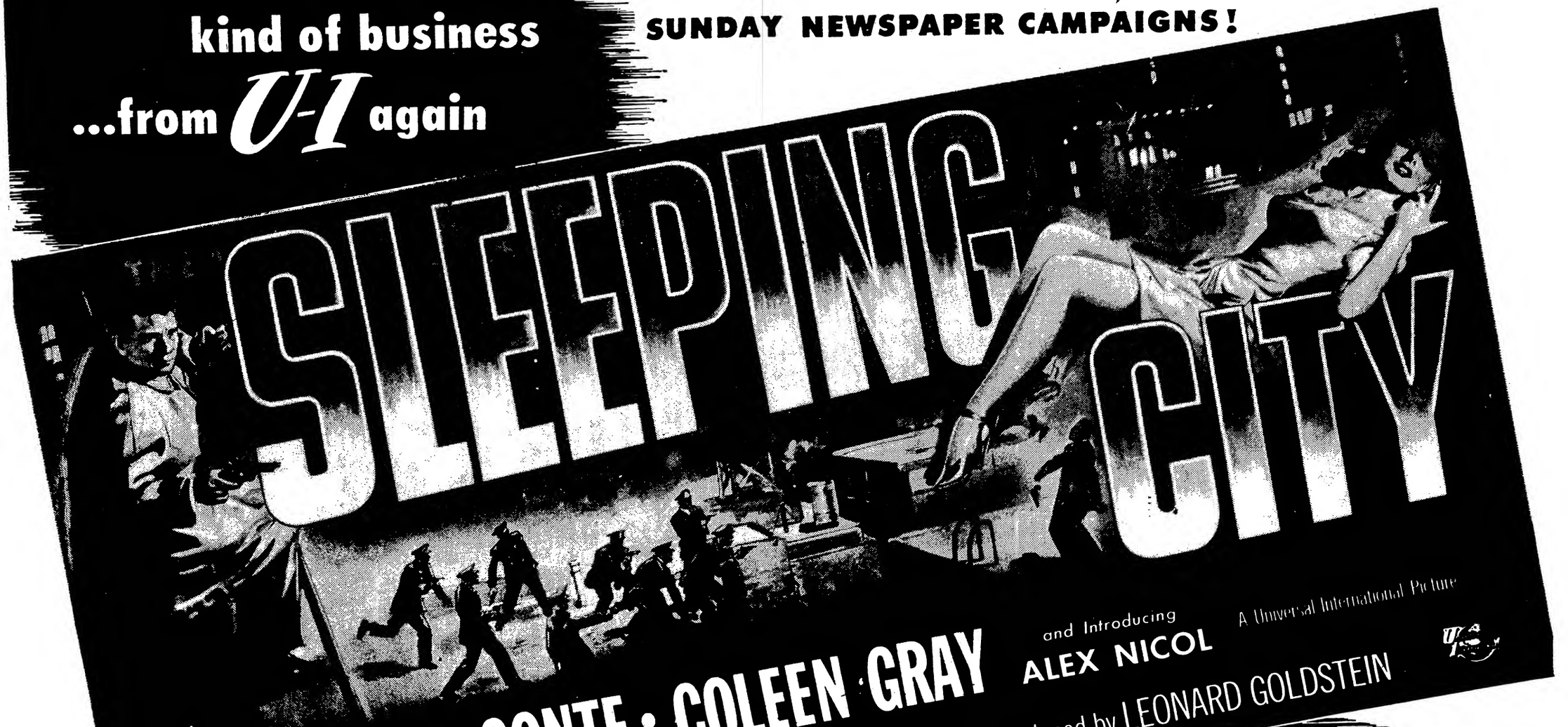

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World Premiere

N. Y. PARAMOUNT

Distribs Alarmed by Israeli's Threat to Up Pic Tax 500% on U.S.

Israeli government threat to impost a 500% increase in taxes on American film earnings has alarmed U.S. distribs. Gerald A. Mayer, Motion Picture Assn. of America's continental rep, is being dispatched to Jerusalem in an attempt to head off the new tax measure as soon as he can be spared from current negotiations in Paris.

Israeli tax now is 50% of 15% of "the New York share" of earnings in the country. Finance ministry is asking this be increased to 50% of 75%. Effect would be to hypo the rate from the present 7½% to 37½%.

Since all U.S. earnings in Israel are frozen, in any case, the new tax would not affect current remittances. It would cut down the funds which are now going into blocked accounts for conversion into dollars in the unknown future.

Yanks maintain that the tax is virtually confiscatory; it would take such a high portion of their earnings. In imposing it on the share of coin available for transfer to New York, distribs declare, the Israeli finance department is losing sight of the fact that part of the negative cost of each picture, in addition to prints and other out-of-pocket expenses, must be born out of this sum.

MPEA has been trying to head off the upped levy on the basis of the double-taxation treaty which the U.S. has with a number of nations (England, Sweden, France and others) but which does not apply to Israel. Under that treaty, earnings are taxed only in one country—either that of origin or of receipt. In the case of the Israeli coin, it would be taxed in Jerusalem and then again in the U. S.

Mayer will also try to free some of the funds now frozen in Israel and to work out a new deal for unrestricted importation of American pix. They are now subject to licenses. Current deal expired July 1 and has been continued temporarily.

Coyne Named Aide

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national field director of the War Finance Division of the U. S. Treasury.

Forty-six years old, Coyne attended the Georgetown U. law school and the National U. law school. Prior to switching to the organization of war bond sales he was with the Treasury Dept. as assistant district supervisor of the Bureau of Internal Revenue in Boston.

The dues collection system of COMPO began automatically last Friday (1), in accordance with a resolution adopted by the all-industry conference when the organization was officially set up in Washington last spring. Exhibs will have their first contributions checked off by distribs—which act as the collection agency—Sept. 15.

Initial bills will be for two weeks, but thereafter they will be sent out as of the 15th of each month for a full month. The 15th of the month payment date rather than the 1st was adopted at the suggestion of COMPO prez Ned E. Depinet as easing the burden on distribs' exchanges, since there is much other end-of-the-month bookkeeping.

Dues are computed at 1/10th of 1% of each exib's film rental. When this is paid, it is matched by an equal sum from the distrib. Setup could potentially produce about $600,000 a year in revenue, but is actually expected to bring in less than half of that for some time to come.

While virtually all of the more important exhibs in the country have subscribed to the COMPO principal and are expected to get their coin up promptly, the whole thing appears still to be something of a mystery to many lesser theatremen. Their contributions—and interest—are expected to build as Mayer and Coyne get on the road to explain the workings of COMPO as the organization itself begins to produce results.

New COMPO committee was named to cooperate with the State Department on its Voice of America broadcasts. The group is comprised of Cecil B. De Mille, chairman, and Gunther Lessing and Francis S. Harmon.

'Family' Pix

Continued from page 1

over-supply of westerns—which actually did appear to hurt the b.o.—and more recently they've been squawking on the plethora of musicals.

A trio of tuners, nevertheless, has proved second only to the family pix in giving an upsurge to grosses this summer. They're followed by three actioners, a couple straight comedies, a pair of gangster pix, two novelties and a single strong drama.

While any such categorizing of pix as to type is necessarily arbitrary, a quintet of the take-the-whole-family school proved the most consistent moneymakers. They comprise "Father of the Bride" (M-G), "Cinderella" (RKO-Disney), "Our Very Own" (RKO-Goldwyn), "Treasure Island" (RKO-Disney) and "Louisa" (U).

"Bride" and "Cindy" promise to land well up in the rarefied atmosphere of pix that gross over $4,-000,000 domestically, and may prove the leaders, or close, for this year. "Own" looks to hit around $2,750,000 and "T. I." $2,500,000, while "Louisa" may reach close to $2,000,000. The quintet, in other words, will account for about $15,-000,000 in domestic gross this year.

The trio of musicals which have proved such a boon to exhibs during the dog days are all from Metro. They are "Annie Get Your Gun," "Duchess of Idaho" and "Three Little Words." In color and with important casts, they've done about what's expected of them. The family pix, on the other hand, have done considerably better. They've shown surprising holding power, earning consistent holdovers—the prime requisite for a top-grosser.

The action product that has scored well consists of "Broken Arrow" (20th), "Flame and the Arrow" (WB) and "Winchester '73" (U). On the gangster side have been "Kiss Tomorrow Goodbye" (WB) and "711 Ocean Drive" (Columbia-Seltzer).

The pair of novelties that have paid off are both science-fiction fare—George Pal's "Destination Moon," released by Eagle Lion, and Robert Lippert's "Rocketship XM." The straight comedies have been "Fancy Pants," which Paramount started to send into release in late August, and "Irma Goes West," distributed by the same company early in the summer.

Paramount has also provided the single drama—"Sunset Boulevard." It is in number one spot in VARIETY's monthly roundup of topgrossers in the current issue and promises to figure importantly for some time to come.

Exhibs Busy

Continued from page 5

lures are now demanded of the theatre managers to insure against any letup in the rising tide of boxoffice activity.

The RKO sessions will give attention to each individual situation. Additionally, plans for an overall campaign for the entire circuit will be mapped for the three months beginning Oct. 1. Sol A. Schwartz, executive vice president and general manager, will stress the timeliness of the new drive.

RKO president Ned E. Depinet will address a special luncheon today at the Hotel Waldorf-Astoria to be attended by homeoffice executives in addition to the division managers. Sitting in among the latter are Ben Domingo, Russ Emde, Joseph Alexander, Jerry Shinback, Harry Weiss, Jay Golden, and Hardie Meakin. New York metropolitan division heads to be on hand are Mike Edelstein, Sigurd Wexo, John Hearns and Charles Oelreich.

The three-day United Paramount conclave will be the first since before the circuit was divorced from production-distribution last Jan. 1. Leonard Goldenson, president, said yesterday that all problems confronting exhibition in all likelihood will be taken up.

Mono Switches

Continued from page 5

upping their production slate to 46 pix this year (32 features and 14 westerns) as against 38 releases during the past fiscal 12 months.

Mono Sales Meet in L. A.

Los Angeles, Sept. 5.

Annual three-day sales convention of Monogram and Allied Artists opened at the Ambassador hotel today (5), with Steve Broidy presiding and more than 100 delegates present. Morey Goldstein, general sales manager, headed the N. Y. delegation, which included Edward Morey, L. E. Goldhammer, Lloyd Lind and Nat Furst.

Taking part in the discussions are franchise holders, including Charles Trampe, Milwaukee; Herman Rifkin, Boston; Arthur Bromberg, Atlanta; William Hurlbut, Detroit; Irving Mandel, Chicago; George West, Cincinnati; Nate Schultz, Cleveland; Harry Berkson, Buffalo; Ben Williams, Pitsburgh; Howard Stubbins, Los Angeles; Mel Hulling, San Francisco, and Oscar Hanson, district manager for Canada.

Venice Festival

Continued from page 3

feature long faces. Bar most of the time has been only half-filled and, because of the watered liquor and slow service, it's virtually impossible to tie one on. Thus, many order the stuff up to their rooms for private cocktail parties preceding dinner and the nightly trek to the theatre for the 9:30 screenings.

Entertainment, outside of the feature films, is n.s.g. this year. Charlie Beal, American Negro pianist, is back for the second time, alternating his American tunes with the current Italian pops. Nitery, because of the heat, has been moved into the garden, where a six-piece band provides European terp numbers. There is no floorshow, but the patrons participate in samba, rhumba and Charleston contests. Gambling casino also sports a nitery with a modest show of Continental acts, none of which is a name.

Venice Festival Notes

Agent Dave Stein, brother of Jules, here from Paris.

Ambassador and Mrs. James C. Dunn, ardent picture fans, vacationing here after a few days in the Dolomites.

Hal Houghton, European chief of publicity for Paramount, in from the Far East for opening of "September Affair" here.

Sidney Gilliat of "State Secret" in from London.

Director John Brahms up from Rome.

Renzo Rossellini and Marcella Rossellini, brother and sister of Roberto, arrived from Rome.

Andre Cicluna, Italian government official of pix, here.

Pilade Levy, Italian representative for Paramount, here for few days.

Binnie Barnes at the Des Bains hotel.

Doris Dowling in from a vacation in Cannes.

Mervyn LeRoy's stepdaughter, Gene Byfield, very popular here among the younger set.

Mario Luporini, Italian representative of 20th, here for a few days.

Producer of Italo-German picts, Andre Mattoni, here for two days.

Max Ophuls, European director, in from Paris.

Producer Dario Sabatello at the Des Bains.

Roman theatrical agent Liliana Bianchini vacationing here.

Annabella expected at the end of the week.

Genia Reissar, David O. Selznick representative, here from London.

Director Rene Clair here for a week.

Italian director Luigi Zampa arrived from Rome.

Helmut Kautner, director, and Bettina Moissi, star, here from Germany for world premiere of "Epilog."

Director Jean Delannoy motored in from Paris.

French actress Daniele Delorme here for a few days.

2 Canadian Houses Opened

Regina, Sask.

Carl McAuslan opened a quonset theatre at Neilburg, Sask.

W. Kurylo and F. Hayduk opened their $65,000 theatre, the Rainbow, at Calmar, Alta. House is 500-seater.

Inside Stuff—Pictures

An exhibitor took paid space in his local newspaper last week to advise his customers to go see a picture playing at an opposition house. In an open letter to the public published last week in their daily newspaper, Harold Boyd and Harold Hanson, operators of the East Park Drive-In, Sioux Falls, S. Dak., urged that every citizen see "Sunset Boulevard," playing at the State theatre, Sioux Falls.

"We in the theatre business," the ad read, "get a lot of personal satisfaction out of picking a picture which the public also heartily applauds. Had we been selected to pick a top production for you, this would surely rate high on the list. So, go to the State theatre (if you must) because there you will see in 'Sunset Boulevard' one of the finest performances by any star (Gloria Swanson) in any picture. There will you see Hollywood as it was and is."

Release of "The Holy Year at the Vatican," March of Time feature being distributed by Astor Pictures, makes the fourth feature to be out this year on the Vatican and the Holy Year. MOT feature includes part of the footage from its Vatican picture distributed in 1941 but also includes new material showing the pilgrimages and other Holy Year angles. Time's "Holy Year" has a full new sound track with Monsignor Fulton J. Sheen doing the commentary. He did the same also on the 1941 subject.

Besides 20th-Fox' feature on the Holy Year, Columbia is putting the finishing touches on a similar subject in color. The fourth one is being released by an indie, being a compilation of older material for the most part.

The Foreign Films Movie Club, Inc., an organization in the New York area which services its members with discount tix to art houses, has begun its fourth year. Current membership, according to club prexy Arthur Davis, lists more than 6,000 individuals who pay $2 annual dues.

Members receive discounts up to 50% on admissions to key foreign film theatres in the city, including The Little Cinemet, Arcadia, Irving Place, Stanley, City, Cinema Tremont, Lido and Hopkinson. Club issues "The Foreign Film News" about every 10 weeks. Besides info about foreign pix, it plugs Hollywood product meriting attendance by club members.

Growing demand within the industry itself for three-dimensional films as the next logical development in pic-making is apparently sparking the inventor clan along those lines. With several methods recently patented, new technique is currently making the rounds of the companies, offered by David Gordon, Bridgeport inventor. Method requires right and left pictures taken from slightly different angles. Pictures would be photographed alternately but put on one strip. Left, or offset, pix would be made darker than the right. Latter, being lighter, would predominate, with the darker pix serving as relief or depth to the pic. Gordon has drawn considerable interest from film companies. He is developing a model machine for further tests.

Unusual contract recently signed by S. Sylvan Simon, who hails from Pittsburgh, with Columbia Pictures, is a straight five-year deal without options as executive producer at $3,000 a week. It all came to light in Pittsburgh last week when it was put up with a local bank.

Pact Simon signed with Harry Cohn, Col boss, has a clause that neither Simon nor his wife can invest in any theatrical enterprise, so they're putting coin into a ball-bearing business here with a local cousin, Dick Simon, which accounts for the contract being in the hands of a Pittsburgh bank as collateral for loan the Simons are negotiating to swing the deal.

Film industries of the U. S. and other countries are donating historic pictures to the study collection of George Eastman House, international photographic center in Rochester, N. Y. Thomas J. Brandon, New York distributor, recently gifted the education institution with some 40 reels of propaganda and information films of World War II. Other late acquisitions include such memorable silent features as "Old Heidelberg," a 1915 D. W. Griffith production which starred Wallace Reid and Dorothy Gish; the German film, "Sumurun" (1920), last film of Ernst Lubitsch as both actor and director, as well as a 1924 version of "Nana," directed by Jean Renoir.

In at least one instance television is helping business in the film houses. It works out that way in the case of 24 ancient Hopalong Cassidy oaters, owned outright by George Hirliman and re-distributed by Lippert Productions. Lippert's deal to release the pictures on a percentage basis was made long before Hopalong became a household word, via TV. Since then the grosses have soared at an amazing pace, although the old films have made the rounds of the theatre circuits several times.

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WEBS SAY THEY WON'T BE STAMPEDED INTO SCREENING ALL RADIO-TV SHOWS

Faction which protested the appearance of Jean Muir in the cast of NBC-TV's "Aldrich Family," because of her purported Communist-front tieups, have mapped out a campaign to screen the cast of every program on radio or television this year, it was reported this week. Encouraged by their success in having Miss Muir ousted from "Aldrich," they reportedly will follow the same tactics in trying to have any performer fired from a show if they consider him to have so-called subversive leanings.

Miss Muir was replaced in the "Aldrich" cast by Nancy Carroll, following the decision of General Foods, bankrollers of the show, that it could not gamble on antagonizing its customers by employing a "controversial person." While other talent and the networks fear that GF's action in the Muir case may serve as a precedent to any similar situation that occurs, the networks claim they will not be stampeded into screening all actors for their political beliefs before casting a show. They conceded, however, that once the damage has been done, as in the case with Miss Muir, they could not employ the actor.

Execs of the American Civil Liberties Union will meet with their attorneys today (Wed.) or tomorrow to determine what legal steps they can take to prevent a recurrence of the Muir case.

No Net Stampede

A network spokesman, who declined to be identified, suggested that an argument might be taken to the FCC. Under the Commission's licensing laws for radio and TV stations, he pointed out, the licensee alone has the right to determine what the public shall listen to or watch. In the case of Miss Muir, he said, it might be proved that an outside pressure group, which was not so licensed, determined the programming. Spokesman for another group suggested that Miss Muir and some of the persons who protested her appearance might be persuaded to participate in a discussion on the air. It's believed, however, that no network or station would take a chance of stirring up right-wing antagonism by programming such a show.

As for the legal question of whether the Muir case contributes a violation of civil rights, playwright Elmer Rice, as spokesman for the ACLU's civil rights committee, pointed out the difficulties in trying to prove such a contention. He said the ACLU would "like to investigate the whole general situation," but while empha-

(Continued on page 34)

RWG 'Shocked'

First formal move by any of the radio talent guilds to combat the alleged blacklisting of artists in the wake of the Jean Muir case was taken this week by the Radio Writers Guild. In three resolutions adopted at a meeting of its eastern region council, the Guild pledged "immediate cooperation" with the American Civil Liberties Union "in any investigation contemplated or in progress by the ACLU on the effect of the current blacklisting of radio and television artists upon the professional welfare of writers."

Guild expressed "shock and horror" to the American Federation of Radio Artists and to Television Authority over what it termed the "summary contract cancellation" of Jean Muir from the cast of NBC-TV's "Aldrich Family" and offered to join AFRA, TVA or any other organization "seeking to put an end to the blacklist practice." Finally, the Guild urged the Authors League and its censorship committee to call an immediate conference against blacklisting "that the traditional right of all to private opinions and the right of all writers to employment on the basis of ability may be reaffirmed."

Pitt Jewish Publisher Suing Station for 200G Damages in Libel Claim

Pittsburgh, Sept. 5.

Louis Y. Borkon, Yiddish-American publisher here and a leader in Jewish circles, who claims he was libeled over WHOD because he dared to criticize the station's Yiddish programs, filed suit last week for $200,000 damages. Borkon asks $100,000 compensatory damages and $100,000 punitive damages in a suit filed against the Steel City Broadcasting Corp., owners of the station, and Leizer Halberstam, who conducted the programs.

Accordingto the suit, Borkon received many complaints from the readers of his publications, as well as acquaintances, objecting to the Yiddish-American programs carried on WHOD by Halberstam. As a result, the publisher said, he personally monitored several of the programs and was "shocked by the contents." WHOD invited listeners to comment on the programs, Borkon contended, and he did, in a letter which protested the programs as being "unrepresentative of Jewish life and offensive to Jewish taste." As a result of the latter, he charged, Harberstam broadcast libelous and scandalous remarks about him on five successive days in July.

Borkon said he was not named directly in the programs but he was so identified by reference that it left no doubt in listeners' minds as to who was meant. In addition, he said Halberstam informed listeners that anyone calling the station would be told who was meant, and a number of persons who did call were informed that Borkon was the object of the broadcasts. Among other things, Borkon charged, Halberstam referred to him as an "informer," likened him to Hitler, and asked, "how long will this man be permitted to run wild in the Jewish community?"

Patt to Prexy Richards Setup

Detroit, Sept. 6.

John F. Patt, president and general manager of WGAR in Cleveland, has been elected president of the three G. A. Richards stations, which in addition to WGAR, include WJR, Detroit, and KMPC, Los Angeles. The office has been vacant the past year, since the resignation of Frank Mullen, who is now with the Jerry Fairbanks TV operation.

Richards, currently on the FCC hot seat for alleged bias in the conduct of his KMPC station, also announced that Worth Kramer, of Detroit, would take over as veepee and general manager of WJR, succeeding Harry Wismer, who resigned last week. Kramer had been Wismer's assistant. Wismer checked out over what he called long-standing differences with Richards on basic policy matters. On the other hand it was Richards' contention that Wismer's sports activities "precluded his giving adequate time to the station." Wismer for years has been ABC's ace sports broadcaster.

The Welcome Traveler

Chicago, Sept. 5.

Tommy Bartlett, emcee of NBC's "Welcome Traveler," flying his amphibian airplane, rescued four persons stranded on a sand bar in nearby Lake Calumet after their skiff had capsized Monday (4).

Victims had been in the water for an hour and were suffering from shock when Bartlett, flying in the area, spotted them. A former Northwest Airlines and Army transport pilot, Bartlett flew out the victims in two shifts.

Mutual to Hit the Trail, Sagebrush Theme To Dominate Fall Promotion

Sagebrush and saddle themes will bust out all over MBS next month when Mutual's fall promotion campaign will center around a "Western Week," Oct. 15-21, plugging the net's kid block and Sunday lineup. Drive will attempt to cash in on the public's cowboy kick.

Shows to be plugged are "Straight Arrow," "Mark Trail," "Sky King," "Challenge of the Yukon," "Roy Rogers," "Bobby Benson," "Hashknife Hartley" and "Curley Bradley." During the week almost all other programs will take on a Western flavor, with musical airers using prairie tunes and dramas adopting oater locales.

A special series, which will run two or three weeks cross-the-board at 4:45 p.m., will dramatize the lives of "Heroes of the West" with an attempt made to tie in with local schools. On Oct. 21 at 9 p.m. a half-hour stanza will roundup all the web's cowpoke characters.

Idea of Hal Coulter of the MBS promotion dept., Western Week will also be used for merchandise tieins, since Roy Rogers and Bobby Benson have many licensed products. Heavy saturation of courtesy announcements by the Western characters and other Mutual personalities will also be used.

Radio Premieres

(Sept. 6-16)

Following is a list of shows, either new or returning after a summer hiatus, scheduled to preem on the four major networks during the next 10 days:

SEPT. 6

The Great Gildersleeve. NBC, 8:30 p.m. Kraft, through J. Walter Thompson.

SEPT. 7

Screen Guild Players. ABC, 8 p.m. Sustaining.
Father Knows Best. NBC, 8:30 p.m. Maxwell House; Benton & Bowles.
Hallmark Playhouse. CBS, 10 p.m. Hall Bros., through Foote, Cone & Belding.

SEPT. 10

Jack Benny. CBS, 7 p.m. American Tobacco, through BBD&O.
Theatre Guild on the Air. NBC, 8:30 p.m. U. S. Steel, through BBD&O.
$64 Question. NBC, 10 p.m. RCA-Victor, through Milton Biow.

SEPT. 11

Victor H. Lindlahr Show. ABC, 10:45 a.m. Serutan, through Durstine.
Mark Trail. Mutual, 5 p.m. Kellogg, via Kenyon & Eckhardt.
College of Yukon. Mutual, 5:30 p.m. Quaker Oats, through Sherman-Marquette.

SEPT. 12

Straight Arrow. Mutual, 5 p.m. National Biscuit Co., through McCann-Erickson.
Sky King. Mutual, 5:30 p.m. Derby Foods, via Needham, Louis & Brorby.

SEPT. 13

Halls of Ivy. NBC, 8 p.m. Schlitz Brewing, through Young & Rubicam.

SEPT. 16

Cecil Brown. Mutual, 7:55 p.m. Chamberlin Sales, through BBD&O.
What Makes You Tick? ABC, 9 p.m. Sustaining.
Shoot the Moon. ABC, 8 p.m. Sustaining.

As Cantor Sees It

New York.

Editor, VARIETY:

One of the most un-American acts I can ever recall in my lifetime took place last week when Jean Muir was fired from the "Aldrich Family."

I do not know who was responsible, but what concerns me and should concern every American with a sense of fair play, is that the basis for her being retired from her chosen profession was a handful of telephone calls and several telegrams accusing her of being a Communist.

What is happening to our Constitution—the most important paper ever written for a free people? What about a fair trial? What has happened to the courage shown by the men who built this country? Have we none left? And if it's merely a matter of economics, what would happen, say I, if 10,000 people with red blood in their veins and who will not see the little fellow kicked around, stood up and said to the corporation, "I will not buy your product until you will let somebody bigger than a bigot sit in judgment of the accused!"

Eddie Cantor.

Male Vocalists Seen in Hypoed Web Demand; Sentimental Trend an Aid

Network program toppers are reporting that the male vocalist, always a strong radio attraction, is showing increased audience popularity. And at the same time they find a bigger supply of promising young baritones and tenors available and gathering large followings.

NBC recently added a male partner, on a rotating basis, for Mindy Carson, with Don Cherry currently holding down the berth. The web has worked up a list of 20-odd singers who have had at least one year of pro experience and whose auditions have shown "star calibre potential." Among those on the NBC list are Eddy Fisher, who's sung at Bill Miller's Riviera; Dick Edwards, who was on the Sammy Kaye show; and Denny Vaughn, a British import.

Indie WNEW, N. Y., whose alumni include Frank Sinatra and some of the flourishing young talent such as Jimmy Blaine, Russell Arms, Johnny Thompson, Johnny Andrews and Jeff Clark, attributes the renewed interest in crooners to the current sentimental surge the nation is witnessing.

Disk jockey Jerry Marshall points to the popularity of tunes such as "Mona Lisa," "Good Night, Irene," "Sentimental Me," "No Other Love," "Our Very Own," "Count Every Star" and "All My Love." Marshall says the upbeats in sentiment and masculine warblers go together because the ballad has always been the male forte, while the femmes take the rhythm numbers.

It's also figured that the nostalgia trend, with its romantic slant, is whetting interest in manly tonsils. Additionally, the public is looking for fresh, original styles and the copyist—who "sounds like Crosby or Sinatra"—is out. Singers are now clicking when they come up with an individual delivery, all of which is aiding the fresher young chirpers.

Co-Op Advertising In NBC's Fall Promotion

NBC's 1950 fall promotion campaign will feature, for the first time in the web's history, cooperative advertising in which the net and affiliates will split the cost on a 50-50 basis. George Wallace, AM ad-promotion director, estimates $1,000,000 worth of newspaper and mag space will be used.

On-the-air campaign will spotlight the NBC chimes with the slogan "Three chimes means good times on NBC." Web's talent roster has been recruited to transcribe spots plugging the returning shows. The stars will rotate as "chime-masters," introducing all the shows on specified evenings.

Symphonette Set For Hefty Tour

Something of a precedent will be established this fall and winter when the Longines Symphonette, with Mishel Piastro at the helm, embarks on its first nationwide tour of the country. Beginning mid-October and continuing until Christmas, the Symphonette, comprising 35 musicians, will play concerts in 61 cities, marking the most extensive tour to date by a symph entourage.

Unusual aspect of the tour, however, is that it is being made by a strictly "trade aggregation" having its rise in radio. (Longines program is heard Sunday afternoons on CBS and the broadcasts will be transcribed in advance of the tour.)

Whereas the recent Arturo Toscanini-NBC Symphony tour of the nation was underwritten by RCA (parent company of NBC) to the tune of approximately $400,000, and whereas the N. Y. Philharmonic and Philadelphia Orchestra tours have been "angeled" in the past by CBS, the Longines 61-city trek will be made on its own momentum and expects to show a profit.

In each of the 61 cities there will be dealer tie-ups, and it's anticipated that CBS will embark on some promotion of its own.

'FALCON' SET IN FRENCH VERSION ON CANADA NET

Chicago, Sept. 5.

"The Falcon," Sunday afternoon whodunit sponsored on NBC by Kraft, is slated to get an international treatment next month. Food company, through the J. Walter Thompson agency, last week finalized a deal with NBC and indie packager Bernard Schubert to air a French version of the series on an eight-station Canadian network.

Story lines of the mystery will parallel the American shows, but north-of-the-border programs will use a French speaking cast. Show, set to bow the first week in October, will originate at CKAS, Montreal, with Paul Langley producing. Deal was arranged by Si Mowatt of JWT.

CBS in Public Service Airer on Cemetery's Building Dedication

Hollywood, Sept. 5.

Dedication of Forest Lawn's Hall of Crucifixion will be broadcast by CBS Nov. 19 as an hour-long public service program. Details now being worked out include a TV simulcast locally and kinescope for the CBS eastern web.

Hall of Crucifixion is a $250,000 structure erected specifically by the memorial park to house a 195-feet-long-by 45-feet-high painting depicting the life of Christ from Palm Sunday through the Resurrection. Cemetery pitched for a public service airing because the public will be admitted free to view the painting and attend services in the 1,600-seat auditorium.

Hilly Sanders, radio-video veepee of the Dan B. Miner ad agency, is mapping the program on a $10,000 budget and has already set Werner Janssen to conduct a symphony orch and Dr. Charles Hirt, U. of Southern California dean of choral music, to conduct a 300-voice choir from USC and Hollywood Presbyterian Church. Sanders also is trying to line up Ronald Colman to read from the Bible the passages depicted in the painting and Ezio Pinza and Kirsten Flagstad to sing. Vincent McConnor would script with Norman Corwin producing and directing.

ANOTHER BIG SEASON LOOMING

Danger Signal

The Jean Muir case, with its much broader involvements, is a danger signal for radio and television. Fear alone is responsible for bringing about this present critical situation that could well choke AM and TV's creative growth.

One little cry from a mere handful of self-appointed judges as to whom America should see and hear sends sponsors, agencies and the networks scurrying to their retreats. And in their fear of the slightest taint of the ogre of Red infiltration they bend over and fall into the hands of a more invidious form of totalitarianism—the self-righteous patriots who individually take it upon themselves to purge our country of those they designate as its enemies.

Obviously these are critical times, when radio and television must exercise extreme caution as to what goes over the airlanes. But we have better weapons than character assassination and guilt by association. There are due processes of law and judgment.

Granted that the networks have no choice, since the sponsor holds the reins. But with due conviction, and with the realization of the future implications involved in the firing of Miss Muir from the "Aldrich Family" TV show, it would seem imperative that the networks put up a fight to preserve their own independence.

On the heels of the General Foods incident, not only has radio and television put itself completely in the hands of those who control the pursestrings, but it has paved the way for a withering of this gigantic industry by the stifling of its bloodstream —its writers, its performers, its creators.

Certainly it behooves the network chieftains to point this out to the sponsors and the agencies; to show them that this scurrying to safety at the first hoot is playing into the hands of the self-anointed. Surely neither General Foods nor any agency believes that the score of telephone calls (which inspired Miss Muir's dismissal) could stop the sale of Jello.

The onus is directly on the doorstep of the networks. They alone, by acting now, can stop the impending deluge. Thus far only one person has been hurt since the panic has gripped Madison avenue. Only Jean Muir has been sacrificed without trial. Only fear could temporarily blind people who, at another time, would have ridiculed any little Napoleons attempting to sit in judgment.

A few well placed telephone calls by network officialdom can prevent any further moves to open the floodgates for indiscriminate purging.

Helbros Due Back, But Not On NBC

Helbros, the watch company, which some months back swore off radio because of its experience with NBC and the Dick Powell "Richard Diamond" whodunit, apparently has had a change of heart and is ready to embrace the medium again.

Company during the past week has been making inquiries as to program and time availabilities prior to embarking to an extensive sales campaign. But not on NBC. Watch outfit reportedly is still miffed over the treatment it received a few months back when NBC terminated the Helbros sponsorship of "Richard Diamond" and turned the show over to Rexall as the latter's summer replacement for Phil Harris and Alice Faye. It also entailed a repayment to Helbros, which had splurged extensively on dealer promotion tieups.

PACKAGERS ALERTED ON NBC CANCELLATIONS

NBC last week sent cancellation notices to packagers of all its sustaining shows as a protective measure, predicated on the fact that its "Operation Tandem" and late sales of time may kick some of the non-commercial airers off the air.

Cancellation letters provide for recapture of the shows and renegotiation of the pacts. Only two sustainers which have definitely been renewed are the Charles Boyer "Adventures of Marcel" and "Tales of the Texas Rangers." However, web is interested in keeping on several of the still-unsponsored crop, including "Wanted," "Top Secret," "Jack Lait's Confidentially Yours," "Dangerous Assignment," "Night Beat," "Dimension X," "Cloak and Dagger," "Big Guy" and "Joe DiMaggio Show."

Sterling's ABC Buy

Sterling Drug has bought a five-minute news summary with John B. Kennedy on the full ABC web at 10:30 p.m. Monday through Thursday.

Show starts Sept. 18. Agency is Dancer-Fitzgerald-Sample.

$6,250,000 Yearly In NBC 'Tandem' Plan—If It Goes

NBC will grab itself a fast $6,250,000 a year and establish for itself the biggest sales coup in recent radio annals if its "Operations Tandem" meets with sponsorship acceptance. That's based on six participating bankrollers plunking down $1,250,000 each a year for a 39-week ride on five one-hour shows on Sunday, Monday, Thursday, Friday and Saturday. Web execs say two clients are ready to go; it's holding off until a minimum of three sign up.

It's unquestionably the most radical sales concept (fathered by exec veepee Charles R. Denny) with the two-fold aim of (1) establishing a new program selling technique for the radio of the future; and (2) resolving in one fell swoop the problem of how to cope with a flock of top-priced personalities and packages that would otherwise have to be sustained.

These include the upcoming Sunday night 90-minute "Dream Show," the first hour of which would be embraced in "Operations

(Continued on page 36)

Karloff's 'Mr. Moto'

NBC is auditioning Boris Karloff in a radio version of J. P. Marquand's "Mr. Moto" stories. Radio rights are owned by Ted Ashley-Ira Steiner.

Another Ashley-Steiner package already auditioned by NBC is "Nero Wolfe," with Sidney Greenstreet starred.

BILLINGS SCATTER EARLIER FEARS

Despite all the fears and apprehensions as to the '50-'51 broadcasting season, which officially teed off over the Labor Day weekend with the return of many of the four webs' major commercial entries, radio's continued "bigness" for at least another season is now assured. While there are gaps in the nighttime programming schedules, nonetheless there is every indication that the '50-'51 semester will translate itself into billings equally as profitable, if not more so, than the previous season.

The heat is off and the broadcasters have plunged into their post-Labor Day chores with an enthusiasm and optimism that haven't existed in many months. It's predicated on a variety of factors, which break down as follows:

(1) Agency-client inquiries as to program availabilities over the past couple of weeks give every indication that many of the current sustaining slots will soon be obsorbed by bankrollers.

(2) Those initial jitters of clients holding themselves aloof because of the Korean war situation seem to have diminished to an appreciable degree, so that the web sales boys are no longer getting the brusheroo in making their presentations.

TV Plus Factor

(3) The TV upsurge, far from hurting radio, is becoming a plus factor. With all cream nighttime video availabilities gone, sponsors confronted with the TV SRO are interested in converting the coin into radio program sponsorship.

(4) The networks' successful campaign in holding the line against advertiser pressure for reduction in rates has sparked the whole industry on the morale front—the clincher in establishing radio's continued impact as a coast-to-coast medium, with the slogan "nobody can laugh off 65,000,000 sets."

(5) A reappraisal of radio as a potent entertainment medium reveals but few casualties among the major personalities who have dominated the talent rosters over the past 15 years. The Jack Bennys, Bing Crosbys, Bob Hopes, Edgar Bergens, Red Skeltons, Fibber & Mollys and Walter Winchells — they'll all be back under the same or new sponsor auspices. While a Burns&Allen (who are transferring their allegiance to TV), a Phil Harris or an Ed Gardner may have been caught in the transitional dilemma of some sponsors questioning the top prices asked, nonetheless it's conceded that the percentage is small when contrasted with the initial fears that swept the radio industry.

V.P. Chevrons For Gaines, Madden

NBC has two new vice-presidents. They are James M. Gaines, director of the web's owned-and-operated stations, and Edward D. Madden, who was one of the Booz, Allen & Hamilton offspring who came in as assistant to the president and now moves into television in charge of sales operations.

The veepee chevrons were conferred at last Friday's (1) meeting of the NBC board of directors.

The Gaines v.p. had long been anticipated, with practically the whole web personnel pulling for the appointment. Gaines formerly headed the WNBC operation in N. Y., moving into the owned-and-operated setup in 1947. He joined the network in 1942.

Madden joined the web last February after 12 years with McCann-Erickson and later as exec veepee of the American Newspaper Advertising Network.

Toscy Rumored Sore at Symph Switch; Carnegie Hall Setup Poses Problems

Some of the members of the NBC Symphony Orchestra say that Arturo Toscanini, currently in Italy, practically blew his top when word reached him that he and the symph were being dispossessed from Studio 8-H in Radio City and that the web had negotiated a deal whereby the Toscanini concerts would henceforth emanate from Carnegie Hall, N. Y. And there's a strong likelihood there won't be an invited audience for the concerts.

NBC has decided to convert 8-H into a television studio. Toscanini had a particular preference for it because of the backstage dressing-room facilities, private studio and other comforts. The fact that use of Carnegie Hall will entail continuous stair climbing is also reported to annoy the maestro.

Meanwhile, the web is awaiting Toscanini's reaction to the plan to slot the NBC symph in the Monday night 10 to 11 slot as part of the "Tandem" sales formula whereby six participating sponsors would be plugged on one-hour shows five nights a week. It poses a multiplicity of problems insofar as the maestro is concerned.

How, some are asking, would he react to following the Telephone Hour and Firestone programs? What possible solution could be reached in spotting six commercials on a program that could include a 45-minute symphony? It's considered hardly conceivable that Toscanini would tolerate a plug between movements of a symphony. And the type of commercials would obviously also be a factor in getting an okay from the fastidious conductor.

Testing

Eddie Cantor is of the opinion that CBS apparently doesn't believe he's on NBC-TV, judging by a guest-shot casting call he had from Robert Q. Lewis' office. He was wanted for the latter's 9:15 p.m. show next Sunday.

This is the same day that Cantor kicks off his video series on NBC, Sundays 8-9.

New CBS Quiz: What Did Murrow Tell Bill Paley?

While it's all pretty much water over the dam now, there has been considerable speculation around CBS as to what transpired between the web's ace commentator Ed Murrow and his boss, Bill Paley, upon Murrow's recent return from Korea.

This much is known, that the news analyst, who is also on the board of directors of the network, did confront Paley upon checking in at headquarters. He was seeking some explanation as to why the CBS news department had been ordered to kill a special dispatch Murrow had sent in from Korea only a few days prior to his return home in which the analyst, in a sum-up of the war situation, reportedly laid it on the line in criticizing U. S. tactical operations. None of it got on the air.

In the two-week interval between his return from Korea and resuming his cross-the-board commentary on Monday (3) Murrow has been "cooling off" at his country home in Pawling, N. Y.

1st Four Godfrey 'Talent' Shows Air 'In Absentia' Causing Some Confusion

Although the practice of Arthur Godfrey teeing off his Monday night "Talent Scouts" simulcast "in absentia" provoked confusion and some criticism when initially inaugurated last year, the same situation prevails this season. The first four stanzas of the Lipton Tea-sponsored show are rolling while Godfrey is still vacationing, with first two already aired.

Young & Rubicam, agency on the CBS program, is getting in a quickie announcement weekly that the show is transcribed, but to all intents and purposes the radio listener is under the impression it's a live presentation. It's more apparent, however, on the video version, since the first four have been kinescoped. Godfrey plattered the radio installments and "kinnied" the TV counterpart prior to leaving on his vacation.

Losee Will Solo It At WINS, Murphy to Cincy

WINS, N. Y., which has been under the co-management of Wilmot H. Losee and Kieran T. Murphy since the death of Eldon Park last December, will now be managed by Losee. Murphy moves to Cincinnati to become comptroller of Crosley Broadcasting Corp., which owns WINS.

Murphy takes the post vacated by W. A. Smith, who becomes comptroller of the Crosley Division of the AVCO Manufacturing Corp. Crosley Broadcasting operates WLW, Cincy, in addition to WINS and TV stations in Cincy, Columbus and Dayton. Both Murphy and Losee have been with WINS for the past seven years.

Still Sniping Away At Mutual Shows

Now that the Catholic Diocese has given NBC the okay to move the "Catholic Hour" Sunday show to 2 p.m., after many years as a 6 p.m. fixture, the network is embarking on a fishing expedition in the hopes of luring over one of the Sunday afternoon Mutual commercials. Specifically, NBC has designs on MBS' "Martin Kane," since slotting it at 6 o'clock would spark the web's sequence of adventure-crime programs. NBC also cast envious eyes at "True Detective Mysteries," but Williamson Candy came through with a 52-week renewal on Mutual.

Both NBC and CBS have been trying for some time to nibble away at Mutual's strong-pulling Sunday afternoon attractions, CBS being already successful in weaning away "Hopalong Cassidy."

Shift of "Catholic Hour" to 2 p.m. leaves the web's "NBC Theatre" temporarily without a berth. Hour long show, which dramatizes the world's great literary classics (with a home study angle in cooperation with five universities), will probably get a late evening spot or go into the Saturday afternoon lineup.

Network feels that the literary epics couldn't be scissored down to a 30-minute format.

A five-minute news summary will be aired at 2:30 p.m., followed by 25 minutes of "Voices and Events."

Kurie in S&M Research Post; Brown Personnel Set

John F. Kurie has joined the Sherman & Marquette agency as research director, replacing Samuel E. Gill, who left along with Carl S. Brown, veepee in charge of the N. Y. office. Latter has opened his own agency.

Other key personnel of the Brown agency, also from S&M, are Christine Petrino, space-time buyer; Bernard J. Hanneken, copy supervisor; Gaetano Penna, art director; Robert F. Kirby, production manager; and Mickey Hart, office manager.

F. B. I. IN PEACE AND WAR
("The Yankee Dollar")
With Martin Blaine, Grant Richards, Kathleen Cordell, Harold Huber, Joan Shea, Frank Redick, Larry Haines, Joseph DeSantis, Robert Sloane, Marian Scanlon, Carl Frank, Vladimir Selinsky, music; Len Sterling, announcer
Producer, director: Betty Mandeville
Writers: Jacques A. Finke, Louis Pelletier
30 Mins., Thurs., 8 p.m.
PROCTER & GAMBLE
CBS, from N. Y.
(Biow)

This reliable crime-adventure series, returning to the air Thursday (31) after an eight-week summer hiatus, picked up promptly and smoothly where it had left off. Opening seconds set the background and tempo for another tight, taut melodrama, which held interest throughout.

This time the story, titled "The Yankee Dollar," concerned a double-crossing swindler who tried to back a South American revolution, because he wanted to oil rights in that country. Unable to raise the money needed for the deal, he had a friend run off the needed bills in counterfeit. Swindler, a slick heel from the wrong side of the tracks, was married to a society gal who was his unwilling tool. When he pawned her jewelry to pay for the counterfeited bill, she finally broke with him, informing the South American politico of the bogus coin, then informing the F. B. I. about the whole matter. The politico had the swindler bumped off before the G-men arrived.

Scripting was glib and dialog crisp, and acting was on par. Grant Richards handled the swindler smoothly; Martin Blaine was the ever-reliable F. B. I. agent; Kathleen Alvera enacted the wife convincingly, and Harold Huber, with an excellent accent, was the South American revolutionary. The three commercials for Lava Soap were short, musical and punchy. *Bron.*

ONE NATION INDIVISIBLE
With Ambassador Philip C. Jessup, Eric Sevareid
Supervisor: Helen J. Sioussat
Producer: Lewis Shollenberger
30 Mins.; Sun., 10:30 p.m.
Sustaining
CBS, from Washington

CBS apparently has a top-level stanza in this new public affairs series. Government leaders, such as Labor Secretary James Tobin, Commerce Secretary Charles Sawyer, Agriculture Secretary James Brannan and other civilian and military brass, will discuss questions facing America as a result of the cold and warm wars. On the initial broadcast U. S. Ambassador-at-large Philip C. Jessup took up the subject of America's role in world affairs, answering questions from CBS' Eric Sevareid.

What emerged was a statement of official governmental policy on many aspects of the international scene as viewed from Washington. Dr. Jessup, in carefully phrased, studied statements, expressed administration opinion on military aid to South Korea, the Atlantic Pact, the Marshall Plan, dispatching of the Seventh Fleet to Formosa, participation of forces of other United Nations members in Korea, etc. Sevareid's role was that of interrogator, raising issues for the Ambassador to discuss. As such there was not the give-and-take of the forum or discussion programs, but rather a rounded presentation of U. S. policies from a man who has helped shape them. *Bril.*

WOMEN'S PAGE OF THE AIR
With Beth Lee; Wally Norman
30 Mins.; Mon.-thru-Fri., 9:30 a.m.
Participating
WPTR, Albany

Program's format has been changed through the addition of "Piano Patterns" by Beth Lee and sponsorship by Myers Department Store and Maiden Form Brassieres. It is a mildly-listenable, leisurely-paced, informally-presented feature, which would improve with better organization and clearer projection. Included are news stories, fashion items, food-menu chatter, occasional interviews, and on Friday, a book review column by Mrs. Olga Briggs, of the Albany public library system.

Miss Lee, a Kentuckian with a pronounced, and to many, probably pleasing accent, has a quiet, friendly manner of speaking, but there is too much hesitation in it. Diction is sometimes rather cloudy. Miss Lee handles the commercials and minor piano assignments acceptably. Announcer Wally Norman injects touches of lightness and dash; but he should guard against overpressing and watch tone placement. *Jacq.*

OUR MISS BROOKS
With Eve Arden, Jeff Chandler, Gale Gordon, Dick Crenna, Gloria McMillan
Writer-director: Al Lewis
30 Min.; Sun., 6:30 p.m.
COLGATE
CBS, from Hollywood
(Ted Bates)

"Our Miss Brooks," returning after a summer hiatus, is still one of the gayest situation comedies on the air. Its format remains the same as heretofore: the struggle of a smalltown English teacher to hook her man, a bashful biology instructor. But what gives the airer its charm is the believability of its situations, the basic realism of its characters and deft humor writing.

The characterization of Miss Brooks, as portrayed by Eve Arden, comes off with frankness and dry wit. There's plenty of bite in the scripting of the role of the school principal, which satirizes in particular the strict, stuffed-shirt officious, administrator and in general selfishness and pomposity. Gale Gordon handles the part neatly. The fine cast includes Jeff Chandler as the bio instructor, Dick Crenna as the too-helpful student, and Gloria McMillan as the principal's daughter.

On broadcast Sunday (3) plot concerned Miss Arden's attempt to spend a week at a resort where her shy beau was staying, only to be frustrated first by a misunderstanding and then by the principal's boorishness. Show started slowly, largely because of its introing all the characters, but soon picked up pace and a goodly number of laughs via a script that had adult lines. *Bril.*

ALDRICH FAMILY
With Ezra Stone, Jackie Kelk, Katharine Raht, House Jameson, Leona Powers, others
Writers: Norman Tokar-Ed Jurist
Director: Joseph Scibetta
Producer: Paul Knight
30 Min.; Thurs., 8 p.m.
JELLO
NBC, from New York
(Young & Rubicam)

That perennial of situation comedies, "The Aldrich Family," back from a summer hiatus, renewed tenancy of the 8 p.m. slot on NBC Thursday night (31), with another entertaining stanza pointing up the adolescent tribulations of Henry Aldrich (Ezra Stone) and his pal Homer (Jackie Kelk).

Boys have returned from summer camp where their constant companionship had seemingly grown monotonous, only to find that most of their young friends have hied away for the holiday weekend. They are both bubbling over in quest of a receptive ear to detail their summer doings. To complicate matters, Homer has taken up the tom-tom and is driving everyone, including his family, nuts. Solution is found when the parents of both engineer a truce between the feuding kids as a matter of salvation for themselves.

Stanza was sparked with many humorous twists, with Stone and Kelk keeping things rolling high with their comedic didoes and the remainder of the stock cast doing equally well in respective assignments. *Edba.*

BOOMER JONES
With Marie McDonald, William Holden, James Bell, Harold Vermilyea, Jeff Corey, others; Brian Donlevy, narrator
Producer: Morris Novik
Director: Mel Ferrer
Writer: Morton Wishengrad
30 Mins.; Sun. (3), 10 p.m.
Sustaining
MBS, from Hollywood

"Boomer Jones" was presented as a Labor Day feature by WOR-Mutual in cooperation with the International Assn. of Machinists. It made an unusual airer, one which depicted the story of the IAM's growth through the sacrifices of one lathe worker who joined the union in 1904. It told how men who belonged to the infant labor group were fired and then blacklisted by all companies in the employers' association.

Yarn was unfolded in personal terms, with Boomer Jones being tossed from one job to another, finding it difficult to meet his family responsibilities and help build the IAM at the same time. But finally, with the development of the organization, he helped to win a contract that gave the machinists union security, higher wages and an eight-hour day.

William Holden was effective as the prototype of the organizer, with Marie McDonald playing his wife. Brian Donlevy turned in a good reading as the narrator of Morton Wishengrad's competent script. Music by David Raksin added greatly to the production's appeal and a brief message by IAM prexy Al Hayes wound the show. *Bril.*

'Neutral But Ominous'

From WOR, N. Y.'s vast library of music bridges—those brief musical bits played between the scenes of dramatic programs—the station's musical director, Sylvan Levin, cleverly arranged a six-minute sequence, titled "Bridgework Suite," which Levin and the WOR orchestra offered in a special program last Friday night (1). Selection may not have been music, in the orthodox sense, but it made an amusing, refreshing novelty. With Frank Waldecker narrating and explaining the use of the bridges, the work not only combined a variety of such bridges entertainingly, but added another fillip via the cute titles the staff composers had given to them for filing purposes. A pastoral strain had the title, "Ye English Countryside, But Something Is Amiss." A more romantic theme was tagged, "Love, Love, Love, With Apologies to Tchaikovsky" (its theme, incidentally, being a steal from "Romeo and Juliet"). Other bridges used in the suite included "Transition and Wolf Whistle"; "Background — Nostalgic; Tender Into Ye Rude Awakening"; "From Here To There Without Fireworks"; "Sneak Bridge To Change of Scene"; "Weird Sneak To Background, To Sudden Out," and "Dirty Work Tag To Neutral But Ominous." *Bron.*

THE SYMPHONETTE
With Mishel Piastro, Walter Hendl; Frank Knight, announcer
Producer: Alan Cartoun
30 Mins.; Sun., 4:30 p.m.
LONGINES-WITTNAUER
CBS, from N. Y.
(Bennett)

"The Symphonette," one of the oldest longhair shows on the airlanes, returns after a summer layoff with its traditional dignified format intact. Although essentially slanted for classical music devotees, show makes an effort to attract a wider audience by interspersing familiar folk selections among the serious works. Latter numbers also are generally abbreviated to about the length of a pop tune for easy digestion.

Under Mishel Piastro's baton, the concert orch on the preem (3) offered a group of selections derived from the American scene. Numbers included "America the Beautiful," the largo movement from Dvorak's fifth symphony, "The Watermelon Fete," and "Turkey in the Straw," among other short works. Walter Hendl, pianist-conductor of the Dallas Symphony orch, guested on the initial stanza as soloist in the first movement of Edward MacDowell's Second Piano Concerto.

Announcer Frank Knight tied the show together with a Labor Day and Americanism commentary and handled the plugs for the watch company with appropriate restraint. *Herm.*

THE CHORALIERS
With Eugene Lowell, conductor; Hubert Hendrie; Frank Knight, announcer
Producer: Alan Cartoun
30 Mins., Sun., 2 p.m.
LONGINES-WITTNAUER
CBS, from N. Y.
(Bennett)

One of the superior all-male choruses was back on the air Sunday (3), when The Choraliers resumed for Longines-Wittnauer. Smooth song group, ably led by its founder-conductor Eugene Lowell, offered a well-chosen program that made good Sabbath afternoon listening. Entire program—in song presentation, announcing, commercials—was in high-grade taste.

Selections were on the simple, homey side, with the sturdy singers offering "Shine On, Harvest Moon," "The Band Played On," "Marching Along Together" and "Drill, Ye Tarriers, Drill." Last-named was especially well rendered. One or two arrangements (as in "Moon") were a little too heavy or overdressed for their original, simple origin, but not too predominately. Baritone Hubert Hendrie was a fine soloist with the group in "September Song" and "The House I Live In." "House" proved the best number on the program, in a moving musical tribute to America and to tolerance.

Frank Knight's intros to the song numbers were brief and flavorsome. There were quite a few sponsor plugs, but they were all short and pungent. *Bron.*

SUSPENSE
("Fire Report")
With Pat O'Brien, Joe Kearns, Hal March, Sam Edwards, Leonard Smith, Edgar Barrier, Peggy Webber, Irene Tedrow; Lud Gluskin, music; Harlow Wilcox, announcer
Producer-director: Elliott Lewis
Writers: E. Jack Newman, John Michael Hayes
30 Mins.; Thurs., 9 p.m.
AUTO-LITE
CBS, from Hollywood
(Cecil & Presbrey)

Back from its summer siesta, "Suspense" started off Thursday (31) with a sharp melodrama that had entertainment as well as a message. The message, about auto safety, was peculiarly apt for the Labor Day weekend, so that Auto-Lite got in a worthy public service job under sugar-coating of a drama. In fact, the last three minutes was a straight plea for care against highway accidents, presented by Auto-Lite's prez.

None of this detracted from a good half-hour show. Premiere drama of the new season was "True Report," the story of a police lieutenant assigned to investigate a hit-and-run death. Copper learns that the vehicle involved was a jalopy owned by his son, a medico student. Trying to shield the boy, the copper at first turned in an incomplete report. Then his conscience asserted itself, and he turned in a full report—and his resignation. Later it developed that another chap had driven the car at the time of the crime.

Last item seemed the only flaw in the melodrama—one would expect the lieutenant to have given his kid the benefit of the doubt and queried him on the accident, before deciding that the kid had done the crime. Otherwise, it was a good show, with a fine choice of cast, brisk scripting and colloquial, authentic dialog. Opening inquiry between the copper and a dame who had seen the accident was particularly good.

Pat O'Brien played the officer convincingly, in the tired voice and flat, underplaying style that is his forte. Supporting cast was okay. The Auto-Lite sparkplug commercials were brief and business-like. *Bron.*

REPORT FROM THE FUTURE
("Advance Release")
With Glen Neville, Lovell Lawrence, Bob Cooke, Ralph Kiner, Frank Farrell, Bess Myerson
Writer-producer: Leonard Safir
Director: Jack Kuney
30 Mins.; Thurs., 8:30 p.m.
NBC, from New York

Future outstanding stories as visualized by big news men of today formed the basis of this program, another in NBC's series of prospective fall shows. It was presented in hopes that audiences response would tip which of these "advance showings" are best liked. It was on the disappointing side, yet it's difficult to spot its principal flaw.

Perhaps the subject matter and leisurely manner of presentation were the major handicaps. Certainly the discovery of the fabulous tomb of Cleopatra, as here projected, and the purported flight of the first man-piloted rocket to beyond the gravitational pull of the earth shape, are subjects likely only to intrigue followers of Popular Mechanics mag.

In contrast, Bob Cooke, N. Y. Herald Tribune sports ed, made the envisioned clouting of the 61st home run, for a new world's record, by Ralph Kiner, an exciting event. His actual interview with Kiner (per present day) also was down-to-earth. The climbing of Mt. Everest by four men was done via ticker report received by Glen Neville, N. Y. Mirror exec editor. Neville also handled the rocket teeoff, cashing in best with his present-day interview with Lovell Lawrence, head of Reaction Motors, which recently built the Viking Rocket that shot 100 miles into the air.

Frank Farrell, syndicated columnist for the N. Y. World Telegram-Sun, covered the supposed finding of the Cleopatra tomb. Here, too, the interview with Bess Myerson, Miss America of 1946, was far more interesting than the future stuff. Miss Myerson was surprisingly good in her brief talk.

Program started off with the supposed speaking debut of the first chimpanzee to talk. The voice, to radio listeners, sounded more like one of the juveniles of the "Aldrich Family" night series, making the illusion a bit laughable.

Leonard Safir scripted better than he has produced. Jack Kuney's direction was okay, particularly in view of the dearth of regular radio actors he had on the show. *Wear.*

EDWARD R. MURROW
15 Mins.; Mon.-thru-Fri., 7:45 p.m.
AMOCO
CBS, from N. Y.
(Joseph Katz)

After a four-week "refresher course" on the Korean front, Edward R. Murrow has returned to his daily commentary stint with the necessary equipment to give a realistic appraisal of the current war. Too much of radio, as well as newspaper, reportage about the Korean conflict is subject to the Murrow-quoted Galsworthy dictum to the effect that "optimism and idealism in war vary in direct ratio to the distance from the front." Murrow's experiences in the war zone have apparently provided the needed correctives against any false optimism.

On his opening show (4) this fall, Murrow gave an overall picture of the Korean conflict with a heavy accent on the difficulties facing the forces of the United Nations. His comments, as usual, were sober, authoritative and hard-headed. Murrow described the grand strategy of the war as well as the predicament of the individual soldier suffering under the "paralyzing heat, the ferocity of the flies and a sense of loneliness." Murrow refrained from making any sweeping predictions about the war's end and did not discuss the wider political implications of the conflict, but his commentary was marked by the realism of a participant.

By going directly to the center of the news, Murrow not only sharpens his own senses, but gives an example of what is best in radio journalism. *Herm.*

DIAL DAVE GARROWAY
With Connie Russell, Jack Haskell, Art Van Damme quintet
Producer: Parker Gibbs
Writer: Charlie Andrews
15 Mins.; Mon.-thru-Fri., 11:15 a.m. CDT
ARMOUR
NBC, from Chicago
(Foote, Cone & Belding)

The swing to daytime radio continues with Armour's pickup of this cross-the-board airer after six months as a sustainer. Show is an enjoyable combination of bright music interspersed with some amiable patter by emcee Dave Garroway, all nicely tailored for the daytime audience.

Preem session (4) was keyed to the relaxing note which has become Garroway's trademark. Emcee spun a couple of mildly amusing yarns and introduced the ditties with his usual practiced casualness. Connie Russell came on pleasantly to sell "Let's Choo Choo to Idaho" and Jack Haskell did a fine job on "Mona Lisa." Duo wound up the affair with a bouncey version of "Piano Roll Blues." Backing by the Art Van Damme quintet and its solo, "I Want a Girl," were topnotch.

Garroway's commercial spiels were especially adept. Miss Russell assisted with a couple of fresh but brief singing plugs. *Dave.*

MAN ON THE FARM
With Chuck Acree, Reggie Cross, Ann Andrews, Dr. O. B. Kent, A. A. Dennerlein
Producer: Acree
30 Mins.; Sat., 12 (Noon)
QUAKER OATS
Mutual, from Chicago

This transcribed airer, a Mutual entry for years, returned to WOR, network's local N. Y. outlet Aug. 26. Targeted strictly for rural listeners, show offers little to whet the appetite of Gotham dialers. Format consists of inconsequential interviews with members of the studio audience, in addition to talks and plugs revolving around the breeding of poultry. Audience participants on show heard Saturday (2) came on for brief stands of a few minutes with some telling jokes and others just making idle chatter. However, the informality of the proceedings might find favor with some housewives.

Emceeing the show and handling the interviews is Chuck Acree, who displays an agreeable personality and evidently knows how to handle the people he's dealing with. In addition to Acree, program's other regulars include Reggie Cross and Ann Andrews. Former is a comedian, while latter is a songstress. Both had practically nothing to do on show caught. Also heard every week are Dr. O. B. Kent and A. A. Dennerlein. Latter, sales service manager of the Quaker Oats Co. introduces a weekly blue ribbon winner in poultry raising. This bit cues a pitch for the sponsor's product as does Dr. Kent's weekly spiel on better farming methods. Kent is an authority on livestock and poultry.

Quaker Oats' poultry feed is

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BULOVA'S CUFFO 'STAR TIME'

Dry Martini Circuit Peps Up

After a few seasons of economies in which the networks, sponsors and agencies practically abstained from those "pre-premiere" cocktail sorties which reached their height during the free-spending World War II era, the freeloading fraternity is whetting its lips in anticipation of a major comeback.

For example, there are five major events on the Dry Martini-Manhattan Circuit this week which appears to be par for the course for the next few weeks. On Sunday (10) Colgate is tossing a super cocktallery following the premiere of its Sunday night TV show on NBC; yesterday (Tues.) Eddie Cantor, star of the initial Colgate presentation, tossed his own private press party. Also on the agenda is the cocktail party and dinner being bankrolled by the Bendix Home Appliance tonight (Wed.) at the Savoy Plaza marking the preem of its "Chance of a Lifetime Show" on ABC. The Peter Paul Candy has a drinks-on-the-house blowoff for its NBC "Hank McCue Show," and NBC wants the press for cocktails tonight (Wed.) to meet Gordon MacRae in connection with "Railroad Hour" bally.

RWG Factions Gird for All-Out Battle Over Kelley Blast at Council

Membership meeting of the Radio Writers Guild at the Hotel Astor, N. Y., tonight (Wed.) promises to be a hot affair. It will discuss charges by Welbourn Kelley and Daisy Amoury that the RWG's Eastern Region Council letter censuring Kelley for "invoking political or religious issues in such a way as to weaken or divide his union" contains "half-truths" and "lies."

Fracas stems from a meeting of the council in July when Kelley proposed a resolution supporting the U. S. Government in the Korean crisis and urging formation of a body similar to the Writers War Board of World War II. When the council tabled his resolution, Kelley submitted another resolution (declaring he would vote against it) which would have put the group on record as having been anti-U. S. That was voted down. Kelley thereupon resigned his post as alternate member of the council, saying he did not want to be associated with a body that would neither vote for or against the Government.

In a letter explaining his resignation, Kelley charged that members of the council had attacked the Catholic Church and the American Legion, "simply because they are attacking Communism."

Political Implications?

In reply, some council members say that the Kelley resolution was tabled because it was "political," "outside the purview of the RWG constitution" and that only six members were present at the meeting. Denying it made attacks on the Legion and the Catholic Church, the council's letter says "certain Catholic and Legion publications were cited for using smear material." This reportedly refers to articles in the Sign and Catholic Digest listing alleged Communists in radio and tele. Some council members feel the articles help to spread "blacklisting" in the industry.

A letter by Kelley and Miss Amoury, attacking the council statement, comments: "You prob-

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Franklin's Disk Nostalgia Mulled as ABC Showcase

Joe Franklin, whose antique record show is now heard from 6:30-7 a.m. and 11:30-11:55 p.m. daily on WJZ, N. Y., is being mulled for a once-weekly evening hour stanza on the ABC net. Reason is that Franklin's nostalgia specialty has been copied by a large number of stations, many which have written him for advice on starting oldtime disk airers.

The new hour show will include a segment of "I Knew Him Well," interviews with friends of the "late greats"; diskographies of stars; contests for the ideal vaudeville bills, which will be recreated with records, and a coast-to-coast record hunt contest for rare recordings.

Pointing up the nostalgia trend, WJZ may incept a stanza with Dave Elman, who once produced "Hobby Lobby." Elman would spin old disks, gabbing on what the particular tunes meant in his life.

'Johnson Family' to WGN

Chicago, Sept. 5.

"Cliff Johnson Family," cross-the-board family airer carried on WBBM for the past three years shifts to WGN, Monday (11). Show, a remote from the Johnson home in Oak Park and featuring Cliff Johnson, his wife and four daughters, goes into the 8:15 to 8:45 a.m. period on WGN.

Sold in quarter-hour segments, three sponsors have been lined up to date. They are: Illinois Meat Co. (Broadcast Brand Foods); Beechnut Products (coffee and baby food), and Jay's Potato Chips.

ABC Again Rules Friday Roost In AM Sweepstakes

Friday night's the loneliest night in the week for CBS and NBC, neither of which now has a sponsor between 8 and 10 p.m. On the other hand, it's the strongest night on the ABC schedule, the web sitting pretty with a solidly sold lineup from 7:30 to 11 p.m.

CBS' list of sustainers starts with "Philip Marlowe" at 8, "Up for Parole" at 8:30 and "Songs for Sale" at 9. At 10 p.m. Phillips Petroleum has a regional hookup on 63 stations.

NBC currently has "Cloak and Dagger" at 8, an opening at 8:30 and Dimension X" (which General Mills will soon give up) at 9. Jack Lait's "Confidentially Yours" is in at 9:30. Pabst's "Life of Riley" thereby finds itself in something of an island position. However, the web hopes to correct the situation by skedding a strong hour block from its "Operation Tandem" shows ahead of "Riley."

ABC's sponsored lineup, holding over from last year, leads with "Lone Ranger" at 7:30 and follows with "Fatman," "This is Your FBI," "The Sheriff," "Champion Roll Call" and winds with the Gillette fightcasts at 10 p.m. Mutual has one sponsored show, a Johns-Manville newscast, within the 8-10 p.m. hours.

Miles Nixes 'Ladies Fair'; Mutual to Co-op Strip

Miles Laboratories has cancelled out on its "Ladies Fair" Mutual strip, effective Sept. 29. Sponsor had backed the show, via Wade agency, since Feb. 6.

MBS will launch its "Ladies Fair," heard cross-the-board at 2-2:30 p.m., as a co-op on Oct. 2. Web wants to help its affiliates latch on to some of the 3,200 local sponsors who backed its "Game of the Day" ballcasts, which will be bowing out with the end of the diamond season.

ABC is mulling a cooperative basis for its "Thin Man."

$1,000,000 COUP COSTS BUT 50G

The Bulova Watch Co., via the Milton Biow agency, will officially tee off on Sept. 15 its most ambitious radio-television spot campaign to date. At a $50,000 production cost, it has wrapped up a probable $1,000,000 parlay of top name talent that will sell Bulova watches on AM and TV—strictly for free.

It's regarded as the most unusual plug-for-plug coup ever engineered by an advertiser on either radio or television. The Bulova watchmakers have approximately appropriated a $5,000,000 budget to grab off cream time segments on AM and TV for the 20-second sales spiels done by practically all the top personalities on the NBC and CBS kilocycles with the talent plugging the timepiece and trallerizing their own shows. (Biow has pacted for what is actually $3,000,000 of radio spot time on the two webs; and about $1,500,000 for TV spots, grabbing itself practically all the cream station-break franchises.)

The Bulova "salesmen" on TV will include Groucho Marx, Ed Wynn, Eddie Cantor, Ed Sullivan, Faye Emerson, Ken Murray (who has already inaugurated the plug-for-plug technique on a test run basis), Alan Young, Ralph Edwards, Ted Mack, Bill Gargan, Maggi McNellis, Abe Burrows, Henny Youngman, Garry Moore, Perry Como, and the Lucky Pup and Howdy Doody characterizations. In addition, the Philco, "Studio One" and Ford dramatic stanzas have effected tie-ins, with Tony Miner doing the "Studio One" spiel and guest stars on Ford and Philco to be utilized

What! No Godfrey?

On radio, Bob Hope, Fibber & Molly, Groucho Marx, Dennis Day and Judy Canova will make the 20-second Bulova endorsement on behalf of their NBC shows, while Jack Benny, Bing Crosby, Marie Wilson and Amos 'n' Andy will get their CBS shows plugged in exchange for the quickie Bulova pitch. (Biow was anxious to work Arthur Godfrey into the deal, but it hit a stalemate, since CBS is planning its own Godfrey Subsidiaries, which will include a Godfrey wrist wacth. Ditto in the case of CBS' Gene Autry, who already markets a timepiece.)

As an entirely separate adjunct, the Biow agency has set Van Heflin, Celeste Holm, Joan Caufield, Lloyd Nolan, and Janet Blair from the ranks of films to plug Bulova on TV. In their case, the payoff is a $750 television receiver, plus of course the intergrated plugging of their most recent or upcoming picture.

No coin changes hands. That goes for the radio-TV personalities, as well. All they get is a Bulova

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ABC BUSY PACKAGING; SAT. 'GAME NIGHT' SET

ABC is auditioning "The Big Game," a half-hour audience participationer on baseball which will be emceed by Mel Allen and Russ Hodges. A Larry Elliott package, it's being designed for simulcasting.

ABC program chief Leonard Reeg has also waxed comedian Benny Rubin for a projected disk jockey stint to go cross-the-board in a late afternoon slot. Idea is for Rubin, now residing in Chicago, to tap the Windy City talent pool for guests.

Reeg has also settled details on the web's Saturday evening "Game Night," designed as a block in which parties at home can participate. It kicks off Sept. 16 at 7:30 p.m. with "Buzz Adlam's Play Room," followed by Bud Collyer in "Shoot the Moon," Jimmy Blaine, singer on "Stop the Music," will be starred in "Marry Go Round" at 8:30 and Gypsy Rose Lee in "What Makes You Tick?" goes at 9:30 p.m.

Block will be followed by music with a remote from the Shamrock hotel, Houston, at 10, and "Dixieland Jambake" at 10:30.

Agencies, Miffed Over Networks Bypassing Them, Initiate New Bid To Recapture Program Control

Emerson's $3,559,800 Net

Emerson Radio reported a consolidated net profit this week of $3,559,800 for the 39 weeks ended Aug. 5, as compared with $2,256,718 for the same period last year.

This year's earnings are equal to $2.02 per share, as compared to $1.28 per share for the same period in 1949.

Station Breaks Pose Problems For Radio, Video

Station breaks are agitating the AM and TV fraternity. In radio the importance of the quickie commercials is pointed up by a new plan being readied by WOR, N. Y., which expand its evening breaks from 15 to 20 seconds. The Mutual key feels it will thereby give bankrollers more sales punch, permitting about 45 words of copy instead of 35.

Pressure for longer breaks has been coming from the advertisers, who have been using more of the spots. WOR is not contemplating any rate increases for the 20-second breaks.

An old argument in radio, that the users of station breaks are getting a cheap ride on the heavy expenditures of the sponsors who buy the programs around them, is now being projected into video. As tele costs mount, the bankrollers feel their large production nuts are garnering large audiences for those outfits which use minute and even shorter spots.

"Why should we build expensive shows," these backers ask, "when someone is able to get a big audience with his 20-, 30- or 60-second commercials?" Some agencies are thinking it may be wise for these spenders to buy up the breaks preceding and following their shows on the local outlets.

What has been aggravating the situation on tele is that many stations are double-spotting, or following a one-minute spot with a station identification message that includes a commercial. When there are hitchhike announcements at the end of one show, a spot, a commercial station identification tag and a pitch at the start of the next program, viewers are confronted with four different manufacturer's names in a row.

Defenders of spot, however, claim that they are paying high rates compared with what program users pay, that they don't get some of the advantages of sponsoring a program, such as identification with a stanza and ability to merchandize it. Rates for spots, they point out, are steadily skyrocketing on TV. Reason why there are so many spots, they say, is that many local stations find them a more lucrative source of revenue than network shows.

Three New Shows Set For ABC's 'Kid Strip'

ABC program veepee Leonard Reeg has set three new shows for the 5-6 p.m. "kid strip," starting Sept. 11. "Jimmy Wakely Show," a Hollywood transcriber, takes the 5 p.m. slot. In the 5:30 period "Space Patrol" will be aired Mondays and Fridays and "Blackhawk," based on a comic book, will be heard Wednesdays. "Superman" has the Tuesday and Thursday segments.

Starting Sept. 18, Mars' new show, "Falstaff's Fables," takes the 5:55 p.m. segment cross-the-board.

Relationship between the networks and ad agencies seems to be undergoing an upheaval. On the one hand, it appears, they are now perking in program production, both in AM and TV, in an attempt to get back some of the control over show building lost in recent years to the webs. On the other hand, the nets are frequently bypassing the agencies and peddling their programs direct to the sponsors.

Instrumental in changing the agency attitude, it's argued, are instances such as the case of Magnavox and the Maxon agency. Latter surrendered the Magnavox billings on a CBS-TV show after the sponsor claimed it shouldn't pay commission on an airer which that agency didn't produce. Magnavox has since gone to Kenyon & Eckhardt to produce the stanza (which alternates with the K&E produced "Ford Theatre"). Incidentally, K&E will probably handle the commercials even though it has the competitive Sylvania TV set account.

K&E has expanded its production staff, setting up two separate units for the Ford and Magnavox series, and has drawn heavily from CBS personnel and to a lesser extent from NBC. Other agencies, similarly expanding their production, are raiding the network personnel precincts.

Some agency toppers figure that in many cases the networks can package a show that will be economical. However, in other instances they consider themselves able to put on a stanza for less than the network would charge, absorbing part of the costs by using their own personnel. Some of this, of course, comes out of the radio-teevee department's share of the 15% commission.

BBD&O's inserting of "Charlie Wild, Private Eye" into the Sunday 5:30 p.m. slot on NBC for Wildroot is reportedly a move to cut network influence. Network had pitched "Cloak and Dagger," a Lou Cowan package which it has been sustaining. Agency, however, pulled a switch and built a new stanza about which the web's programmers know little.

On the other phase—network bypassing of agencies—both sides are reluctant to talk. However, several recent sales were made directly. For some time, since AM began feeling the pinch, the chains' top salesmen (including the brass) have been making it policy to pay calls on clients and potential clients in swings around the country.

Some key network sales execs

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WMCA's Sports Accent, Sells ND Grid Series

WMCA, N. Y., as part of its drive to build a year-round sports audience and to hold its N. Y. Giants baseball audience, will air the entire series of Notre Dame grid games, starting the same week that diamond broadcasts end. The nine Saturday afternoon games of the Fighting Irish will be sponsored by General Electric Supply Corp. for GE Television and Hotpoint Appliances.

Series, marking the first time that the complete ND card has been aired in N. Y., wil be heavily promoted via fullpage newspaper ads and weekly ads on sports pages. In addition to football, WMCA is airing sports dope four times daily: roundups at 7:30 a.m. and 11:05 p.m., racing results at 6:30 p.m. and Giant Jottings (backed by the N. Y. Giants 52 weeks a year) at 6:45 p.m.

Since day after Korea fighting broke, indie has added to its N. Y. Herald Tribune news bulletins on the hour with Associated Press headlines on the half-hour. It is also rebroadcasting United Nations sessions nightly at 10:45 p.m.

STUDY FCC'S 'IFFY' DECISION FAVORING CBS TINT; NOW UP TO MANUFACTURERS

Washington, Sept. 5.

Now that the FCC has decided affirmatively for color television but has deferred final standards to give industry a three-months period to show something better than the CBS system, the big question here is what will the manufacturers do. For it is up to them to determine whether we shall have color now or wait from six months to a year with no one knows how much dislocation in the receiver market.

In proposing that manufacturers build in compatibility (for CBS color) in all new sets, the Commission has given the industry a taste of the kind of problem the agency itself has been wrestling with for the last three months: how to keep the door open for further developments and at the same time protect new receiver owners against obsolescense.

The manufacturers are given a choice (which is a nice way of saying the FCC is holding a club over them) of putting in adaptors or else. And the "else" is CBS color immediately. It is a tough question and one that is not likely to be decided overnight (FCC gives until Sept. 29 for an answer), since the industry is given only three months to produce a better system than Columbia's, and to deliver to the Commission in that time "representative receiver apparatus" which can get color transmissions from a commercial station. Judging from the time that it has taken new color systems to develop to the apparatus stage, even under the impetus of the Commission hearings, it would be considered phenomenal if a better system than that of CBS (which has been 10 years in development) can be demonstrated by the Dec. 5 deadline.

May Mull 'Johnny-Come-Latelies'

The manufacturers, therefore, will have to consider whether the "frequency interlace" system of General Electric Co., the new "Uniplex" system of Color Television, Inc., or possibly a more acceptable RCA system have potentialities worth waiting for and justifying the risk of unduly prolonging the effect on the market which a delay in color standardization can be expected to have.

As Comr. Rosel Hyde observed in his dissenting opinion in which

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Theatre TV No Threat To B'casters, Film Owners Assure NAB Committee

Washington, Sept. 5.

National Assn. of Broadcasters was told last Friday (1) that broadcasters would have little to fear from theatre television. Robert H. O'Brien, secretary-treasurer of United Paramount Theatres, and Nathan Halpern, TV committee chairman of Theatre Owners of America, assured NAB that theatre video would be "supplemental to, rather than competitive" to broadcast video. The two appeared before NAB's television committee, which met here to consider an extensive agenda on TV matters.

A subcommittee to keep contact with the theatre operators was appointed by Robert D. Swezey of WDSU-TV, New Orleans, chairman of the NAB TV committee. Ted Cott, general manager of the NBC New York flagship stations, was named chairman of the subcommittee. Other subcommittee members named were Victor Sholis of WHAS-TV, Louisiville, and Charles A. Batson, director of NAB's TV department.

The broadcasters committee also recommended that NAB retain a television adviser, preferably someone prominent in the sports field, to assist in questions regarding sports rights for TV stations.

In other actions, the committee recommended that NAB institute a campaign to bring producers of TV film into the association as associate members, establish machinery to advise with public agencies on preparation of material for use on television in promoting public interest causes, and prepare a sales manual for TV stations.

WLW-T LIFTS CURTAIN ON EARLY AYEM SHOWS

Cincinnati, Sept. 5.

WLW-T extension of its fall programming to 16¼ hours on weekdays, starting at 7:30 a.m., was inaugurated this week.

WCPO-TV tops local video operations with a weekday schedule from 6 a.m. to 12:30 a.m. WKRC-TV is now on the air from 2:55 p.m. to 11:30 p.m.

In making the time stretch, WLW-T moved back downtown to Crosley Square from its hilltop studios, called "Mt. Olympus." Plans are to have all radio and TV shows originate in the spacious downtown studios by mid-October.

Operational departments, including Short Wave Propagation and Engineering Research, will be moved from Crosley Square to the smaller of two studios at Mt. Olympus. The big studio there will be held in reserve for program originations.

Bracket Gimmick Seen Insurance For Set Owners

Washington, Sept. 5.

One of the big surprises of the FCC color decision involves the application of a gimmick developed by the Commission's chief engineer, Curtis Plummer. It is known as bracket standards, and provides for the installation of a flexible adaptor in new TV receivers which permits the set owner to adjust his set whatever color system is transmitted. It is, in effect, compatibility insurance to the set owner, in that he is guaranteed a black and white picture regardless of which color system is standardized.

Plummer's concept is an extension of an automatic adaptor developed by another FCC engineer, Edward W. Chapin, chief of the Commission's laboratory division. The Chapin invention, which has been patented by the U.S. Government, automatically brings in CBS color broadcasts in black and white by merely tuning to the station carrying the color broadcasts. The Plummer system goes further in that it encompasses other possible standards for color or monochrome which might be standardized.

The employment of bracket standards, which manufacturers are requested to adopt (or else CBS color standards will be imposed immediately), thus holds the line on possible incompatibility at the approximately 7,000,000 sets now in use and permits FCC to search for further developments in

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PHILLY TV'S SPORTS RASH; ACCENT ON GRID

Philadelphia, Sept. 5.

This city's mounting sports consciousness, with the Phillies leading the National League in baseball and the champion Philadelphia Eagles bowling over grid opposition in the Mid West and Far West, is being reflected in the air with a rash of sports programs.

Latest addition is the "The Eagle's Nest," weekly half-hour TV program covering pro grid activities. Don Kellett, former University of Pennsylvania halfback and coach and now administrative assistant at the Philadelphia Inquirer stations (WFIL-TV and WFIL), will conduct the show which kicks off tonight (Tues.) at 7:30. C. Schmidt & Sons, Inc., brewers, are picking up the tab and the agency is Al Paul Lefton.

Kellett and guests will discuss football in general and the Eagles in particular, diagram plays and explain players assignments. Guests at opener will include Bert Bell, commissioner of the National Football League; James Clark, president of the Eagles, Greasy Neale, the team's coach, and Al Wistert, star tackle and captain.

Daytime TV Seen in Need Of Camouflage to Ease Hausfrau Guilt Feeling

Daytime television grooved for the housewife audience must have its entertainment camouffaged if its to be successful, according to Dr. Ernest Dichter, psychological consultant to some of the country's top advertisers. Based on results of a study just completed of the potential audience for daytime TV among women, Dr. Dichter declared that the femmes also won't go for strictly domestic material, such as cooking and shopping hints. Best way to reach this audience, consequently, is "middle road" programming, he said.

According to the psychologist, the majority of women interviewed rejected pure entertainment programs through fear of temptation to watch TV and so lose the time from their household chores; through "guilt feelings" if their work is not finished, and through fear they may lose their recognition as "sacrificing housewives." This latter factor prover especially interesting, Dr. Dichter said, adding:

"Housewives stressed the so-called unawareness by other member of the family of the strenuous, time-consuming work that their household duties entail. They revealed the desire to be seen and appreciated as the 'sacrificing' housewife, rather than one who has time for leisure. Thus, many women subtly expressed fears that if they permitted themselves to enjoy daytime TV, full recognition and sympathy of their roles as 'sacrificing' housewives would be threatened."

Daytime TV, Dr. Dichter concluded, must find "ways and means to induct women to shop and cook and rest at different hours than they do at present. It will have to learn what woman want in the way of camouflaged entertainment and how the ideas and facts they teach can act as sufficient appeal to provide the moral basis for overcoming feelings of guilt over having switched on TV during the day."

Bonus Audience Big for Sports

Television's large bonus audience is twice as big for sports programs as it is for non-sports programs, according to a study made in the New York area by The Pulse, Inc., for WOR-TV, N. Y.

The survey, which counted noses of viewers who don't own sets and TV owners who watch away from their own homes, found that on the average summer day 732,400 persons in the area are bonus viewers. When the bonus group was at its peak, in the 8-11 p.m. hours, the extra viewers averaged 210,200 persons per quarter-hour and added 16.4% to the regular audience. From noon to midnight they represented an additional 12.8% over those viewing at home.

The bonus audience, Pulse reported, prefer sports 8-5 in the daytime, when extra viewers for baseball added 14.5% to the regular audience. In the evening the preference for sports was 5-3, when sports in general garnered a plus audience of 24%.

Reversing a general assumption, most of the bonus viewers were not in bars and grills. The WOR study found 69.1% of the nighttime bonus viewers were visiting friends and relatives. Daytime figure was 61.5%.

From the economic standpoint, the bonus audience has a larger percentage in the low-income group than the general TV audience. It was also found to be dominated by men. Data also shows that WOR-TV is second among the Gotham outlets in delivering extra viewers, with a 19.9% figure, presumably because of its heavy sports format.

What the Color Decision Means

Washington, Sept. 5.

Here's what the FCC color video decision means:

1. Color cannot come before Oct. 1, but is almost certain to come between six months and a year.

2. Present receivers will require installation of adaptors to get color programs in monochrome if CBS system, which Commission proposes to commercialize, is adopted.

3. Existing set owners will continue to get current programs for some time. CBS would add 20 hours per week of color broadcasts which would necessitate installation of an adaptor to get pictures in black and white or a converter to get pictures in color. These devices are expected to be on the market shortly after CBS color standards are finalized.

4. If manufacturers agree to new "bracket standards," prospective purchasers can buy black and white sets in about 70 days which will be color programs in black and white whichever of the systems now proposed is adopted.

5. If manufacturers do not agree within 30 days to the "bracket standards," Commission will issue a final decision "forthwith" adopting CBS color standards. In that case, new color receivers, converters and adaptors would be on the market within a few months.

6. Acceptance of "bracket standards" (involving installation of flexible adaptors at the factory in new sets to provide compatibility for CBS color) will be followed by proposed decision favoring CBS but keeping door open for new systems providing they can be demonstrated by Dec. 1 of this year. In the meantime, CBS will be helped by FCC to obtain tri-color tube for its system.

7. If no other system meets the criteria (another system as good or better than CBS') laid down by FCC, Commission will adopt final standards for CBS color. Demonstration by CBS, showing that the tri-color tube can be used in place of the filter wheel, would strengthen the Commission's decision to adopt the Columbia system.

Competition for Story Properties Hits New Peak; Major TV Headache

With eight new television dramatic shows scheduled for launching this fall expected to raise competition for story properties to a new peak, producers have been setting their shows farther in advance than ever before. NBC's Fred Coe, producer of "Philco TV Playhouse," for example, started six weeks ago to line up his properties and now has them set for the first 11 programs. Robert Montgomery, producer of NBC's "Lucky Strike Theatre," similarly has been working on the problem for the last month or so and has succeeded in lining up seven programs.

Montgomery, whose show will alternate Monday nights at 9:30 with the Bernard Schubert series of operettas, again will stick almost exclusively to adaptations of properties previously produced in films. As a result, his program again will not be kinescoped, since the question of whether kinescoping violates a Hollywood studio's film rights has not been settled. Montgomery said he may also do an original story from time to time, but has none in mind yet.

"Lucky Strike" series tees off Monday night (11) with "The Awful Truth," co-starring Lee Bowman and Jane Wyatt. (Original film was produced by Columbia, starring Cary Grant, Irene Dunne and Ralph Bellamy.) Succeeding programs will have "Big Sleep," starring Zachary Scott; "Arrowsmith," with Van Heflin playing the doctor's role; "Star Is Born," "Petrified Forest," "Brief Encounter" and "Night Must Fall." Casts for the latter four have not been set. Montgomery said he may play the starring role in "Night,"

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Rad's Video Test

Rad household detergent is starting a test video campaign in New York with participations on WABD's "Your Television Shopper," WPIX's "Gail and Bill" and WATV's "Homemaker's Guide."

Cleaner has been sold heretofore chiefly through demonstrators working in groceries and supermarkets.

With Tint Cleared, FCC Sets Freeze Next on Agenda

Washington, Sept. 5.

With the color question tentatively settled, the FCC will commence hearings on Oct. 2 looking toward ending the TV freeze. Commission Chairman Wayne Coy has estimated that the freeze might be lifted by the end of the year and that processing of applications for new TV stations may start early in 1951.

Testimony will be taken at the fall hearings on allocation of channels in the VHF and UHF bands, stratovision, reservation of channels for educational video stations, feasibility of "metered television," and, possibly, new developments to increase detail of black and white pictures through incorporation of horizontal interlace.

Witnesses slated to appear include broadcasters, manufacturers, networks, engineers, government agencies, and educational organizations.

CLEVE FOOTBALL TEAM GETTING BEER SPONSOR

Cleveland, Sept. 5.

Carlings Black Label Beer will make its first major entrance into the television sports arena here by sponsoring the Cleveland Browns professional football team. The East Ohio Gas Co. has already signed for the AM rights over WERE.

The AM-TV venture will be a simulcast with either WEWS or WNBK taking the video side. The issue is undecided pending clearances of cable rights.

Bob Neal, WERE general manager, who'll do the mike job, said Carling will take at least five out-of-town games. Under present rulings, no Cleveland Brown telecast is possible within 75 miles of Cleveland.

Talent Agencies Split Setups, Finding Tele Shows Fulltime Jobs

Talent agencies are now splitting television sectors into selling and servicing divisions. Reason for the split is the impracticability of attempting to keep the same personnel in both jobs. It's been found that servicing of every major show is practically a fulltime job for each agent and little time is found to interest clients in other programs.

The William Morris agency was the first to form these lines of demarcation last year when Harry Kalcheim was assigned to service the Milton Berle show. It was found to be a fulltime job. Agency is now arranging a schedule so that about half the staff will be assigned one major program.

Music Corp. of America is also working along these lines. There have been several personnel additions in this office, because of the increasing demands upon an agent's time in handling various shows.

Agencies are finding that the

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TELEVISION WITH A SOMBRERO

Three-Way Pool on Web Telecasting Of Series at $150,000 Cost to Nets

Gillette, which copped the video rights to the World Series for $800,000, has agreed on a three-way pooling arrangement whereby NBC, CBS and ABC will share in telecasting the games. For the privilege, each of the networks is paying $50,000. (Mutual TV affiliates are automatically included because of the Gillette-MBS tie-in, which also gives Mutual exclusivity on the radio broadcasts).

Originally it was Gillette's intention to restrict the videocasts of the Series to one network, and it's understood that NBC could have grabbed off an exclusive on the games by plunking down $200,000, but board chairman Niles Trammell opposed any monopoly deal, preferring the three-way spread.

DuMont execs also expressed a willingness to come in, at $50,000, but prexy Allan DuMont himself chimed in with "no dice," asserting he wants nothing to do with the Series. It was DuMont that initially bid $650,000 to wrap up an exclusive on the Series, with Gillette finally topping it.

Affiliate stations carrying the Series will be paid on the basis of an hour of playing time rather than for the full length of the games. The webs don't figure to make any money out of the Series.

'Studs Place' Won't Be Shuttered, After All, But Client Wants It on ABC

Chicago, Sept. 5.

It looks now that the "Studs Place" obituaries were a bit premature. Well-received show which was dropped by NBC-TV after a six-months sustaining ride, was picked up last week by Manor House Coffee who is seeking time on ABC to spot the program. Coffee firm, through Earle Ludgin agency, wants to bankroll the series as a co-op deal here on WENR-TV and possibly several other midwest markets if suitable time can be found on ABC.

Also involved in the pending revival is indie packager W. Biggie Levin. Idea for "Studs Place" was originally dreamed up by writer Charlie Andrews of the Levin office and was sold to NBC on a royalty and writer's fee basis. When the web scratched the show last month, it reverted back to Levin.

NBC attempted to get back into the act when Manor House definitely decided to latch onto the show. Web offered the coffee firm a Saturday or a Sunday afternoon slot for the show but offer was nixed.

LEE J. COBB SET FOR 'H'WOOD' VIDPIC SERIES

Hollywood, Sept. 5.

Lee J. Cobb will make his telefilm debut this week, stepping before the cameras at General Service studios to star in Palisades Productions' series "A Hollywood Affair." Rip Van Ronkle is scripting the pilot film.

Palisades, headed by Marion Parsonett and Eddie Lewis, has budgeted $100,000 for the 13-week series.

Barber's 'Inside Stuff'

Red Barber, CBS sports director, teed off a special news series of four 15-minute programs to give baseball fans the inside stuff on the current pennant fights via CBS-TV last night (Tues.). Shows will be aired in the 10:30 to 10:45 p.m. period on a sustaining basis through Sept. 26, a week prior to the start of the World Series.

With Barber on the road with the Brooklyn Dodgers last night, the preem show was taken over by John Derr, associate sports director, as guest emcee. He interviewed Vince Scully, one of Barber's assistants in the Dodger announcing chores, on highlights of the pennant fights in both leagues.

DiMaggio TV Show Sold

Lionel Corp. has pacted for the "Joe DiMaggio Show" on NBC-TV. Program is scheduled to tee off Sept. 23 and will be aired Saturdays from 5:30 to 5:45 p.m. Bankroller signed for 37 NBC stations on a 13-week deal.

Show is packaged by the Jack Barry-Dan Enright outfit.

SAG Intervenes Against TVA In Jurisdiction Tiff

Screen Actors Guild yesterday (Tues.) formally intervened against Television Authority in New York, filing names of 8,000 members and other documents with the National Labor Relations Board. Guild said it took the action to protect interests of all actors and because TVA has intervened against SAG's petition filed in L. A.

Television Authority will meet again with representatives of the networks on Sept. 14. According to George Heller, TVA executive secretary, these talks are on "issues not contested by the Screen Actors Guild and cover live production and supplemental kine recordings."

The negotiations are not expected to be altered by the amended petition TVA has filed with the National Labor Relations Board. This asked for the establishment of two bargaining units: (1) covering the networks and agencies; and (2) covering motion picture producers.

Reason for the shift, Heller says, is to facilitate NLRB handling of the TVA-SAG dispute. It also changes legal points in the original petition to which the NLRB objected.

KILGALLEN, JAMES EXIT CBS FOR OWN OUTFIT

Eleanor Kilgallen and Monique James are resigning their jobs as casting director and assistant casting director of CBS to set up Casting Consultants.

New outfit, which starts Oct. 2, will not be an agency with actor-clients but will help producers and directors with their casting problems. Performers booked through CC will pay 10%, except in those cases where the agency or package company is paying CC a retainer fee.

Miss Kilgallen is the sister of Dorothy (and Dick Kollmar) Kilgallen. Miss James is the daughter of Edwin L. James, N. Y. Times managing editor.

Chi ABC-TV Nixing 2-Year Fights Show

Chicago, Sept. 5.

ABC-TV has decided to get out of the fight game. The web is cancelling its subsidization of the Tuesday night amateur boxing card at Chi Rainbow Arena which it aired as "Tomorrow's Champions." Show will be replaced by Roller Derby telecasts after Sept. 5.

"Champions" has been carried as a co-op on ABC for the past two seasons. After the fight program nearly died last spring because of gate, the net made a deal with a new promoter, Leonard Schwartz, whereby he'd be paid a reported $500 a week to put on fight cards independent of the gate. To background the fights with a ringside audience, fans were admitted upon payment of a nominal ticket tax.

The promoter plans to continue the fights on a regular admission basis but doubts it will stay on without the video subsidy.

AZCARRAGA BUILDS FOR 'TV MANANA'

By GEORGE ROSEN

Mexico City, Aug. 29.

Perhaps the major TV Ripley extant today exists in Mexico City. Emilio Azcarraga, whose far-flung radio, pix and music interests justly rate him "Mr. Show Biz of Mexico" cognomen, is all set to embrace video — but on such a grand scale that it would cause a studio-cramped NBC or CBS to turn green with envy.

This coming December, Azcarraga will be ready to launch Mexico City's Television Center, a magnificent edifice comparable in size to two New York City blocks now being completed at a cost of several million pesos. There is nothing on television-happy United States to match it and even now there is a competition on among all the young architects of Mexico (Azcarraga wants no "old thinking" to go into his Latin-American TV baby) who are vying for the privilege of designing the ultra-modern facade for Television City. Azcarraga has laid down only two requisites: (1) that it be made of Mexican stone and bronze and (2) that it represent a daring and venturesome spirit in architecture so that, 10 years hence, it will still be the last word in modernity.

Where the Ripley comes in is that, with all of this grandiose display, with all of Azcarraga's vision into TV's future in Latin America, with his resultant blueprint of a plant that embraces four modern theatres, countless studios, rehearsal rooms, a block-long storage unit, and the finest of equipment, TV may well wind up playing to a phantom audience. Because of the Government nix on U. S. imports, a quota of 10,000 receivers has been set for a city whose population now exceeds 2,500,000. To date a shipment of about 1,500 sets has been brought into the country, equally divided among RCA, General Electric and Philco, the three firms that will supply the remaining 8,500. The 1,500 are being bought up at a pretty fast clip, but it's strictly a rich man's luxury here. A 16-inch receiver costing $250 or $300 in the U. S. costs about 3,500 pesos ($400), not only because of the import tax, but because the distributor and the dealer, lacking any competition, are in a position to set their own price.

Dream Fulfillment

Azcarraga, with a fortune invested in Television City, the fulfillment of a dream started back in 1944, intends doing something about it. His brother-in-law's company, Remsa, in which he has a considerable interest, has been making radio sets at about one-third the cost of the U. S. manufactured product, and is currently exploring the TV vistas with a view toward turning out video receivers at the same one-third-less price level. Azcarraga isn't sure the trick can be turned, but he's willing to stake his future in a "TV manana" as he sets the groundwork for the launching of the video counterparts of his two fabulous radio operations, XEW and XEQ, the brace of 200,000-watt stations

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Arnold Sponsors '80'; To Brave Wed. at 8 Spot

Arnold Bakers has bought "Life Begins at 80" on ABC-TV. The Jack Barry-Dan Enright production will go into the Wednesday 8 p.m. slot, opposite Arthur Godfrey on CBS-TV and the rotating comedians stanza on NBC-TV.

Benton & Bowles picked up the airer for Arnold only five days after its last sustaining broadcast on NBC-TV. Latter web had to drop "80" because of the return of "Versatile Varieties." B&B's decision was based on audience loyalty shown in 55,000 letters NBC received after making the cancellation announcement.

TV Dramatic Talent Fees 'Frozen' Although Sponsors on Coin Spree

Payoff in Profiles

Television stations around the country have been receiving bids from Great Lakes Associates, Detroit ad agency, asking for spot commercials on a Polaroid camera, to be paid for in cameras. GLA, which is described as a specialist in "reciprocal—merchandise for time—advertising," would be paid the usual 15% commission, in cash. Group is also making the same proposition for a nationally advertised watch and photo equipment.

Reaction of some TV station managers is that with video spots at such a premium now, it doesn't pay to swap time for cameras, and pay a cash commission too.

Television dramatic talent can expect about the same fees this year as last, despite the much rosier outlook for stations and networks. Roundup of producers on the major dramatic programs reveals that they'll be operating with virtually the same budgets as they had during the previous season. While that would mean that TV has held a close check-rein on production costs, it means also that actors and actresses won't benefit from the much greater amount of money that advertisers are pouring into video this year.

While none of the producers would say as much, it is believed that the average dramatic talent won't be able to negotiate for more money until its unions wrap up a pact of some kind with the networks. Such a move has been stymied until now because of the jurisdictional battle between the Screen Actors Guild and TV Authority. Each union is claiming complete jurisdiction over all thesps working in the medium. Until that hassle is ironed out, the networks and/or agencies possess complete authority to determine how much an actor is to get for his work.

Webs, of course, maintain that they are already paying actors as much as, or more, than the talent would receive under any minimum wage scale that might be set up. That, however, is not enough for the actors and actresses. They claim such pay was okay during the period when TV was struggling to get on its feet. Now that at least two of the networks are practically sold out for the fall and winter season, they believe they should share in the greater income, even

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B&A's 18G Weekly As Carnation Buys CBS Video Series

Hollywood, Sept. 5.

Carnation inked Burns & Allen for television over the weekend, with program bowing over CBS in October. Team will telecast every other week, with three of first 13 to be done in N.Y., the remainder on kinescope from here.

Carnation is reportedly paying the pair $18,000 per show. It's understood if the kine falls short of expected quality, the team will do most of the shows from N.Y. for eastern cable with kine for non-interconnected stations.

Show was bought on strength of the CBS test film which won critical praise in the trade. Carnation will continue its two radio shows from here with some changes on "Contented Hour," with Tony Martin replacing Dick Haymes October 1. Format will be revised by Robert L. Redd, new Coast radio head of Erwin-Wasey, who also produces. Howard Blake's matinee "Carnation Family Party," starring Jay Stewart, continues as heretofore. CBS is still working out time for Burns and Allen.

AUTRY'S FLYING A DEAL FOR 26 PIX ON CBS

Hollywood, Sept. 5.

Gene Autry's Flying A pictures inked a deal with CBS for production of 26 videoaters under series tag, "The Range Rider," starring Jock O'Mahoney. Production starts Oct. 1, with location filming slated for each picture, with each carrying $20,000 budget.

Lou Gray will produce, with scripting to be done by Autry's stable of scribes. Flying A is controlled by Autry, Mitchell J. Hamilburg and Armand Schaefer.

Cudahy's WOW Pact On Nebraska Games

Omaha, Sept. 5.

Cudahy Packing Co., which has just removed its general headquarters from Chicago to its Omaha plant, will celebrate the event by sponsoring all Nebraska University football telecasts over WOW-TV this fall. Deal includes WOW and KODY, the latter at North Platte, Neb.

Sponsorship includes direct broadcast of Nebraska's nine games by WOW and KODY. Television schedule includes direct telecast of the five home games over WOW-TV's privately owned microwave relay system, and telecasts at 10:30 p.m. Monday nights of the Saturday games away from home. Tip Saggau, WOW sports editor, will be at the mike for radio and TV simulcasts.

Reed, Roach Set Deal With General Mills For 5-Year Vidfilm Series

Hollywood, Sept. 5.

Basic five-year contract, calling for a series of half-hour vidfilms co-starring Stuart Erwin and his wife, June Collyer, has been inked between Roland Reed Productions and General Mills. Deal is a partnership arrangement between Reed and Hal Roach, Jr., who conceived the idea for the domestic comedy series.

Reed will be executive producer with Roach producing and Guy Phair associate producer. Frank Strayer, who has been with the Reed organization for some time scripting and directing commercial films, will direct the series, first two of which must be delivered to GM by Oct. 16. Reed plans to lens three vidpix weekly.

BALLANTINE EXITING 'BELIEVE IT OR NOT'

Ballantine has decided to cancel out on sponsorship of the "Believe It or Not" TV show. One of the major bankrollers among brewery companies in AM and video, Ballantine is primarily concerned with hewing to a two or three-month seasonal pattern, rather than year-round, with accent on sports.

Company currently sponsors the No. 1 baseball parlay, the Phils and Yankees.

J. Walter Thompson is the agency.

Co-Ax Comes to L'ville

Louisville, Sept. 5.

Coaxial TV service will be available to this area either Sept. 30 or Oct. 1, and both WHAS-TV and WAVE-TV will be fed the World Series live for local viewers. Coax leg, which will come down from Indianapolis, will be shared by both local TV stations on an equal basis.

When one station has cable service, the other will use kinescope, and vice versa.

Chi Car Dealer TV's Best Booster; Wkly. Budget 8½G; M.C.'s Own Shows

Chicago, Sept. 5.

Jim Moran—known to Windy City viewers as "The Courtesy Man" and known in automotive circles as a shrewd car dealer—has been a user of Chi video since early in 1949, when there were less than 60,000 sets in the city. Today, he's the biggest single local spender, kicking out $8,500 a week for his three tele shows.

He started bankrolling his first teevee show—wrestling on WENR-TV—in February, 1949. His gross biz from his Hudson franchise and his used car lot at that time was running about $800,000 a year. Sales perked up almost immediately after his tele entrance, so he added another show, a weekly feature film on WGN-TV. By the end of 1949 his Courtesy Motor Sales grossed $5,906,000.

Moran launched his most ambitious video project in February, 1950, when his weekly "Courtesy Hour" variety showed bowed on WENR-TV. The first six months of '50 he grossed $10,275,000 in new and used car sales and servicing. May was one of his better months. He peddled 690 new Hudsons and 844 used cars in 31 days.

Besides finding himself rather suddenly knee-deep in coin, Moran is now knee-deep in show biz. He did his own commercials on his first TV show, and has been doing them all ever since. So when he started the hour-long WENR-TV vaudeo show, the car dealer took over the emceeing job. He also personally screens all the acts used on the stint.

May Go Net Co-op

The show has proved so sucessful audience-wise that DuMont is reportedly dickering with Moran to buy the package for a co-op show. If the deal goes through, Moran would continue to package and emcee the stanza and would "sponsor" it on WGN-TV, the local DuMont outlet.

Moran currently puts out a minimum of $1,700 weekly for the acts used on the local "Courtesy Hour." An average of six turns are used on the show. Leo Salkin takes over in October as talent booker for the segment, replacing Lou Cohan.

Before Moran climbed aboard the tele bandwagon, his best sales record had been about 50 new cars a month, keeping him down pretty near the bottom of the sales list among the 2,800 Hudson dealers in the country. Today, after a year on teevee, he's the No. 1 Hudson dealer.

Moran, through the Malcolm-Howard agency, will plow back close to $500,000 into Chi video this year. He's never used radio advertising and since he got into teevee, he's used practically no newspaper space. Contrary to rumors, the parent Hudson company does not contribute to Moran's hefty tele budget.

Chi Stations Chipping In For Pubservice Drive

Chicago, Sept. 5.

Chi video stations started making arrangements for their first major local public service effort as their contribution to the 1950 Community Fund drive. Campaign, which gets underway Oct. 9, is aiming for goal of $8,532,000.

Special tele committee has been set up to organize time and talent for the drive. Hal Rorke, J. Walter Thompson TV director, was named chairman of the group. Other members include: Jules Herbuveaux, Chi NBC-TV general manager; Fred Kilian, Chi ABC-TV program director; John Mitchell, WBKB general manager; Ted Weber, WGN-TV sales, and Irvin Wagner, TV producer.

Dallas' 'Webfoot' Client

Dallas, Sept. 5.

Webster Webfoot, popeyed puppet in duck's feathers, will be presented for a full year over WFAA-TV under the sponsorship of Sanger Bros., pioneer local department store.

Show, named "Webster Webfoot Rally," will be telecast five days per week and will run one hour. The contract is one of the largest of its kind ever signed in the Southwest.

Dramatic Talent

Continued from page 29

though that income might not yet represent profits for the webs.

Basic pay scale, such as it is, does not, of course, affect Hollywood and legit name stars. As in other media, they can continue to demand and receive whatever the traffic will bear. Thus, the budget on Robert Montgomery's "Lucky Strike Theatre" series will continue to be much higher than that on such shows as "Philco Playhouse," "Studio One," etc., since Montgomery utilizes more top name talent. Already lined up for his program this fall are such stars as Van Heflin, Lee Bowman, Zachary Scott, Jane Wyatt and others.

Minimum pay to run-of-the-mill talent also does not apply this year to vaudeo performers. Fees to the top-name comedians will range downward from the $40,000 per show paid Bob Hope for his series of Frigidaire-sponsored programs. Because of the anticipated intense competition among vaudeo shows for top ratings this year, however, even the average variety act can expect higher fees than he received in the 1949-50 series. This was underlined by the decision of Ed Sullivan to hike the budget on his "Toast of the Town" program on CBS in order to get better talent, which he figures he'll need this year to buck NBC's "Colgate Comedy Theatre." Latter show is to buck Sullivan directly in the Sunday night 8 to 9 period.

San Antonio — Latest count of TV sets estimates 22,655 here. The city has two TV outlets in operation, WOAI-TV and KEYL.

Sweden Sees Its First Television Due in 1951, Denmark in 2-3 Years

Stockholm, Aug. 25.

First regular TV programs are expected to air in Stockholm during 1951. A test-station will be built here, and Parliament will be asked to give several millions to this project at its meeting next winter.

First TV stations will be located at Stockholm, Gothenburg and Horby, with a local station in Malmo. The government has given the Swedish Broadcasting Co. a total of 11,350,000 kroner for its work during the 1950-51 season, which is 1,175,000 kroner more then they usually get.

First TV at Dane Exhib

Copenhagen, Aug. 25.

At the big exhibition in the Forum here, where the Statsradiofonien celebrated its 25th anniversary by introducing the first Danish TV programs to the public, after having sent experimental programs for half a year to a small circle of observers, Danes could see five different 20-minute programs, each repeated three times, every day during the week that the exhibition was open.

The opening was marred by some technical mistakes, but apart from that the exhibition looked a great success. The Statsradiofonien doesn't expect to send regular TV programs for at least two or three years yet. The state radio has given the director of its entertainment department, Jens Lawaetz, six months' leave to work out the many TV problems, while popular quizmaster Svend Petersen takes over his former post.

The sale of radio sets has been very low during the year, and the industry fears that many Danes are waiting for the coming of TV instead of buying a new radio.

Tele Chatter

New York

Joseph W. Bailey, one-time manager of the Grey agency's radio-TV department, named production supervisor for **Robert Montgomery's** "Lucky Strike Theatre" series via NBC . . . CBS-TV's Sheriff **Bob Dixon** scheduled for personal appearance Saturday (9) at the Broadway Bond clothing store in a tie in for his western wear apparel . . . **Charles Sinclair**, formerly radio-TV editor of Today's Advertising, has joined the publicity staff of the N. Y. Daily News' WPIX . . . CBS-TV's "Lucky Pup" now airing 5 to 5:15 p.m. cross-the-board, while the web's other puppet show, "Life with Snarky Parker," moves into the 5:15 to 5:30 slot . . . **Gene (Dr. Gino) Hamilton** inked to emcee a new DuMont show starting next month, which is to feature promising longhair talent . . . Colgate, for Halo Shampoo, has bought a segment of NBC-TV's "Howdy Doody" show.

Hollywood

NBC is trying to clear time for an **Andy and Della Russell** program, scripted by **Norman Blackburn**, NBC's west coast director of network tele operations, who pitched the idea. Show would be done on film, each one recreating one of the niteries in which the husband-wife team has appeared . . . KLAC-TV inked **Johnny Bradford** to a 30-minute stint at 6:30 nightly with Bradford informally gabbing with guests. Show usurps the niche held by **Sam Balter** and **Harry Flannery** and latter will do a Sunday-only show . . . As part of the deck-clearing for fall programming, KTLA is cancelling its Monday night beamings of boxing from South Gate . . . **Dick Garton** resigned as radio and video head of the Smith and Bull Agency to devote all his time to his KTLA appearances . . . **Pat Healy** joined the KTTV promotion department . . . Citizens National Trust and Savings Bank renewed the "Lucille Norman Sings" show on KTTV for another 13 weeks . . . **Lee Green** and **William Tillisch** sold their rear projection equipment for tele to KTSL . . . **Max Baer** inked for "Butcher Baer" telefilm, first in the series of "Adventures of Skipalong Rosenbloom," which Wally Kline Enterprises is making . . . **Mitchell Boys Choir** set to do five three-minute vidfilms for Snader Telescriptions . . . **Bill Welsh** handling color on Motor Polo tele remotes from Culver City Stadium Friday evenings on KLAC-TV . . . Bing Crosby Enterprises set legit and film actress **Frieda Inescort** to star in "The Hope Chest," half-hour vidpic for Procter & Gamble's "Fireside Theatre" series. **Frank Wisbar** produces and directs . . . Two home-audience giveaways bow on KNBH tonight (5), "Circle the Globe" with **Tom Dickson, Jean and Jim Dean** and **Jim Williams** for Lowry's and "TV-O" with **Bill Welsh** and **Candy McDowell** for Van De Kamp Bakeries. Al Buffington packaged both shows.

Chicago

Reinald Werrenrath, Chi NBC-TV producer, reports to the Navy Thursday (7) as a radar specialist with rank of lieutenant . . . **Bob Elson** subbing for **Ernie Simon** as WBKB's Curbstone Cutup . . . Admiral veep **R. A. Graver** announced price boosts averaging about 8% for company's tele line . . . **Mike Todd** and **Al Capp** sat in as judges when "Miss U. S. Television" was picked Sunday (3) on DuMont beamed show. Duo did its voting from N. Y. via phone . . . **Dorothy Amundson** joins Chi NBC-TV sales staff . . . "Hit Spot," starring **Johnny Paul** jumps from a quarter hour to a half hour on WBKB. **Sidney J. Page** package is sponsored by Drewry's Beer and Ale . . . **Dan Petrie**, Chi NBC producer, vacationing this week . . . **Mike Wallace** did gabbing on series of tele spots for Vigoro, handled by **Bob Guilbert** of the J. Walter Thompson Chi office . . . **Mike Flannery** sitting in as a regular on **Herbie Mintz's** "But Not Forgotten" quarter-hour strip on WNBQ. Gabber first "broke into" video on experimental station, W9XAL, Kansas City, in 1930 . . . **Jimmy Venable**, choreography director of the Chi Fair Music in the Round Theatre, set to take over as terp director and soloist on projected "Truly Yours, Ann Davis" on WENR-TV . . . **Shep Chartoc** and **Don Cole** came up with their fourth sale in recent weeks when they peddled weekly half-hour WBKB show featuring **Danny O'Neil** to Toni Kemp Health Studio . . . **Joyce Homier** and the Los Nortenos trio headlining WGN-TV's "Music - Comedy Playhouse" for Esserman Motors . . . **Eddie Hubbard** replaces **Bill Bailey** as emcee of "Show Kids," Sunday a.m. WBKB beaming bankrolled by Mrs. Klein's Potato Chips.

Television Premieres

(Sept. 6-16)

Following is a list of programs, either new or returning after a summer hiatus, scheduled to preem on the major television networks during the next 10 days:

SEPT. 6

Chance of a Lifetime. ABC, 7:30 p.m. Bendix, through Tatham, Laird.

Stars Over Hollywood. NBC, 10:30 p.m. Armour, through Foote, Cone & Belding.

SEPT. 7

Truth or Consequences. CBS, 10 p.m. Philip Morris, through Biow.

SEPT. 8

Ford Theatre. CBS, 9 p.m. Ford, through Kenyon & Eckhardt.

SEPT. 9

Hank McCune Show. NBC, 7 p.m. Peter Paul, through Maxon.

Saturday Night Revue. NBC, 8 p.m. Various sponsors and agencies.

SEPT. 10

Colgate Comedy Hour. NBC, 8 p.m. Colgate, through Sherman-Marquette and Ted Bates.

SEPT. 11

Treasury Men in Action. ABC, 8 p.m. Chrysler, via McCann-Erickson.

Lucky Strike Theatre. NBC, 9:30 p.m. American Tobacco, through BBD&O.

At Home Show. CBS, 11 p.m. Masland Carpets, through Anderson, Davis & Platte.

SEPT. 13

Don McNeill TV Club. ABC, 9 p.m. Philco, through Hutchins.

SEPT. 14

Alan Young Show. CBS, 9 p.m. Esso, through Marschalk & Pratt; Kroger, through Ralph H. Jones.

Holiday Hotel. ABC, 9:30 p.m. Packard, through Young & Rubicam.

SEPT. 15

N. Y. Football Giants Huddle. ABC, 8:30 p.m. Sun Oil, through Hewitt, Ogilvy, Benson & Mather.

Magnavox Theatre. CBS, 9 p.m. Magnavox, through Kenyon & Eckhardt.

Penthouse Party. ABC, 10 p.m. Best Foods, through Earle Ludgin.

Chi's WENR-TV Grooming Flock of Local Shows For Day & Night Spots

Chicago, Sept. 5.

ABC's Chi outlet—WENR-TV—is grooming a flock of daytime and late evening shows which, when they get underway this month, will put its Channel 7 firmly in the local strip show sweepstakes. With the fall network picture pretty well set, plans now are under way to fill most of the gaps with local shows riding across-the-board.

Shows being worked up will go into the afternoon housewives' segments, the early evening kiddie block and the late evening windup hour.

Station now is opened by the two-hour, cross-the-board "Bob and Kay" stanza at 11 a.m. Three new shows are being prepped to go into the following 1-1:30 p.m. slot. Starting Sept. 11, "Housewives Holiday," audience participation show emceed by Claude Kirchner, will occupy the period on Mondays and Fridays. A cooking show featuring Beulah Karney will go in the same week on Tuesdays and Thursdays with a home economics segment hosted by Kay Morrow filling on Wednesdays.

Chi Web Feeds

Unless the net fills, the station will go dark from 1:30 to 4 p.m. when the kid shows commence with "Mr. Magic," quarter-hour net sustainer from N. Y. Next 15 minutes will be filled by Chi-originated web show, "Paddy the Pelican," puppet show showcased locally the past season.

Another Chi web feed, "Hold 'Er Newt," also a puppet strip, will go into the 4:30-4:45 period. "Space Patrol," film from N. Y., takes over the next quarter hour. A local show, "Mary Hartline's Party," has been built to fill the 5-5:15 spot.

"Lois and Looie," local kiddie cartoon show, moves into the next period to be followed by a film strip, "Adventure Time," sponsored on WENR-TV by Central Ice Cream. The 5:45-6 slot will be taken over Sept. 25 by a new "Uncle Mistletoe" stanza, bankrolled by Marshall Field & Co.

Also teeing off Sept. 25 are five new strip segments filling the 11 p.m. to midnight hour. Paul Harvey will do a 10-minute news show to launch the signoff hour. He'll be followed by Pat Flanagan's sports roundup. The 11:20-11:30 period will be occupied by a weather show.

Jazz pianist Fats Pichon has been inked to do a 15-minute program in the 11:30-11:45 slot. A Telenews segment is tentatively scheduled for the final quarter-hour.

San Antonio—Bill Jackson, formerly with WPIX, New York, has been named chief engineer of KEYL succeeding Bill Sloat, who has resigned.

Major TV Entries Now Start 3 P.M.

With only two half-hours of evening network time still available for sponsorship, NBC is spreading far backwards into the daytime hours on a network basis for the first time. Starting Sept. 25, the web takes over cross-the-board from 3 to 6 p.m., while Sunday programming is slated to start late this month at 3:30 in the afternoon.

On weekdays, an audience participation show emceed by Bert Parks and bankrolled by Hunt's Dog Food will hold down either the 3 or 3:30 spot, with whatever slot is left open going to the Ransom Sherman show, which has not yet been sold. Then the Kate Smith program will be aired from 4 to 5; "NBC Comics," a series of animated cartoons being lensed on the Coast, going from 5 to 5:15; "Panhandle Pete and Jennifer," a Chicago-originated series, holding down the 5:15 to 5:30 slot, and "Howdy Doody" continuing from 5:30 to 6.

Sunday programming will tee off at 3:30 p.m. with "Battle Report," a half-hour production of the NBC news department. The Mrs. Frankin D. Roosevelt show again will hold down the 4 to 4:30 period, with "Meet the Press," bankrolled by Revere Copper & Brass, going from 4:30 to 5. Slot from 5 to 5:30 is still open, while "Zoo Parade," originating from Chi, goes from 5:30 to 6. "Hopalong Cassidy" westerns, sponsored by General Foods, will be aired from 6 to 7.

60-Min. 'Ladies Day' Show Set for Detroit Femmes

Detroit, Sept. 5.

WJBK-TV will begin an hour-long variety show strictly for the feminine audience Sept. 11. Entitled "Ladies Day," the feature will be presented Monday through Friday at 1:30 p. m., with Ralph Binge topping the show with gimmicks, quizzes, music and comedy.

Studio audience will be comprised of Detroit's Women's Clubs, of which there are more than 1,000. Each day a different club will be invited to attend. Bruce Mayer, recently with CBS in Chicago, is the producer.

San Antonio — WOAI-TV will present the Southwest Conference "Game of the Week" starting on Sept. 24 and continuing through the season each Sunday thereafter. The special films of the game will be rushed here from the preceeding day's game. Ed Hyman, WOAI-TV sports director, will give the commentary. The telecasts will be cooperatively sponsored by the Alamo National Bank; Gasateria; Fehr Baking Co. and Perry Shanks Co.

LIGHTS OUT
("The Benuili Chant")
Starring Tom Drake and Ed Begley; with Jean Sheppard, Ralph Riggs, Leora Thatcher, Wells Richardson, Wyrlie Birch, Philip Robinson; Frank Gallop narrator
Producer Herbert Swope, Jr.
Director: William Corrigan
Writer: Gordon A. Van Riper
ADMIRAL
30 Mins., Monday, 9 p.m.
NBC-TV, N. Y.
(Kudner)

The eerie and the sinister are again with us in the form of "Lights Out," which has returned for a second season on NBC-TV under Admiral sponsorship. A short story, "The Mind Robbers," was adapted by Gordon Van Riper to become "The Benuili Chant," second in the returning series, and the results were eye and ear-arresting though not all that they might have been.

"Chant," which deals with an Arabian parchment whose control gives the possessor the power to divine men's thoughts, was excellently cast with Tom Drake and Ed Begley in the starring roles, and with Ralph Riggs in a somewhat lesser part, but it needed sharper direction and more pointed writing. The denouement especially could have been plotted better. Even at that, "Chant" never lost interest.

Yarn specifically concerns an overly ambitious businessman (Begley) who employs the power of the parchment to pick the brains of his company president and thus capitalize on the latter's genius to put himself at the head of the firm while rendering the former helpless at his home. Drake played a company employee whom the helpless president had befriended, and it is he who upset the too-ambitious Begley's plan of omnipotence.

Herbert Swope, Jr., has given the show a good production. Especially effective for creation of the eerie mood is that flickering candle, accompanied by Frank Gallop, as the narrator who appears as a bodiless head to tell the story's framework. *Kahn.*

BLIND DATE
With Arlene Francis; Walter Herlihy, announcer; Glenn Osser orch
Producers: Bernard L. Schubert, Richard Lewis
Director: Ed Nugent
30 Mins.; Thurs., 9:30 p.m.
Sustaining
NBC-TV, from New York

"Blind Date," back after a hiatus, stands up as an amusing stanza. Primarily it attracts by way of human interest, through the gab and actions of the college students who vie for dates with models. The university youths are generally hep, clean-cut and fun to watch, while demoiselles are chic and charming. As femmecee Arlene Francis proves she knows how to ad glib sharply and wittily, yet without smugness or coyness. However, on the broadcast Thursday (31) there were a couple of points at which she was a little too brittle, strtving a bit too hard for the turned phrase.

Format remains unchanged from the previous seasons. Three undergrads from Colgate competed against three boys from Syracuse. Some of the date-pitching is conducted via telephone, but for visual interest several stints involve a production setup—for example, one boy's having to pose as the gal's caddy and another having to deliver a live chicken—allowing for variations from the usual gambits.

Winning males get to take their dates to the Copacabana and the favorite couple got Gruen watches. That's a plug for the timepiece which is slated to take over sponsorship of the show Sept. 28.
Bril.

GOOD GOLF
With Joe Ruzas, Howard Reig
Director: Bill Mulvey
15 Mins.; Thurs., 7:30 p.m.
ROTHBARD UPHOLSTERERS
WRGB-TV, Schenectady
(Goldman, Walter & Kanna)

Program did not hit par on its first round of the television course, but registered a reasonably good score. It offers visual instructions, in a few, brief lessons, on the fundamentals of golf. Joe Ruzas, former N. Y. state amateur champion and current area professional, is the teacher. Howard Reig, station announcer-emcee, is the student—game is completely new to him, he said on first shot.

That consisted of demonstrations by Ruzas, and followups by Reig, of overlapping grip, stance and swing, capped by a neat driving-into-a-bag exhibition on the part of Ruzas. Reig ad libbed quite surely. Ruzas naturally was less [illegible]

SUSPENSE
("Poison")
With Arnold Moss, Ruth Ford, Wesley Addy, Richard Fraser
Producer-director: Robert Stevens
Writer: Alvin Sapinsley (adapted from story by Rolad Dahl)
30 Min.; Tues., 9:30 p.m.
AUTO-LITE
CBS-TV, from N. Y.
(Cecil & Presbrey)

CBS-TV's "Suspense" returned from its summer vacation Tuesday night (29) with a grisly tale that fully lived up to the program's title. Yarn was about a British colonial in India who woke up from a mid-afternoon nap to feel a deadly poisonous snake coiled on his belly and realized that the slightest muscular quived would frighten the reptile into striking. If ever a video program was designed to keep viewers on the edge of their seats, this was it. It was also designed, though not necessarily intentionally, to provide plenty of nightmare fodder for the small fry, and it's to be hoped they were all tucked safely in bed before the show started.

Topnotch production, direction and thesping on the show was a tribute to Robert Stevens, who is back this year in the dual capacity of producer-director. Working with a tightly-scripted adaptation by Alvin Sapinsley of a story by Rolad Dahl, the cast too played it strictly for the chill effect. Arnold Moss scored in a deft characterization of the native medico who agreed to attempt removing the snake despite the Britishers' discrimination against his people. Ruth Ford was believably contemptuous and hysterical as the gal who planted the snake to get rid of her husband. Welsey Addy turned in a fine job as the guy lying rigid in bed and Richard Fraser was sympathetic as the other man.

Stevens made good use of his cameras in playing up the situation. One shot of the man lying horror-stricken in bed, had the lenses at the foot of the bed angled at his face and fully caught the stark terror. Rex Marshall is also back in the guise of an Auto-Lite dealer for the commercial pitch. He did a neat selling job, but the sponsor should get some new animated films, instead of repeating those used last year.
Stal.

ABOUT THE HOUSE
With Lydia Rogers, Woody Klose; guests
Producer-director: Bill Allyn
60 Mins.; Mon. thru Fri., 1:30 p.m.
Sustaining
WCBS-TV, N. Y.

Newest addition to WCBS-TV's gradually-expanding daytime schedule, "About the House" is grooved strictly for the housewife audience. Show is followed, though, by the hour-and-a-half "Real McKay," which is devoted more to straight entertainment so that, on an overall basis, the station's programming is well-rounded

"House" is like a number of other programs for femmes now riding the TV channels but judging from its preem Monday (4), its femcee, Lydia Rogers, has the right personality and experience to hold it together. She and Woody Klose indulge in the usual chit-chat about housewifely problems, Miss Rogers gives 'em cooking and household hints and Klose takes care of the man's viewpoint on the sundry house-keeping matters. In adition, various guests are presented for variety (on the preem, it was a French chef describing the intimacies of French pastry).

Miss Rogers did CBS-TV's first regularly-scheduled children's show in 1941. She demonstrated an easy, infectious personality on "House" and evidently knows her way about a kitchen. She also brought her two-year-old son before the cameras for a demonstration of homemade toys to get the kids out of their mothers' hair. In addition, she opened the program with a highly suspenseful story about an anti-Fascist Italian she had met once, which proved extremely interesting.

Show is staged on a simulated living-room and kitchen, which was especially well-designed, judging from the cameras' ease in tracking from room to room. "House" should attract its share of the housewife audience from among those who can take time off from their chores to sneak a peak at TV now and then.
Stal.

Cincinnati—Two more sales executives have been appointed to the WKRC-TV staff by Don L. Chapin, local sales manager. Men are Earl Bradley and Charles T. Diebel, both vets in the AM-TV field.

MR. I. MAGINATION
With Paul Tripp, Ted Tiller, Ruth Enders, David McKay, Donald Devlin
Producers: Norman & Irving Pincus
Director: Donald Richardson
Writers: Tripp, Rosemary Foster, Ted Tiller
30 Mins., Sun., 6:30 p.m.
Sustaining
CBS, from New York

Reduction of classic literature and historical incident to juvenile levels, as done by Paul Tripp in his role of "Mr. I. Magination" remains excellent fodder for all age brackets. It's still a series which not only should draw on its own merit, but should pick up vast audiences by virtue of imprimateur of educators and parent groups. It's a rare blend of educational and entertainment values with both facets enhancing each other. Series, now in its second year, is starting as a sustainer, but will pick up a bankroller, the Corliss Lamont Co. for Nestle's Chocolate products, on Sept. 24.

Tripp started his current annum with an incident from Mark Twain's "Huckleberry Finn." The format of the central character's interview with a juve who longs to be another person in an offer era, and speedy compliance with the wish provides the start of the show. From then on historical and literary incident is fairly faithful to the original.

Donald Devlin played Huck Finn and excellent assistance was by Ruth Enders. Ted Tiller and David McKay. The writing staff retains the essence of the original even with the necessity of keeping Mr. I. in the script. Tripp is still writing original lyrics for this show with musical conductor Ray Carter providing the melody.

Sets and production are on a high level. Worthington Miner, who produced the show last season, is now the supervisor. Norman and Irving Pincus are taking care of the production this season.
Jose.

LUCKY PUP
With Doris Brown, Morey and Hope Bunin puppets
Producer-director: Lloyd Gross
15 Mins.; Mon.-thru-Fri.; 6:30 p.m. (30 Mins., Sat., 6:30 p.m.)
BRISTOL MYERS, SUN DIAL SHOES
CBS-TV, from N. Y.

"Lucky Pup," which rates among the kiddie programs with adult appeal, has returned to CBS-TV for its third year as a video entry. Interest taken in the show by oldsters undoubtedly stems from the similarity of airer's two central characters to familiar real life types. Attraction, nevertheless, is essentially molded for juve tastes, with emcee Doris Brown catering to the short-pants element via facial distortions and vocal intonations in her commentaries on the day's proceedings.

Show, which uses puppets handled by Morey and Hope Bunin, is a 15-minute, cross-the-board entry. Five daily stories are recapped via kinescope for a half-hour showing on Saturdays. Predominant characters in the series are Foodini and his stooge Pinhead. It's through the actions of these two puppets that the similarity between actual people is developed. Foodini is self-centered, treacherous and conniving, while Pinhead amply fills the role suggested by his name.

On show caught Wednesday (30), Foodini was, as usual, taking advantage of Pinhead, but the proceedings were strictly for moppet consumption. Dialog and action both flowed along youthful lines. Program wound up with Foodini practically doing Pinhead out of $900,000 due the latter as a reward money from a mythical kingdom.

The manipulation of the puppets is executed expertly by the Bunnins, while Miss Brown displays an appealing personality. Program is sponsored on Thursdays by Bristol Myers for Ipana Toothpaste and on Fridays by Sun Dial Shoes. Good and Plenty Candy is skedded to take over sponsorship on Wednesdays, beginning today (6).
Gros.

VERSATILE VARIETIES
Starring Bob Russell; with the Delmars, Youman Bros. & Frances, Janis Paige, Leonardo & Zola; Jerry Jerome's Orch
Producers: Charles Basch, Frances Scott
Director: Mark Hawley
BONAFIDE MILLS
30 Mins., Friday, 9 p.m.
NBC-TV, N. Y.

With the personable Bob Russell as its new emcee, "Versatile Varieties" returned to TV for its second season last week in a low-budget program that was entertaining nevertheless. It's another variety show, of course, with nothing novel about it, but it's one that [illegible]

(Continued on page 36)

MARTIN KANE, PRIVATE EYE
With William Gargan, Walter Kinsella, Fred Hillebrand, others
Producer-director: Edward Sutherland
Writers: Joel Sayre, Finis Farr
30 Mins.; Thurs., 10 p.m.
U. S. TOBACCO
NBC-TV, from New York
(Kudner)

"Martin Kane, Private Eye," again starring William Gargan, returned Thursday (31) from its summer hiatus, but the crime-fighters and the crooks hadn't really settled down to the business of sowing suspicion and suspense. The vehicle, which concerned mysterious deaths from gas poisoning in a coal mine, lacked believability in many spots.

For one thing, the settings failed to convey the reality of a coal mine; the floor was level and spic 'n' span, the walls betrayed their flimsiness. Extras, supposed to be mining coal, were obviously toying, not toiling, with the picks and shovels; Kudner may well hear from John L. Lewis on this lapse. And the figure of a masked menace, spraying cyanide from a tank, failed to convey any horror.

Scriptwise the production suffered from over-compression and from episodic jumpiness. However, it maintained interest via the unusual method of murder and the underground locale. Film shots used for some scenes were excellent.

Gargan clicks as the "eye," Walter Kinsella registers warmly as proprietor of the tobacco shop which Gargan uses as his clearing house and which also permits integration of the commercials into the action. Plugs are done well, but the device tends to make the commercials seem overlong.
Bril.

THE WAYNE KING SHOW
With Harry Hall, Gloria Van, Jackie James, Don Large Chorus
Producer: Andy Christian
Director: Bill Hobin
Writer: Gerry Morrison
30 Mins.; Thurs., 9:30 p.m. (CDT)
STANDARD OIL OF IND.
NBC-TV (Split), from Chicago
(McCann-Erickson)

Wayne King, his orch, and a covey of pleasing vocalizers returned Thursday night (31) to start their second season on the 11-station NBC split for Standard Oil. Opening session was enjoyable fare, pleasing for both the eye and the ear.

A showmanly produced affair, the program moved at a good pace and took full advantage of the strong singing cast. After opener by the band and the Don Large chorus and an early commercial, bulk of stanza was devoted to a well-staged production device featuring a group of ditties by the various members of the crew.

Harry Hall led off with an easy version of "Home Cooking." Gloria Van and Jackie James, newcomers this season, blended in nicely. Miss Van did a trim job on "Once in a While" and "They Say." Miss James was pert, both vocally and visually, with "Choo'n Gum" and "Bewitched." Entire gang got together for a windup with "Goodnight, Irene," featuring some pleasant terping by members of the chorus.

Since this uninterrupted sequence took up most of the show, King's emceeing duties were slight, but deft.

The band's support was excellent throughout. Staging and choreography by Joan Woodruff were nicely done. Andy Christian's production and Bill Hobin's direction were expert.

Commercials were well-spotted and brief and not too jarring to the relaxing mood of the show.
Dave.

HERBIE KOCH SHOW
With Bill Pickett; Bob Flournoy, announcer
Director: Bill Loader
30 Mins.; Thurs., 9 p.m.
LIBERTY NAT'L BANK & TRUST CO.
WHAS-TV, Louisville

Herbie Koch, vet organist for years on WHAS, and prior to that a Publix Theatres console artist, has come into his own on TV, with a neat 30-minute show on behalf of one of the large local banks. Star of the show is the big four-manual pipe organ, with viewers now gandering the four keyboards and banks of stops, and Koch giving it the full treatment of glissandos, full organ, various instrument simulations, and the like for slick showmanship.

Teaming with Bill Pickett, staff baritone, Koch blends neat organ background to latter's fine warbling. "Toymaker's Dream," for the kids, is illustrated by some cute animal cartoons executed by Bill White. Bob Flournoy, announcer, also has some words and pictures, giving a factual, institutional pitch anent the sponsor. Copy is dignified, and fits well into the format. [illegible] Wed.

ALDRICH FAMILY
With Dick Tyler, Jackie Kelk, House Jameson, Nancy Carroll, Jim Little, Leona Powers, others
Producer-director: Frank Papp
Writers: Norman Toker, Ed Jurist
30 Mins., Sun., 7:30 p.m.
GENERAL FOODS
NBC-TV, from New York
(Young & Rubicam)

"The Aldrich Family" got off to a belated premiere Sunday (3) night on NBC-TV, General Foods having cancelled out the original preem the previous Sunday and subsequently firing Jean Muir off the show in the role of Henry Aldrich's mother. The initial installment of the '50-'51 season found Nancy Carroll taking over the role, played last season by Lois Wilson.

As a mild, slightly diverting situation comedy, one would scarcely suspect the behind-scenes smoldering fires that have projected this General Foods package and Miss Muir's dismissal as a cause celebre in the current campaign to rid radio-TV of so-called Communist infiltration.

Whatever the merits of the case, and weighing the "Aldrich" preem strictly as an entertainment entity, the video version of Clifford Goldsmith's long-running radio show, as in the case of last season, covers Jackie Kelk, as Homer, with the major laurels. Alone of all the characters translated into TV, it's the Kelk characterization carried over from radio that is most successively captured. Dick Tyler is disappointing as the new Henry Aldrich, with the audio dimensions achieved by Ezra Stone on AM not realized here.

Miss Carroll, General Foods' choice as the exemplification of American motherhood, has a somewhat innocuous role and if there was some evidence of nervousness in her first performance, it's to be assumed that she'll fit more deftly in the characterization with time. Others handle their roles well, but Chapter 1 in the Aldrich saga was particularly slipshod production-wise, with too many miscues and faulty direction.

Initial installment concerned a family feud over a wiener-roast, with tempers and temperatures approaching the boiling point. It was below par for the course in the Henry-Homer involvements.
Rose.

THE QUIZ KIDS
With Joe Kelly, emcee; Melvin Miles, Harvey Dytch, Lonny Lunde, Naomi Cooks, Sally Ann Wilhelm
Producer: John Lewellen
Director: Don Meier
Writer: Jay Sheridan
30 Mins.; Fri., 7 p.m. (CDT)
MILES LABORATORIES
NBC-TV, from Chicago
(Wade)

The "Quiz Kids" went back on a weekly basis Friday (1). After nearly a year of experimentation it's apparent that the exact formula for converting the popular juvenile AM quizzer into an equally effective tele version still hasn't been found. Although this particular segment came off as fairly good video fare, much of the appeal of the mental wizardry of the young panelists was lost in the attempt to hypo the show with visual tricks.

Frame opened nicely with some brief film shots showing the kids playing their favorite summer sport. Other live action situations such as the pro wrestler demonstrating holds on seven-year-old Harvey Dytch and a musical chairs game registered only mildly.

Best sequence of the show, however, was when the five kids, sitting quietly on their podium, grappled with the question "What's the best age to get married?" Not only were the answers interesting but the closeups of the mobile faces of the juves as they chewed over the query was effective video. Star of this spot was Melvin Miles, age seven, who confessed he'd given a lot of thought to matrimony.

Genial quizmaster Joe Kelly also seemed more at ease handling the straight q & a situations. He did a nice job of smoothing over a couple of hitches during the attempts at animation, especially when a goose, used in a later question, started squawking prematurely in the wings.

Live commercials done in separate sets were punchy. Production was a bit loose and somebody missed a cue which sent the live camera back into the main set during the commercial.
Dave.

Bra's 'Mrs. America' One-Shot

Exquisite Form brassieres has bought a one-shot on eight ABC-TV stations for Sunday (10) at 6-6:30 p.m. Bra will back the "Mrs. America" contest finals from Asbury Park, N. J.

Agency is Brandford, ad

The $64 Question is:

WHO HAS THE HOTTEST DEAL OF THE DECADE?

NOW RCA VICTOR

THIS TO SELL

THE BONUS DEAL gives your customers top value for their money—gives you extra opportunities to sell records and instruments. Bonus Book given with each 45J brings customer back to your store every month for five months to select his bonus "45" record for that month. It gives you five extra chances to sell the same customer.

BOTH FOR $12.95

RCA

"HIS MASTER'S VOICE"

And the Answer is:

YOU HAVE!

GIVES YOU...

PLUS THIS TO SELL IT!

Beginning September 10th, America's best-loved Quiz Show goes to bat for *YOU* and RCA Victor Products!

Now RCA Victor adds to its line-up of top advertising power the extra smash of the radio show that's become part of America's language—the famous, the one-and-only "$64 Question" (Take It Or Leave It). A top deal and a top show—equal top profits for YOU!

GET IN ON THE BONANZA!

Ask NOW for Special Tie-In Merchandising Material to Link *Your* Store With the Power of "The $64 Question"!

AND—ON TV—"Kukla, Fran & Ollie" Mon. and Fri., NBC-TV Stations

***Plus* special LIFE Magazine campaign and local newspaper support**

From the Production Centres

IN NEW YORK CITY . . .

Stevenson School has picked up the tab for a five-minute sports newscast in Spanish on WWRL cross-the-board at 6 p.m., via Richmond agency. . . . The **Howard Rodmans** (he's a freelance scripter) celebrating for their first child, a son. . . . **Burton M. Adams** has left NBC station relations to join Harrington, Righter & Parsons as account exec. . . . **Dudley Faust**, asst. sales manager for CBS' western network, now an account man in the web's Gotham office. . . . **Johnny Andrews** subbing for **Skitch Henderson** on WNBC, due to latter's ptomaine poisoning.

Monica Lewis and **Bibi Osterwald** have signed with World Broadcasting. . . . **George Herman**, CBS newsman, flew last week on assignment to Korea and Japan . . . **Martin Magner** set to direct **Carl Sandburg** documentary, "Machines Without Men," on NBC. . . . **Hugh Williams**, currently starring in "Cocktail Party" on B'way, will play in "Edward, My Son" on "Theatre Guild on the Air" Sunday (10). . . . **Charita Bauer** spotted on "FBI in Peace and War" and "My True Story" this week . . . **Bernard Ryan, Jr.**, son of State Court of Claims **Judge Bernard Ryan**, has joined the AM-TV staff of BBD&O. . . . **Mary Mason, Grace Coppin, Maurice Wells, Daniel Ocko, Florence Robinson, George Tiplady** and **Hal Studor** join "Front Page Farrell". . . . **Meredith Willson**, set as one of the permanent musical directors on NBC's upcoming Sunday evening "Dream Show," is giving up his Coast connections and will settle in N. Y. around Sept. 25. . . . WNBC's **Wini Schaefer** spending two weeks on the Coast. . . . Mutual has snagged renewals on two stanzas in its Sunday lineup: Williamson Candy is backing "True Detective" for the fifth year and Cudahy will bankroll "Nick Carter" for the fourth season. . . . **Bob Heller**, CBS exec producer, to Martha's Vineyard.

Arthur W. Rhinow has been named business manager of the Protestant Radio Commission. . . . **David Levy** has been upped to talent and programming veepee in Young & Rubicam's AM-TV dept. . . . . **Don Gillis** has been assigned to directorial chores on NBC's new **Alvy West-Don Cherry show**. . . . **Alfred E. Lyon** is waiving his retirement prerogative to continue on as Philip Morris board chairman. Ciggie outfit has an $11,000,000 plant expansion program.

Larry Hammond has flown Englandwards, eyeing new talent. . . . **Christopher Fry's** "Lady's Not For Burning" to be aired, transcribed by the original London cast, on WNYC Tuesday (12) 9-10:30 p.m. . . . **John Ringgold** added to WQXR continuity staff, vice **Oliver Roosevelt**, who resigned to manage Birmingham Symphony. . . . **Dave Carpenter**, in charge of MGM Radio Attractions at Music Corp. of America, moving from Atlanta to Mamaroneck. . . . **Hank Sylvern** marks his third year as musical director of **Mildred Fenton's** "Puck Comics Weekly" series. . . . **Walter S. Bates** added to Associated Program Service station relations dept.

IN HOLLYWOOD . . .

Ed Buckalew, for many years station relations rover for CBS western division, was named general sales manager for KNX and the far west skein. Takes over from **Wayne Steffner**, who pulled out to form a partnership with **Frank Oxarart** for the packaging of radio and tele bundles. . . . "Life With Luigi" moves to N. Y. Oct. 10 to take aboard **Frank Sinatra** for a spot written into the script by **Mac Benoff**. . . . **Ted Pearson**, announcer back east, and **Charlotte Keane**, radio emotrix, were wedded in Beverly Hills last week. . . . **Dave Fenwick** pulled out of Abbott-Kimball agency and moved in with Calkins & Holden, Carlock, McClinton & Smith with two of the firm's accounts. Billing runs better'n $600,000 a year. **Jack Runyon**, boss out here for Biow, also knocked off an account, Maier beer, which has been on the books of the Brisacher outfit. . . . **Dee Engelbach** is 51 pounds lighter than a year ago. Diet did it. . . . **Bud Barry** signed **Meredith Willson** for the music on NBC's 90-minute Sunday whopper. . . . **Cornwell Jackson** flew out to **Stanley Resor's** ranch in Wyoming to help him pitch hay. . . . On the door of his "annex" office, **John Guedel** has had lettered JGRPATSO, Overflow Vice Presidents. Pixiest of all the packaging producers, it's his way of saying John Guedel Radio Productions and Television Sort Of. . . . **Dennis Day's** writers this season will be **Bill Manhoff, Joe Quinnen** and **Les White**. Latter two replace **Frank Galen**, who is over at CBS dreaming up a few program ideas which he will write and produce. . . . NBC is readying the **Hedda Hopper** show for takeoff this month and is prowling the marts for fresh variety talent. . . . **Frank Ferrin** is tiffing with NBC because no mention can be made of **Smilin' Ed McConnell's** TV show on the Saturday ayem broadcast. Both are on NBC but the net heads here ruled that such cross reference would be unfair to its affiliates because of being competitive both as a program and medium. . . . **Bill Spier's** picture came down off the wall at CBS and **Frank Galen's** went up.

IN CHICAGO

Frank Schreiber, WGN and WGN-TV general manager, resumed his duties at Tribune Tower last week after a month's illness. . . . **Dudley Faust** shifted from berth as assistant CBS Western network sales manager to post on N. Y. CBS net sales staff. No replacement has been named for the Chi job. . . . Fairfax Cone, Foote, Cone & Belding board chairman, appointed University of Chicago trustee. . **Jeff Wade**, Wade agency radio-TV chief, and **Les Waddington**, Miles Lab radio-TV topper, planed to Coast last week for a look-see at Miles radio properties. . . . **Harold (Red) Grange** to do play-by-play of Chi Bears-Philadelphia Eagles exhibition game Sunday (10) via WMAQ for Standard Oil. . . . New edition of Chi NBC public affairs topper **Judith Waller's** text on the radio and teevee industry, Radio—The Fifth Estate, hits the racks this week. . . . **Aaron Foosner**, ex-VARIETY mugg, up from Florida for a Chi visit. . . . Soprano **Nancy Carr** to headline Mutual's "Chicago Theatre of the Air" Saturday (9). . . . **Robert Harrington**, manager of WSVA, Harrisonburg, Va., checked into Chi NBC headquarters on biz. . . . **Clifton Utley**, Chi NBC radio and teevee commentator, temporarily knocked out with a penicillin reaction. . . . **J. A. Campbell** moves to newly-established LeValley agency branch office in Louisville, Ky., to service the Frank Fehr Brewing Co. account. . . . Chi NBC veepee **I. E. (Chick) Showerman** off on his vacation. . . . CBS correspondent **Bill Downs** enroute from Korean assignment to Washington spending a few days this week visiting Windy City friends. . . . Autobiography of **Lee de Forest**, inventor of the electron tube, out this week. . . . **Bill Wyatt**, from the N. Y. office of Forjoe station rep firm, gets in this week to take over management of Chi office, replacing **Bob Balfour** now in Japan as a Navy officer.

IN WASHINGTON . . .

Clark Thornton, radio and TV announcer for WMAL-ABC, ex of KLZ in Denver, has been called back into Army service as Signal Corps major. . . . Reversing the national trend, WWDC manager **Ben Strouse** announces addition of two more giveaway shows, bringing daily station total to five. . . . **Vincent Callahan**, ex-Treasury Bond Division radio topper, though on leave of absence from WQQW in order to do war work, has been elected to the "Blue Book" station's board of governors and will serve as consultant. . . . **Bill Herson**, ayem man for WRC-NBC, will add a daily afternoon TV stint to his schedule starting Sept. 25. . . . Ditto for **Nancy Osgood**, WRC director of femme programs, who takes on a twice weekly patter-interview-products' display video show Sept. 26. . . . NBC-TV Washington cameraman (Camel Caravan, Battle Report, Washington News Review) **Bernie Dresner**, off on a fortnight's vacation. . . . WCFM, town's co-op station, holding a press conference today to preview its new music programs. . . . **Mrs. Imogene Putnam** has been promoted from director of special events at WCFM to program manager, replacing **Sid W. Slappey**, who becomes commercial manager for station. . . . **Robert McCormick**, NBC-TV news commentator, presented to Mrs. Nayar the last films taken of her husband, M. K. Nayar, press attache of India, who was killed in Korea while on duty as U. N. liaison officer. . . . **Art Brown**, WWDC disk jockey, inked by International Assn. of Ice Cream Manufacturers to emcee their variety show in Atlantic City Oct. 19, succeeding **Jack Carson**, last year's emcee.

Mills Named Program Mgr. for Albany's WPTR

Albany, Sept. 5.

Dick Mills, for the past year featured disk jockey at WEOK in Poughkeepsie, has been appointed program manager of WPPR by general manager Robert L. Coe. He will also do a deejay show twice daily.

Mills started as a singer at WHOM, New York, going from there to KMOX, St. Louis. Since then he has been a record rounder, singing emcee and program director for stations in Newburgh, N. Y., Pittsfield, Mass., Burlington, Vt., and Bridgeport. Mills also has worked in night clubs.

Web Screening

Continued from page 24

sizing that any final opinion must come from attorneys, he noted that it first must be determined "if any organized attempt is being made to keep certain people off the air." If that can be proved, he said, "we must then ascertain to what extent they exercise control and then what we can do about it."

Illegal Censorship

According to Rice, censorship until now has always been considered a governmental action, exercised by the municipal, state or Federal authorities. Based on that, he said, it was always possible to determine whether such action is illegal under the Constitution. But, he pointed out, no radio or TV sponsor is legally obligated to employ a certain actor for a role and, if there is an organized boycott among sponsors against certain performers which could be construed as censorship, there are no laws governing the situation and thus no legal precedent on which to act.

In addition, Rice said, it will be much more difficult to prove that any undercover boycott is in operation. An actor might simply be judged "not right" for a part, he said, and there would be no way of determining if some outside influence was exerted to force that decision. Theodore Kirkpatrick, editor of Counterattack, the magazine which reportedly sparked the protests against Miss Muir, told VARIETY this week that it would have been impossible for the persons who protested to determine her guilt or innocence of the charges but maintained that, once the protests had been lodged, it was the responsibility of the sponsor to determine whether her civil rights were in jeopardy.

"Any citizen has the right to protest the appearance of some performer on the air if he objects to that appearance on any grounds," Kirkpatrick said. "Citizens have the same right to switch their dials from one station to another if they don't like a particular program."

Color Gimmick

Continued from page 28

color systems without aggravating the compatibility problem. Should the CBS system be standardized, as the Commission proposes, the existing 7,000,000 sets will require installation of adaptors in order to receive color programs in black and white and converters to receiver color transmissions in color.

Here is how bracket standards are explained in the FCC decision:

"Existing television receivers are built to operate on transmission standards that have a horizontal synchronizing rate of 15,750 (scanning lines per second) and a vertical synchronizing rate of 60 (fields per second). As a practical matter, the oscillators on receivers that accomplish the synchronization are built so that this response is broader than the specific figures set forth. For example, if the horizontal synchronizing rate were 15,000 or 16,000, the receiver could accommodate itself to the change; there are controls on the back of the receiver that can be adjusted to operate on any figure within the assumed bracket 15,000 to 16,000. The same is true for the vertical oscillator.

"It is obvious that if the bracket within which the receiver could operate were as high as 29,160 for the horizontal oscillator and 144 for the vertical oscillator, it would be capable of receiving CBS color transmissions in black and white simply by the adjustment of controls already on the receiver. Moreover, such a receiver would be capable of handling the different synchronizing rates that might later be adopted by the Commission for modification of the existing black and white, or CBS field sequential color, or both, as a result of further tests with horizontal interlace and long persistence phosphors."

Receivers built under the bracket standards would be equipped with a manual or automatic switch to select instantaneously between two sets of standards falling within the range of 15,000 to 32,000 scanning lines and 50 to 150 fields, one of which will be the present black and white standards and the other the proposed CBS color standards. The CBS system has a line scanning rate of 29,160 per second and 144 fields per second.

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UNITED STATES STEEL
U.S. STEEL HOUR
again presents radio's award-winning
Theatre Guild
on the Air
Another big year of outstanding stage and screen hits! Coming up this season: The Third Man; Come Back, Little Sheba; The Fallen Idol; There Shall Be No Night; Edward, My Son; A Farewell to Arms... and many more!
SUNDAYS
8:30 p.m.
(E.D.T.)
NBC NETWORK

Tele Reviews

Continued from page 31

should sell Bonny Maid linoleum.

Russell, who replaces Harold Barry in the emcee slot, did a neat job of pacing the show, which had for its opening guest headliner Janis Paige, of pix. Miss Paige revealed neat feel for a lyric in a ballad, and she gave the show a decorative touch also with her looks.

The Delmars, man and woman, did neat balancing in the hand to hand stuff, while he Youman Bros. and Frances went through the standard musical imitations with their accordion, clarinet and violin.

The bill's only other act, aside from the finale stint by Russell, was the low-down Latin hoofing and fire-eating of Leonardo & Zola; who smashed over.

Russell remains a versatile performer, doing a finale song spot in which he did a minstrel takeoff that would have been better had he some sort of production backgrounding. As it was, he did the numbers in pleasant voice, but without blackface and the other accoutrements necessary to strike the real illusion. But that's where modest budgets come in. *Kahn.*

Tele Followup

CBS-TV's "Studio One" scored with its second show of the new season Monday night (4) via a pleasantly-relaxed production of "Look Homeward, Hayseed." As adapted and produced by Worthington Miner from a story by John Ed Pearce, the yarn told of a small radio station news commentator going stagnant, who finally got his break as a last-minute sub for an early-morning farm hour announcer. Despite the fact he'd never seen a farm, the guy became an immediate success, which went immediately to his head. Rest of the show told of the conspiracy cooked up by his wife and the friendly program chief of the station to break him of his assimilated hayseed veneer to save their happy home. It made for good viewing to wind up the Labor Day weekend.

Show carried the usual standout production mountings associated with Miner, including a fine job of direction by Paul Nickell and a good cast, particularly in the leads. Tom Avera, straight man to some of Sid Caesar's shenanigans on last year's "Saturday Night Revue" for NBC, registered solidly as the announcer turned hick. Janet Ward was appealing and deft as his frau and Herbert Rudley turned in a good characterization of the harried program manager. Vaughn Taylor and Jane Seymour scored as a real husband-and-wife team who finally set the guy straight. Billy Lee contributed an okay caricature of a radio bankroller but Arthur O'Connell, as the station owner, stumbled through his lines and overdid the role. Bill Perrott, Ken Raymond, Harry Cooke and Jack Ewing topped a good supporting cast.

Nickell's camera direction was tops in all directions and the sets by Richard Rychtarik were both authentic and eye-appealing. Betty Furness handled the Westinghouse plugs in her standard okay fashion.

Ed Sullivan trotted out some excellent acts on Sunday's (3) "Toast of the Town" for one of his superior shows. Stanza had a quality aura with good routining providing fine settings for the various performers.

Sullivan is apparently expanding the program's bankroll because of the stiff competition from the Colgate show starting on NBC this Sunday. He prevued an imposing lineup of subsequent shows which should help retain interest in the N. Y. Daily News columnist's video activities. Investment in tele futures includes appearances of Frankie Laine, Gloria Swanson, Margaret Truman, Moira Shearer, Jane Froman, Billy Eckstine, King Cole, Lauritz Melchior, and others in the top brackets.

Last Sunday's show hewed to a line of providing quality acts. Program hopped off to a fast pace with the juggling exhibition of the Piero Bros., doubling from Mike Todd's "Peep Show." Duo is one of the most skillful manipulating teams, and hit top reaction with their dextrous antics.

Billy Vine, who has appeared on "Toast" several times, took one of his cafe and vaude sketches and parlayed it into a good laugh session. The courtroom bit, done with the assistance of Mack Pearson, isn't an essentially good piece of writing, but Vine's vigorous projection gives it a top laugh rating.

Name value of the show was contained in the Ink Spots, who made two appearances on this session. The Spots, the always, gave a grade A performance with renditions of "Everybody Loves My Baby," "I'd Clumb the Highest Mountain" and "Feet's too Big.

Maria Neglia provided a session of trick and straight fiddling. The girl works the cutgut effectively for top returns. Dance Team of Winik & Mae provided a spirited tap turn and the Gaudsmith Bros. (2) made the most of their familiar dog act. The extra-curricular attraction was the appearance of golfer Sam Urzetta, national amateur champ, who drove a few pills out to the audience. Newsreel clips of the tournament gave him a good intro. New York's acting Mayor Vincent Impelliterri made his first video appearance since taking office, with a welcome to Urzetta.

NBC-TV's coverage of the semi-finals of the National Tennis Championships Monday (4) provided court fans with some top-flight viewing. The three-and-a-half-hour session included the Margaret Osborne DuPont-Nancy Chaffee match and the Gardner Mulloy-Herbert Flam contest, both of which were see-sawing frays with plenty of action.

Productionwise the coverage was distinguished by fine camera-work that provided good closeups on the service shots both in the fore and rear courts and a long shot that kept both players in view. Play-by-play description by Don Budge was not as rapid as the typical diamond or grid sports-casting, but it was knowing, with Budge calling on his own match experience to interpret strategy and tactics. At the same time he frequently explained terms and technique to make the battles interesting to viewers being introduced to the sport. Bill Stern added some color comment and spelled Budge for awhile.

Technical crew had to contend with the Forest Hills stadium's lack of a TV box, with the cameras' position in the stands causing obstructions when spectators passed in front. Intermission interviews, with Louise Brough and Aussie Ken McGregor, were particularly hampered by the passers-by and the long, angled shot.

Bulova

Continued from page 27

watch, plus the opportunity to plug their shows. In all instances, the copy is written to match the particular personality. In not one instance have the networks, the agencies, the sponsors or the talent itself balked. It adds up to another plug for their programs; for Bulova it's the star-studded click of his advertising career.

Idea was the brainchild of Terry Clyne, account exec on the Bulova account, who brought in the whole deal for slightly under 50G, the cost entailed in filming the TV spots (both in N. Y. and on the Coast) and recording the AM plugs.

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Radio Reviews

Continued from page 26

strongly touted throughout the broadcast. Though plugs just make for tiring listening to non-farmers, they probably get neat results from the overalls set. Incidentally, each member of the audience who appears on the show is given a prize, which ranges from nylon stockings to pressure cookers. *Gros.*

ORCHESTRAS OF THE WORLD
With Vienna Philharmonic Orch, Frank Gervasi
55 Mins., Sat., 4:05 p.m.
Sustaining
WQXR, N. Y.

WQXR is presenting a novel idea tied in with a relaxing 55-minute musical interlude via "Orchestras of the World." Produced and recorded by the Economic Cooperation Administration, this program was the first in a series of weekly concerts spotlighting different orchs from Marshall Plan countries. Initial broadcast, Saturday (2), featured the Vienna Philharmonic Orch under the direction of Rudolph Moralt. Musical offerings on preem, show were the first three sections of Mozart's "Eine Kleine Nachtmusik," Shubert's Symphony 5 in B flat and Franz Schmidt's opera "Notre Dame."

During intermission Frank Gervasi, American correspondent, took over the mike for a commentary on current conditions in Austria, citing the tremendous help given the country by the Marshall Plan. However, Gervasi also noted that Austria is still not yet back on her feet. These commentaries by Gervasi will be a weekly feature and will pertain to the various countries being represented at the time. Other countries to be represented on the show include Italy, Sweden, France, the Irish Republic, Belgium, Greece, Holland, Denmark, Norway, Germany, England and Portugal.

Saturday afternoon longhair dialers should find this show engrossing. *Gros.*

LADIES FAIR
With Tom Moore; Porter Heaps, organist
Producer-director: Jim Billings
30 Mins.; Mon.-thru-Fri., 1 p.m. (CDT)
CO-OP
MUTUAL, from Chicago

For hausfraus with a taste for audience participation shows, "Ladies Fair" moves into its second season with the same sturdy appeal. Show is built around emcee Tom Moore and the flock of femme visitors he gets up to the mike. Segment is loaded with games and devices and, in the main, moves along briskly.

On the frame caught, Moore kept the ladies busy vying for prizes in a series of quizzes, most of which used musical questions featuring Porter Heaps at the organ. Stanza was aired before an enthusiastic studio audience.

Moore's jovial emceeing, which is markedly free of cuteness, is the thread that holds the melange together. In less adept hands, the format could misfire into a noisy hodgepodge.

Second quarter-hour of show is sponsored by Miles as a lead-in to its succeeding "Queen for a Day" strip. Jack Callaghan's handling of the drug firm's well-targeted commercials was smoothly professional. *Dave.*

Radio Followup

Loretta Young, in a talk on "The Actor and the Nation" via the Catholic Hour over NBC Sunday (27), set a precedent. It was the first appearance of a woman on the program in more than 20 years of existence. It was also one of the finest tributes to the basic goodness of Hollywood and show business that had ever been voiced on a religious broadcast.

Speaking of "the positive side" of the film capital—because "it is the least well known" — Miss Young cited these figures: 79% are married; 70.1% have never been divorced; 60% have children; 63% attend church regularly; 83% voted at the last election; 73% are participants in local civic, church and college movements; 88% averaged $22 annually in contributions to charity, "compared with the national average of $4."

Miss Young cited Pope Pius XI's encyclical on recreation, "which must be morally healthy and which must stimulate noble sentiment." She continued: "I don't think we have to worry too much about American audiences, who have patronized such films as 'Song of Bernadette,' 'Goin' My Way' 'Bells of St. Mary's' and 'The Next Voice You Hear.' She saluted "the good taste" of the producers and writers who made them; "I hope we can look for more of the same kind."

She attributed the occasional sensationalized stories about one of her colleagues to "personal sin, which is always ugly and of which all are sometimes guilty." She underlined that pictures are sold on stars' names and that the influence of their behavior must therefore be for the good.

Tandem Plan

Continued from page 25

Tandem"; Arturo Toscanini and the NBC Symphony Orchestra on Monday nights 10 to 11; Phil Harris-Alice Faye and "Duffy's Tavern," which will be bracketed Thursday nights 9:30 to 10:30; an hour-long version of "Screen Directors Guild" with Cecil B. deMille at the helm, for Friday nights 9 to 10, and the mysterioso parlay of "Man Called X" and "Dangerous Assignment" for Saturday night 8 to 9.

Question asked in the trade is whether radio, after a 30-year established "format," will adapt itself to a brand new operational concept. Also, whether sponsors, for years conditioned to solo identification with programs, will go for the idea of sharing the shows with other products.

But NBC feels it's got one of the vital answers to re-patterning radio for the TV future.

RWG

Continued from page 27

ably do not have to be told that the word 'smear' is defined here as an attack on Communism." The Kelley-Amoury letter scoring the council was sent to members by the council itself, after a request by Kelley and Miss Amoury citing a court decision giving all members access to membership lists. That decision was won several years ago by left-wing elements in the Authors League.

League, parent body of RWG, was brought into the tiff last week when the two members petitioned the League to review Kelley's censuring. They charged that the censure action was "illegal" because "only the League has the power to discipline a member."

Subsequent to Kelley's resignation, Miss Amoury also exited. RWG exec secretary and counsel Jim Stabile has also resigned. At first he expressed disagreement with council policies, but after the RWG passed a Coast-initiated resolution for a war writers board, he agreed to stay until Taft-Hartley certification proceedings are completed and said he and the council are in "complete accord."

Rosoff's Eyeing Late Evening Mike Trail

Another New York eatery is about to hit the late evening microphone trail with Rosoff's talking to WINS, N. Y., about a half-hour nightly gab and record show. Times Square restaurant is dickering with N. Y. Post columnist Earl Wilson and N. Y. Mirror columnist Nick Kenny, among others.

Rosoff's is planning the stanza to hypo its after-theatre biz. Whether it will be able to ink Kenny or Wilson depends on the scribes' columnar commitments. Agency is Daniel E. Lewitt.

Courtesy of M-G-M
Now appearing with
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in "THE MILKMAN"
(Universal-International)
Mgt.: LOU CLAYTON

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to all who have made this coveted award ours.

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FALL PREMIERE PRESENTATION

"The Traitor"

By HERMAN WOUK

Starring LEE TRACY and WALTER HAMPDEN

CBS-TV Friday, Sept. 8th, 9-10 P.M. (E.S.T.)

(And thereafter, every other Friday)

FORD MOTOR COMPANY

The Ford Television Theater is produced for Ford Motor Company by Kenyon & Eckhardt, Inc.

Television With a Sombrero

Continued from page 29

that long since have forgotten what sustaining time means. (In a city of 28 radio stations, XEW gets 80% of the total audience.)

Although Azcarraga's Television City got under way six years ago, the carrying-through process was beset by a succession of obstacles that more than once nearly spelled disaster. First off, the Mexican government couldn't decide whether it wanted TV to be operated as private enterprise or as a government subsidy (having had some remorse about letting radio get out of its hands and realizing that it was too late to do anything about it at this date.) A committee was named to explore the problem, finally deciding that the U. S. broadcasting pattern was best suited for TV in Mexico.

Then followed the protracted period of litigation while Azcarraga went about the task of buying up countless properties for his video centre. Then the long period of uncertainty attending black-and-white vs. color television cued a cessation of activity, after construction work had already started, for Azcarraga didn't want to find himself saddled with equipment that would have to be discarded. (With color now on the immediate horizon, Azcarraga is equipping all his studios for both methods of transmission.)

Azcarraga's stake in film production and as one of Mexico's leading exhibitors (with a syndicate of 20 theatres in Mexico City alone, plus the pressures from RKO, which has a 50% interest in his Churubusco Studios set up four years ago) were other factors that forced Azcarraga to put his TV plans in camphor until this year. Only the framework of a building suggested Azcarraga's dream.

Rival Company

Because of the delays, a rival company, Romulo O'Farrill's XHTV, has been getting in the initial TV innings, having gone on the air earlier this month with two hours of daily programming. However, with the exception of picking up the Sunday afternoon bull fights and some jai-alai games, virtually all the programming is confined to old pix. It's generally accepted that the full impact of video in Latin America won't assert itself until Azcarraga turns on the cameras and brings to video those same elements of showmanship that have made XEW the most successful entertainment medium of its kind in the whole of Latin America and have spiraled many performers into international renown.

But despite the "phantom audience" threat, the competition for viewers will be plenty tough. Four applications for channels have already been granted — to Azcarraga's XEW and XEQ, to O'Farrill's XHTV and the other to Vonzales Camarena, an audio engineer who perfected Mexico's first TV camera for a mechanical color system. And only last week O'Farrill revealed in a dispatch from Washington to his English-language daily in Mexico, the News, his plans for a TV network to serve major cities in Mexico. He said a technical survey will be made by RCA Victor on how best to expand service throughout Mexico, and that within the next two years his Mexico City operation will branch out to Pueblo, Cuernavaca, Toluca and Pachuca.

Latin-American Exchange

Similarly, Azcarraga envisions a Mexico City-Vera Cruz link as something of the near future and there's talk that he plans four or five TV stations along the border. But more important are his plans for a Latin-American exchange of TV film programs, notably in the realm of educational programming, to embrace Venezuela, Argentina, Peru and Cuba, and also to include United States and Canada. One of the comprehensive units in Azcarraga's Television City is a vast studio that will turn out 16m TV films—a studio capable of having six stages in action, with specially designed walks for lighting equipment, cameras, etc.

Most pretentious of all, however, are the four television theatres, each seating as many as 1,500, with the seats constructed in stadium fashion similar to a bull-fight arena, but only on one side. For behind the vast stage of each theatre will be separate, smaller studios which can be operated by the same crew of technicians and to permit for continuous action.

Every last detail is being attended to, including separate make-up rooms, underground and overhead avenues leading to the vast storage rooms, rooms where artists, sculptors, designers, etc., will be constantly alerted to the scenic requirements of programs, special rehearsal rooms being leased out to the advertising agencies (if Procter & Gamble or Colgage, for example — two of Azcarraga's clients — want a cross-the-board soap opera, they will have exclusive use of the leased studios. There are even studios designed for a miniature laying out of the scenic needs, before moving on to the life-size studios).

Television City will also house Azcarraga's radio facilities, since it has outgrown its present quarters.

Last week Azcarraga gave the ad agency heads here a "sneak preview" of his TV City. These are the men (representing J. Walter Thompson, Ruthrauff & Ryan, Foote, Cone & Belding, Grant, McCann-Erickson and other top U. S. agencies having branches here) who spend top coin in Azcarraga's radio ventures and who will have a major stake in his commercial video operation. Unlike broadcasting in the U. S., it's a more closely-knit relationship.

There is little or no talent on the staff of XEW. Practically everybody works for one or another ad agency. For with every minute of every hour sold out, the interplay between the station and the agency representing the client is constant. It's the agency man who makes the talent decisions, decides what announcer is best suited to a program, what musical aggregation to use, and it's the agency man who negotiates directly with the union. As such none of the talent is "on staff."

Azcarraga's concept of operation in his 18 years as a broadcaster has been summed up in one word—entertainment—and that's what he envisions for TV as well. Politicos are told to go peddle their ideologies to the newspapers, or on street corners, or through loud speakers. Same applies to the religious elements. From 7 a.m. to signoff at midnight, the formula is strictly entertainment, which finds its expression chiefly in music. And whether it's the current craze for Mambo, or Tchaikovky, it's all live stuff, with seldom more than two recorded stanza a day. As such, Mexico is a paradise for a Petrillo dedicated to the perpetuation of live music. Hundreds of union card holders pass through XEW's portals daily.

If, as has become apparent in recent weeks, the financial moguls behind the Mexican film industry have suddenly become alarmed over what video might do to Mex pix business, Azcarraga doesn't hold with such fears. His formula is quite simple: (1) make good films; (2) evolve a TV pattern consisting primarily of short subjects that will not be in direct competition with the film industry. As one who has a major stake in both, he's already devoted considerable time to the problem.

About three weeks ago Andres Serra Rojas, head of the semi-official Banco Nacional Cinematografico, which furnishes the coin for most of the film trade, called a meeting of industry brass and expressed the fear that, even with 10,000 sets, the TV drain would deal a heavy blow to Mexico's film houses and recommended a united industry protective bloc by nixing all offers to make pix for video and to prevent film players from performing on TV.

Azcarraga is convinced that pix and video can work together to the advantage of both. He refuses to believe that TV is solely responsible for the Hollywood lamentations over declining boxoffice receipts and thinks it is particularly significant that, in a country where TV has still to assert itself, most of the Hollywood films has been taking it on the chin in Mexico while Mexican pix are enjoying unprecedented popularity. It's simply a case, he maintains, where the Mex films are of superior quality. He's willing to wager that, when TV hits the bigtime here, the Mex film biz will continue to flourish, so long as the product is good, even as superior Hollywood films still pack 'em in in the United States.

Talent Agencies

Continued from page 28

servicing of tele shows is an expensive proposition. Unlike radio, where once a show was set, a two or three hour rehearsal and possibly one or two guest bookings were adequate, television offers a complexity of weekly problems such as finding writers, skits, performers and lighting, plus the increasingly vexing task of getting guests that haven't been used too widely on that medium.

The paper-work aspects of the various tele shows are also on the increase. Payrolls are on the upgrade. Clearances are becoming an increasingly greater problem and variations in production routine create the problem of getting a new set of performers and writers periodically.

The percenteries are finding the handling of a video display to be an expensive proposition. Last year, most of the agencies dipped into the red. However, generally larger budgets will enable the various offices at least to come out ahead.

Columbus, O. — Rhea McCarty Ahn, former women's commentator for WTVN and newscaster for WELD, has been named executive secretary of the Ohio Development and Publicity Commission. Mrs. Ahn at one time worked on Cleveland newspapers.

'Iffy' Color Nod to CBS

Continued from page 28

he opposed any delay in final standards:

". . . Such dislocation and inconvenience as will necessarily be caused by the introduction of a color system would be minimized by definitive action now. Such dislocation and inconvenience would be magnified by the absence of final action during the period of indecision, the length of which cannot be precisely determined at this time.

"Purchasers of new sets who would have had the option of obtaining color sets immediately, if they so desired, will now be forced to elect either to purchase a set which will require conversion to color, or to await final action at some future undeterminable date. Manufacturers would have been able to devote their full television research facilities and energies towards the further improvement of one proven and acceptable system (CBS) . . . instead of dissipating them in further attempts to surmount difficulties which may be inherent in non-field sequential systems, such as those shown to exist in the systems demonstrated in this proceeding. Broadcasters would have been able to begin immediate experimentation with color programming techniques, assured of a progressively growing audience during the period of transition."

Meeting of Minds

It can be expected that "a meeting of minds" will be called soon to decide whether it will be color now or later. Practically the entire manufacturing industry stood as one during the Commission's color hearings in opposing the CBS system and in building adaptors in new sets to provide compatibility while final standards could be determined. However, there was testimony that the manufacturers would comply once they were given "a hint" that the CBS system would be adopted.

Meanwhile, CTI prexy Arthur Matthews, who feels confident that his Uniplex system is "definitely superior" to the CBS system and can be demonstrated within the Commission's deadline, will have to wait on the manufacturers, in effect, to give him permission to make good his prediction that CTI "will win in the last lap of the color video race." Even RCA or G-E will require the majority of the industry to back them up with adaptors in order to demonstrate.

Paradoxically, a final decision standardizing color immediately will hasten development of the tricolor tube, according to the FCC, yet the tube would be an almost certain essential of any new system. Adoption of CBS color now, the decision declares, "would furnish to manufacturers a real incentive to build a successful tricolor tube as soon as possible. A real competitive advantage would accrue to the company that succeeded in bringing out such a tube."

Comr. Robert Jones, who vigorously opposed any delay in adopting the CBS system, thought the quicker standards are set the quicker the industry will develop the equipment to get color to the public. If standards are adopted now, Jones declared in his separate opinion, the apparatus situation will be as follows:

"In the first place, color television, up through a 12-inch picture, would be available to the American public immediately. Existing black and white set owners would have the opportunity to convert these sets so that they could receive pictures in color. Those potential set owners and existing set owners who did not desire to see field sequential color in color will be in a position to view these transmissions in black and white on receivers of any size the industry may build. But more important than anything else is the fact that once standards have been set, the television industry will then have the stimulus to develop one or more types of direct-view electronic tubes. And in addition, persons such as Dr. (Ernest) Lawrence will have an immediate incentive to work on tubes. . . ."

Sen. Edwin C. Johnson (D.-Colo.), who has been a persistent prodder of the FCC to bring color television to the public, regardless of the complicated problems involved, lost no time in congratulating the agency on having reached a decision. In a "Dear Wayne" letter to Commission chairman Coy Saturday (2) the chairman of the Senate Commerce Committee said he was particularly gratified that the Commission unanimously agreed on the advantages of color over monochrome and its potentialities in opening up new fields in television.

"The decision," Johnson wrote, "brings very close the day when this great new improvement in the art will serve the American people."

The senator said that in "leaving the door partly ajar" the decision challenges the "Johnny-come-latelies" in color television "to produce or step aside." Moreover, he added, "it is in the best traditions of American democracy and the free enterprise system since it does not foreclose improvements and advances which I am sure our American electronic science may bring out. I am sure the majority of the Commission will not permit this desirable approach to delay the commercial use of color. This will allay the fears of those who dissent on the grounds that finality now is essential."

Johnson expressed commendation to Coy and his colleagues "for a difficult job well done and the progress made thus far. I know that every effort will be made to push forward rapidly the allocation decisions so that television will be made available by many more millions of our citizens who are waiting patiently to have television in their homes."

Agencies Miffed

Continued from page 27

confide that they've taken to talking directly to the bankrollers because of agencies' "unnecessary stalling," "optioning shows they haven't any intention of buying," "dickering for programs on one network while buying one on another." In the final analysis, they say, it's the sponsor who will make the decision. This point is particularly significant today, when, because of the glamor of video, many spenders want to have their personal fingers in the pie.

Another factor prompting the chains to go directly to the businessmen is the changed industry picture: the push to lure new and small spenders; unconventional time-selling plans, such as NBC's "Operation Tandem"; the shifting (and problem-provoking) relationship between AM and TV; and the uncertain manufacturing and distribution situation since the Korean crisis.

Junction, Tex.—Work is expected to start here on the town's first standard broadcast outlet, which is expected to be on the air before the end of September. Co-owners James E. Calhoun and Callan Graham, local attorney and state representative from the 86th District, will operate. Outlet is scheduled to operate on 1,450 kilocycles from 6 a.m. to 10 p.m. and from 12 midnight to 4 a.m.

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TV PRODUCER-DIRECTOR
Heavy Film Commercial and Live Network Experience
CREATIVE-IMAGINATIVE SEEKS
AGENCY OR STATION CONNECTION
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154 West 46th St., New York 19

WHICH TELEVISION STATION would employ (preferably as Assistant Cameraman) young man, 36, European background, who is interested in this new medium, and has 15 years Still Photog. and some Motion Picture experience (Camera and Editing)?
VARIETY, Box V-385
154 West 46th St.
New York City 19, N. Y.

Inside Stuff—Radio

Rundown of what is considered one of the best announcing staffs in Pittsburgh, that of WWSW, only indie 5,000-watter in the town, reveals that most of the boys came to radio from widely diversified fields not even remotely connected either in background or training with broadcasting business.

Jan Andree, considered among the best of the local disk jocks, was an investigator for the Juvenile court in Pittsburgh when he first got mike-happy. Phil Zinkand drifted into announcing straight from a job with the Pennsylvania Liquor Control Board. He was first a clerk and then had charge of the booze displays in store windows. Joe Tucker, recognized as the ace sportscaster on the local scene, took his first audition for the job nearly 15 years ago while a suit salesman at Frank and Seder, downtown department store. Ray Schneider, head announcer, studied engineering and intended to follow that line when he detoured into radio back in the 'thirties. Johnny Davis used to be a clothes model and while Jimmy Fitzgerald was once a boy actor in microphone playlets, he left to study for the priesthood, giving that up only recently to become an announcer.

Only three of the WWSW announcers, Rege Cordic, Art Pallan and Mike Marlow, virtually cut their eye teeth on radio, and have known no other work, coming to the station direct from high school.

One broadcast in Rudy Vallee's transcribed series for WOR, N. Y., was deleted last week (and another platter substituted) because it contained a review of "Behind the Flying Saucers," new tome by Frank Scully. WOR officials said they nixed the show because of Vallee's enthusiastic endorsement of the volume, which "authenticated" the theories in the book. (See review in Literati section.) Station said it had no objection to Vallee's doing a review, but that it should be "objective." Spokesmen said they feared endorsement of Scully's theories might "scare" listeners.

On the other hand Dorothy Kilgallen (Dorothy & Dick) did an interesting review of the book on their Sunday (3) broadcast, with husband-partner, Dick Kollmar, tongue-in-cheeking her enthusiasm. The newspaper-trained half of the Mr. & Mrs. team, however, did a forthright exposition of Scully's volume, predicting, incidentally, that "it's bound to be a bestseller."

The movement of longhair conductors becoming classical disk jockeys is reaching near-epidemic proportions. Now WOR, N. Y., is hanging out the help-wanted sign for a distinguished baton-wielder to take on platter-spinning chores.

WNBC, N. Y., airs Arthur Fiedler, of the Boston Pops, and Leopold Stokowski, quondam head of the Philadelphia orch, while WQXR, N. Y., beams a transcribed series with Sir Thomas Beecham, the noted Britisher. Sir Thomas, incidentally, has just joined the American Federation of Radio Artists and is claiming title as the only Knight on the union's jockey roster.

Temple's AM-TV Courses

Philadelphia, Sept. 5.

Temple University's technical institute, a division of the Community College, will offer courses in television and radio at five off-campus units during the coming school year.

More than 400 day and evening students are to be enrolled for the classes, which begin Sept. 25.

Memphis—Helen Parker, private sec to Mayor Watkins Overton here, has resigned her post to take over as women's director with WHBQ, Memphis' Mutual outlet. Miss Parker is no newcomer to local radio row as she formerly aired several shows with WMC, local NBC outlet, and WMPS, Memphis ABC affiliate. She will direct all women programs and spiel a daily morning stint in her new spot.

Story Properties

Continued from page 28

which he did in the Metro film, but might also turn the part over to a promising new actor if he can find the right one.

Philco's Kickoff

Coe tees off the Philco series Sunday night (10) with an adaptation of Maxwell Anderson's "High Tor," co-starring Alfred Ryder and Felicia Monteleagre. Succeeding programs, which are aired weekly, will include Jerome Weidman's "Long Run," starring Francis Lederer; "Dear Guest and Ghost," adapted from a Sylvia Dee novel and starring Josephine Hull and Barry Nelson; "Touch of a Stranger," adapted by Joseph Liss from a story by Whitfield Cook, and "The Vine That Grew on 50th Street," scripted by Nelson Olmstead, who will also be featured in the cast.

Sixth show, for Oct. 15, has not been set, but subsequent ones will include "Wacky, the Small Boy;" "Trial of Aaron Burr," an original by Hoffman Hayes which will star Everett Sloane; "Bonanza," to be adapted from the play by Ben Martin; "Husband For Mama," and "The Man Who Got Away With It." Coe explained that, while the list includes some originals, the stress will continue to be placed on published works. He added that he cannot utilize any properties that have ever been filmed because the Philco shows are kinescoped for transmission on non-interconnected outlets.

Montgomery series, incidentally, is to originate from NBC studios 3A and 6A in Radio City, N. Y., instead of the WOR-TV studios at the ABC-TV centre, N. Y., site of last year's productions. Orchestra and commercials will be housed in 6A and the cast in 3A. Montgomery said the two studios will provide him with as much space as he had last year. Despite that, he plans to move into NBC's 8H as soon as it is converted from radio to TV use. Space in the latter studio, he said, will be "the answer to a producer's prayer" and he plans to try out several new production techniques when he moves there.

BMB Preps All Research Systems For Wide Test Survey in Frisco

The Special Test Survey Committee of Broadcast Measurement Bureau voted last week that the originally proposed study of local audience measurement, which was to have been made in the San Francisco-Oakland area, will be broadened. Instead of setting up any one service, method, area or time as a standard, all systems will now be appraised.

The BMB group will deal with telephone coincidental, diary, roster-recall, house-to-house coincidental and continuous mechanical or electronic methods. To push the project, the committee is calling for additional information from the nose-counting services and may conduct its own independent field investigations.

Project was incepted some weeks ago when KGBS, Frisco, proposed a test of audience measuring methods in its area. In the expanded evaluation, reps of the rating services will have observer status.

At last week's meeting, special tabulations from C. E. Hooper and The Pulse, Inc., were examined, and it was found that both yield different results even when the two organizations confined their study to telephone homes in identical areas. The BMB group concluded that the differences, occurring in identical areas with comparable samples, must therefore be attributable to differences in method. Now the committee will look into the significance of the differing telephone and recall methods. Next meeting will be held Sept. 15.

Twin City Stations Get In Promotion Licks At Minnesota State Fair

Minneapolis, Sept. 5.

The Minnesota State Fair Aug. 26 through Sept. 4 seems to have been the fall medium for promotion, at least the kickoff for new radio activities. Four twin cities stations took this advantage to meet their audiences, skedding State Fair originations and special projects promotion-wise. Three indie operations, WDGY, WMIN, and KEYD, covered fair events from grandstand, midway, livestock and educational exhibits.

WDGY had newscaster John Leslie on hand for special events, news and interviews. The 50,000 watt indie also bombarded the crowd with latest news via mimeographed flashcasts. Flashcasts were similar to Army-Navy orientation news sheets issued at Washington & Lee Info School during last war.

WMIN, 250 watt indie, originated eight, 10 and 15 minute shots daily except Sunday with special events man Norm Page taking the listeners to the fair.

KEYD, another Twin Cities independent, keyed all its fair promotion around folk-singer Slim Jim.

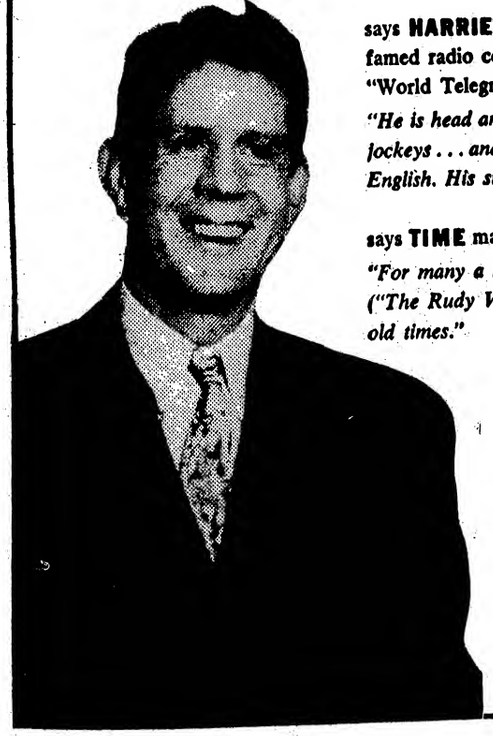
WCCO, Columbia Twin Cities, set more than 15 hours of programs from the Agriculture-Horticulture building. In addition WCCO State Fair promotion included a booth 20 feet long by eight feet deep, where 60 members of the station staff shared, on rotation basis, duties of meeting the public. Broadcasts included Cedric Adams noon news daily, and a special State Fair series of farm programs with Bob Dehaven and Larry Haeg, WCCO farm service director.

MBS Sets 'Game of Week'

Patterning it after its successful "Game of the Day" co-op ballcasts, Mutual will launch a college football "Game of the Week" show for Saturdays, starting Sept. 23.

Web is also incepting two 15-minute sports co-ops: "Tomorrow's Football" on Fridays at 7:15 p.m. and "Football Results," Saturdays at 7 p.m.

rudy vallee HE COMES BACK WITH A BANG—ON WOR



says **HARRIET VAN HORNE,** famed radio columnist for New York's "World Telegram":

"He is head and shoulders above most disc jockeys . . . and he expresses himself in decent English. His stories are fascinating."

says **TIME** magazine:

"For many a radio listener, it ("The Rudy Vallee Show") was just like old times."

says **BILLBOARD:**

"He's still a superlative showman and probably the most consciously literate disc jockey in radio."

That, gentlemen, is the press. And what the press says is well borne out by such sage sponsors as: Colgate; Lever Bros.; American Home Foods and many others who sponsor him at 11:15 AM on WOR.

Remember . . .

Rudy Vallee can be bought at *low* cost to produce *high* results.

He's a merchandising natural.

He's wise in the ways of influencing thousands of listeners.

call, write or wire **WOR**

—that power-full station at 1440 Broadway, in New York

Major Diskers' Intense Name-Bidding Cues Question: 'Can It All Pay Off?'

In the wake of intense bidding for talent by the major disk companies, question is growing among trade execs over whether the heavy coin offers can eventually pay off. Currently, RCA Victor and Columbia are shelling out their biggest offers to load their stables with high-priced names.

Ezio Pinza, latest to shift between Columbia and Victor, has been inked to a five-year Victor pact calling for $25,000 per year in guarantees. Pinza, who will etch both on Victor's Red Seal and pop labels, is expected to show a profit for the company in view of wide popularity he achieved on Col's "South Pacific" album. M-G-M Records, subsid of Metro studios, with which Pinza has a film deal, wanted the basso for its label, but Pinza picked Victor in order to get maximum circulation.

Sammy Kaye is also getting a hefty guarantee from Columbia although the coin involved in somewhat less than the $100,000 annual guarantee which he asked from Victor. A consistent disk seller, Columbia was ready to shell out for Kaye in order to give its pop band department a needed boost. Even if not much profit is made directly on Kaye, it's hoped that Kaye will pave the way for bigger sales of other Col artists.

Decca, similarly, is paying top coin to the Tommy Dorsey orch which, like Kaye, switched from the Victor label. Decca execs are confident, however, that Dorsey can be a potent seller under their handling by giving him the first crack at the top tunes.

Investment in the top names is admittedly a gamble, especially in view of the whimsical public taste. Above names, however, are firmly established on disks and the companies owning them are slated to make heavy promotional drives on them. Pickup in business, expected from the new war preparedness economy, is also expected to ease the task of paying off their guarantees.

Petrillo, Local 10 Prez, Rules Opera Cos. Must Hire Chicago Tooters

Chicago, Sept. 5.

New York City Opera cancelled out its fall three week stay here, with Morton Baum, exec secretary of the New York Civic Center, claiming that James C. Petrillo, head of Local 10, had demanded that all of the musicians would have to be members of the Chi local. Baum said it would be impossible to present a season without of nuclei of (New York staffers and that additional rehearsal time necessitated by hiring Windy City men would be prohibitive, so season has to be junked. Last year orch costs amounted to $40,000, $27,000 of which went to local 10 men.

Petrillo, who is in Puerto Rico at present on union matters cabled back that Baum had agreed to full Chicago orch after concessions for the last several years and pointed out that there were enough capable Chi players so that extra costs would not be necessary. New move for all Chi musicians will strongly affect season of the Metropolitan Opera Co., which carries a large number of its own men, plus the various ballets such as Sadler Wells and Ballet Ruse. Herb Carlin, manager of the Chicago Civic Opera House, is in New York to try and work out some arrangement for next fall on the various operatic and ballet attractions, most of which play his house. Oddly enough, Carlin was a former aide to Petrillo, decade ago.

Jazz Course at NYU

Marshall Stearns, Decca Records jazz consultant, will lead a semester course on "Giants in Jazz" at New York University Sept. 25.

Teaching the NYU course along with Stearns will be John Hammond, jazz promoter, critic and former veepee of Mercury Records, and George Avakian, editor of Columbia Records' Hot Jazz Classics.

Stevens' Roseland Repeat

Roy Stevens' orch, which leaves Roseland ballroom, N. Y., Sept. 17, after 16 weeks there, returns to the spot Nov. 29 for a four-week stand. Band's current engagement is one of the longest dancery he's had in years.

Larry Fotine's orch, currently playing a 16-day engagement at Palisades Park, Cliffside, N. J., is skedded to follow Stevens' orch into the ballroom Sept. 19, for four weeks.

BIG COL BALLYHOO FOR ANDRE KOSTELANETZ

Columbia Records will tee off on an extensive promotion campaign this fall for Andre Kostelanetz to tie in with the maestro's 10 years on the Col label. Top seller in the Col Masterworks division, Kostelanetz has had an average annual sale of 2,000,000 records annually for 10 years.

Columbia plans to focus on the new Kostelanetz album of "Music by Irving Berlin," a 12-inch Masterworks disk featuring 19 Berlin hit songs. Special dealer material and catalog highlighting of the bandleader's works will also be distributed to retailers.

Company has also launched a contest for distrib salesman which will run until Oct. 13, with some $500 in prizes to salesmen with the best records. Kostelanetz is also prepping for a series of guest shots on radio and TV shows on CBS as part of Col's general long-playing promotion. Diskery is also planning to distribute a special package of the maestro's pop and classical works to disk jockeys during the drive period.

RCA Extends Bonus Plan

Aiming to step up acceptance of the 45 rpm disks, RCA Victor has extended its bonus plan to include all instruments containing the slow-speed player. Customers will receive six Victor disks, on a one-a-month basis, in order to get them back into the stores, on purchases of radios, television sets and phonographs containing the player.

Offer was originally extended to buyers of the company's record-player attachment.

Best British Sheet Sellers

(Week ending Aug. 26)

London, Aug. 22.

Bewitched ..... Sterling
Silver Dollar ..... Kassner
My Foolish Heart ..... Sun
Dearie ..... Connelly
Daddy's Little Girl ..... Yale
Sentimental Me .. Cinephonic
Blackbird ..... Box & Cox
Once in a While ..... Magna
If I Loved You ... Williamson
Remember Cornfields Arcadia
Let's Do It Again ... Lennox
Piano Roll Blues ..... Leeds

Second 12

Have I Told You ..... Leeds
Sam's Song ..... Sterling
Candy & Cake ..... Dash
Oh, You Sweet One .. Southern
Your Heart, My Heart . Wright
Quicksilver ..... Morris
Me and Shadow . F. D. & H.
Jealous Heart ... New World
Two on a Tandem ... Kassner
End of Rainbow .. Tonic Music
Night Floor Fell In .. Southern
Tzena Tzena Tzena ..... Leeds

London Picks Up 3 More Masters From Indie Cos.

London Records has purchased the master of "It May Be Sunday," by Ken Barry and Julie O'Neill on the Congress label, an indie St. Louis firm. London will distribute it under its own label. Song was purchased by Bregman-Vocco-Conn from Julian H. Miller, St. Louis songwriter, who also owns the Congress label, after the record had begun to sell locally. London picked up the master soon afterward.

London has also purchased the two Lorry Raine sides on Universal, "Music, Maestro, Please" and "Harbor Lights." Diskery achieved good deal of success with Miss Raine's Universal cut of "Strangers," which it purchased about three months ago.

Admiral Sets Jock

Al Nobel, disk jock on radio station KOV, Pittsburgh, has been signed by Admiral Records, N. Y., as a singer. Deal was worked out between the diskery and Elmer Willett, manager of a record shop in Pittsburgh. Willett controlled the masters to four sides vocalled by Nobel, which he turned over to Admiral.

A similar deal with Willett regarding Jackie Heller, owner of Pittsburgh's Carousel and Spotlight clubs, is in the offing. Heller is also a singer.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Mitch Miller Orch: "Au Revoir Again"-"In My Arms" (Columbia). Change-of-pace coupling adds up to the best and most saleable disk Mitch Miller has made since joining Columbia. "Au Revoir," the ballad Jean Sablon recorded for Victor three years ago but which is just catching on, is a superb number which Miller has dressed in a rich and tasteful arrangement. Reverse is a remake of the World War II number by Frank Loesser and Ted Grouya. It's still a firstrate soldier song, Loesser handling the commentary atop of the chorus with effective gravel-toned pipes.

Mills Bros.: "I'm Afraid To Love You"-"A Star for Everyone in Love" (Decca). "Agraid" is the type of material the Mills Bros. can hit with. Number has an easy beat and good lyric smoothly harmonized in the combo's best style. Bottom deck is an okay ballad with chances.

Gordon MacRae-Ewing Sisters: "Just the Way You Are"-"Honestly I Love You" (Capitol). "Way You Are" has a solid bounce and clever lyric and MacRae socks it across colorfully with good support from the Ewing Sisters. Number, however, may be slightly too tricky for popular taste. Reverse is a simple - patterned, pleasing item handled by MacRae. **Frank De Vol's** orch gives fine backgrounds on both sides.

Edith Piaf: "La Vie En Rose"-"The Three Bells" (Columbia). With "Rose" currently getting a ride, Columbia has issued a new version by the French songstress who originally launched this number. Miss Piaf, handling Mack David's English lyric, gives another memorable rendition that rates plenty of spins. Reverse is another lovely French tune, also originally recorded by Miss Piaf in her native tongue and now set to an English lyric. **Robert Chauvigny** batons the background orch.

Denise Darcel: "It's Love"-"C'Est Merveilleux"; "Dancing With You"-"Embrasse Moi" (London). Film actress DeniseDarcel makes a good impression on these sides with her husky voice and Gallic accent. She registers equally well with French and English lyrics, doing a particularly effective job on "Merveilleux" in her own language. "Dancing With You" gets a saleable rendition in English. Other tunes are also pitched up with style. **Stanley Melba** orch provides a fine framework on both disks.

Perry Como: "Patricia"-"Watchin' The Trains Go By" (Victor). A solid Como disk. "Patricia," a lilting ballad with a fetching lyric, comes out big on this smooth cut with Como getting fine backing from the orch and chorus. "Trains" is a bouncy railroad tune that Como works over with plenty of color. Both sides are firstrate for jocks and jukes. **Mitchell Ayres** batons.

Nat "King" Cole Trio-Stan Kenton Orch: "Orange Colored Sky"-"Jam-Bo" (Capitol). "Sky" is excellent material for Cole and has strong chances to crack into the hit lists. A novel rhythm tune; number gets fine handling by Cole abetted by some of Kenton's unusual background arrangement. Reverse is a vivid instrumental with a Latin beat.

Patti Page: "The Right Kind of Love"-"Back in Your Own Backyard" (Mercury). Miss Page's solid deliveries of these numbers rate plenty of jock and juke spins. "Love" is projected with a deliberate beat in a torchy mood for sock results. "Backyard" is bounced out zestfully. Harry Geller's orch furnishes full and snappy backgrounds with good vocal support from the Tune-Timers on "Love."

Kay Armen: "Don't Play with Fire"-"Just Say I Love Him" (London). Miss Armen turns out consistently fine disks and, she's at the top of her form in "Fire," an oldie that's suited to her full and warm ballad style. "Love Him" is another worthwhile torch song excellently delivered. Earl Sheldon orch gives okay backing.

Evelyn Knight: "He Can Come Back Anytime He Wants To"-"Lucky, Lucky Lucky Me" (Decca). Miss Knight has a chance to break for a hit with "He Can Come Back." It's a fine, slow rhythm item with an excellent lyric that Miss Knight smoothly renders. Flipover is a change-of-pace item with a trickily fast beat and only middling potential. "Lucky" is delivered by Miss Knight with the Ray Charles Singers. Bob Haggart orch supports on topside.

Arthur Godfrey: "The Ukelele Song"-"I Wish I had a Girl" (Columbia). Still on a ukelele kick, Godfrey has one of his best strumming-vocalizing bets in "Ukelele Song." Number has a cute lyric over a simple beat with Godfrey delivering in good voice. "Girl" also gets a good workover although this side banks more on Godfrey's personality than pipes. Archie Bleyer orch accomps.

Platter Pointers

Extending its "Designed for Dancing" album series, Victor has issued a three-disk set of **Hugo Winterhalter's** orch playing **Isham Jones** tunes. Album is listenably executed in Winterhalter's usual violin-accented style . . . Columbia, similarly, is expanding its "Dance Date" series with a fine long-play set by **Dick Jurgens** orch playing a flock of standards . . . **Andre Previn** has packaged a neat three-disk set of tunes from "Three Little Words" for Victor . . . **Dinah Shore** has another neat disk with "Don't Rock the Boat, Dear" and "It's Easy to Remember" (Columbia) . . . Another version of "Cincinnati Dancing Pig" by **Hoagy Carmichael** and **Jerry Gray** orch for Decca . . . On same label, **Al Jolson** delivers a couple of **Stephen Foster** tunes, "De Camptown Races" and "Oh Susannah" for Decca . . . **Betty Hutton** has an okay version of "Orange Colored Sky" for Victor . . . **Ken Barry** has a fine disk with "It May Be on Sunday" and "Two Hearts Are Better Than One" (London) . . . **Dorothy Donegan** has a couple of cute sides in "Ridin' Boogie" and "D. D. D." for Columbia . . . **Ella Fitzgerald** and **Louis Jordan** have good tunes in "I'll Never Be Free" and "Ain't Nobody's Business If I Do" for Decca . . . **Gene Krupa's** version of "Cincinnati Dancing Pig" is okay (Victor) . . . Among brace of patriotic tunes are "The Great American Dream" and "This Is My Country" by **Vaughn Monroe** orch for Victor . . . **Harry James** has a fine cut of "Moonglow" (Columbia) . . . More solid sides by the **Dave Brubeck** trio and octet on a flock of standards for Fantasy Records . . . **Frank Sinatra** has a good cut of "Life Is So Peculiar" (Columbia) . . . Still more "Cincinnati Dancing Pig" cuts by **Dick Jurgens** orch for Columbia and **Eddie Grant** for Capitol . . . **Tony Pastor** has a likely side in "Bread and Butter Woman" (Columbia).

Standout folk, western, jazz, religious, polka, etc.: **Jimmy Cannady** Quartet, "Blues All Around M[illegible]" (Admiral) . . . **Johnny Hicks**, "Heart After Heart" (Columbia).

VARIETY 10 Best Sellers on Coin-Machines Week of Sept. 2

1.	GOODNIGHT IRENE (5) (Cromwell)	Jenkins-Weavers ..... Decca
2.	MONA LISA (9) (Paramount)	King Cole Trio ..... Capitol Victor Young ..... Decca
3.	SAM'S SONG (7) (Sam Weiss)	Joe "Fingers" Carr ..... Capitol Bing & Gary Crosby ..... Decca
4.	TZENA, TZENA, TZENA (8) (Cromwell)	Jenkins-Weavers ..... Decca Mitch Miller ..... Columbia
5.	SIMPLE MELODY (4) (Berlin)	Bing & Gary Crosby ..... Decca
6.	LA VIE EN ROSE (2) (Harms)	Tony Martin ..... Victor
7.	I WANNA BE LOVED (15) (Supreme)	Andrews Sis-Jenkins ..... Decca Billy Eckstine ..... M-G-M
8.	BONAPARTE'S RETREAT (7) (Acuff-Rose)	Kay Starr ..... Capitol
9.	HOOP-DEE-DOO (16) (Morris)	Perry Como ..... Victor Kay Starr ..... Capitol
10.	CAN ANYONE EXPLAIN (1) (Valando)	Ames Bros. ..... Coral

Second Group

	BEWITCHED (17) (Chappell)	Gordon Jenkins ..... Decca Bill Snyder ..... Tower
	SENTIMENTAL ME (15) (Knickerbocker)	Ames Bros. ..... Coral Russ Morgan ..... Decca
	MY FOOLISH HEART (19) (Santly-Joy)	Gordon Jenkins ..... Decca Billy Eckstine ..... M-G-M
	ALL MY LOVE (Mills)	Patti Page ..... Mercury
	I LOVE THE GUY (Shapiro-B)	Fran Warren ..... Victor
	COUNT EVERY STAR (Paxton)	Hugo Winterhalter ..... Victor
	NOLA (Sam Fox)	Les Paul ..... Capitol
	I DIDN'T SLIP, I WASN'T PUSHED, I FELL (Remick)	Doris Day ..... Columbia
	VAGABOND SHOES (Jefferson)	Vic Damone ..... Mercury
	I DON'T CARE IF THE SUN DON'T SHINE (6) (Famous)	Patti Page ..... Mercury
	I CROSS MY FINGERS (United)	Perry Como ..... Victor
	STARS AND STRIPES FOREVER (Church)	Frankie Laine ..... Mercury Ralph Flanagan ..... Victor
	I'LL NEVER BE FREE (Valando)	Starr-Tennessee Ernie .. Capitol
	MUSIC MAESTRO PLEASE (Bourne)	Tony Martin ..... Victor
	DREAM A LITTLE DREAM (Words & Music)	Frankie Laine ..... Mercury

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

LEGIT MUSICALS IN DISK SADDLE

Rackmil Foresees Eventual All 45 RPM Industry; Bullish on Current Setup

Decca prexy Milton R. Rackmil is another who sees the inevitability of one new speed for phonograph records all over again, although it may be a long time coming because of the public's extraordinary investment in 10,000,000 new machines in 1946-47. Those are the official statistics of the radio-phonograph trade associations which showed that many combination machines sold in those two years, immediately following the war which had curtailed manufacture of any new equipment.

Since the 10,000,000 new combinations comprise the majority of the 16,000,000 phonographs in the U.S., and since the bulk is still 78 rpm, the horizons for a universal speed are indefinite. But Rackmil is committed to the idea that when and if that "one speed" comes it will be 45, i.e. the RCA Victor principle, rather than Columbia's 33⅓ rpm.

His conclusions are in face of the fact that LP (33 rpm) had the sales edge, and may still have even now, with some 20% of the market supporting 33rpm, whereas the 45's enjoy an estimated 12-15% of the trade.

These ratios are based on a 200,000,000 platter turnover per annum. There is a discrepancy in figures, which might indicate that this gross sale of disks against the 16,000,000 machines might mean that each machine only enjoys a 12 or 13-per-phonograph average. In actuality, the average is much higher, around the 50 mark. The differential comes from possibly 3-4,000,000 machines which are only occasionally dusted off, say for Xmas albums, Mother's Day, a birthday, and the like.

But it is a fact that there is a constantly replenishing market for new-speed customers, either via jacked-in radio and TV jobs, or the new self-contained pop priced models. There were 1,300,000 machines sold in 1949 for instance, many of these of course having provisions for the new speeds.

While Rackmil encountered some frank resistance from his associates in Decca, including the late Jack Kapp, founder—president of the firm, when he shut down three plants and cut off 20 distribution

(Continued on page 48)

Wallerstein's Idea

Columbia Records president Edward Wallerstein has similar views about "one speed ultimately," but he thinks it will be on 33 rpm if only for the reason that "you just can't get enough music for albums and symphonies on 45."

Wallerstein, however, reiterates that he never closed the door behind him and his company as regards any of the other speeds. "I always said that if the public wanted 33 we'd give it to them, and if there's a size 7⅜ type of record ever made, that our customers prefer, our business will be to give it to them."

'Hopalong' Tunes Barred From Wax To Boost Copies

Hollywood, Sept. 5.

Several precedents are being trailblazed in the music industry by the handling of the "Hopalong Cassidy" character as a crutch upon which to hang and exploit copy sales. J. J. Robbins Music is retailing coast-to-coast a folio of tunes which publisher has copyrighted as a dramatic work. This stunt hasn't been pulled since Lou Levy's Leeds Music did the same with Gordon Jenkins' "Manhattan Tower."

Further, Robbins is marketing two pop tunes, "Hopalong Cassidy March" and "Hoppy, Topper & Me," and plans to block any diskery from etching the material. Robbins himself has paid to have tunes waxed by 26-man orch and eight-voice choir. He'll send copies to almost all the disk jocks, hoping the wax-whirlers will spin material into public demand for sheet music. Profits to a publisher or a writer are much greater from sheets than from shellac. This type of exploitation is entirely new.

The standard U. S. copyright law holds that no one can etch a song commercially until licensed; once one version is licensed and marketed, rivals cannot be stopped from doing so providing royalties are paid. Robbins' plan is to forestall plattering at the outset. His own exploitation platters are not for sale, hence are not considered under performance-for-profit commercial status.

All "Cassidy"-based tunes are controlled by Nacio Publications,

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Sponsors Balking Vidpic Producers on Sales Due To Tuner Fund Payments

Producers of video-pix who have agreements with the American Federation of Musicians to pay contributions to the musicians' trust fund are facing tough sledding in selling their product to agencies and program sponsors. Latter are taking the broadcasters' position that agreements for royalty payments "may set an unwise and unsound pattern for the entire industry," according to a recent statement by the American Assn. of Advertising Agencies.

Snader Telescription Corp., one of the vidfilm producers which recently made a deal with the AFM, is, however, maintaining its position that musicians, as well as other creative participants in a film, "are entitled to a fair reward for their contributions." In a statement issued by Snader last weekend (2), position was taken that royalty payments to musicians are similar in principle to the payments made by broadcasters to the American Society of Composers, Authors and Publishers.

Refuting the AAAA contention that royalty payments "are likely to impose a heavy burden of administrative detail on agencies," Snader declares that its payment of 5% of gross revenue from the end sale of the films will involve no "collection complications." Company points out that the 5% will be taken off its end, with station time rates and other variable factors not being involved in their agreement.

MPPA CRACKING DOWN ON PIRATING OF BOOKS

Continuing its fight against copyright pirating, Music Publishers Protective Assn. recently cracked down on the distribution of a book containing the entire choruses of a great many standards. Book, which was being sold to musicians at tabs ranging from $1.75 to $5, was also offered in quantity to a London concern through a New York outlet.

MPPA first got wind of the book late last year and called in the FBI after a preliminary investigation by Arthur Hoffman, the association's private investigator. Hoffman and the FBI uncovered two sources for the books but neither person was prosecuted. In one case, 157 books were surrendered to the MPPA with a promise not to deal in pirated books while, in the other, a vet of the last war with a good previous record was involved. The FBI felt no useful purpose would be served in sending him to jail.

WAXERS SKED SHOWS FIRST

In face of a flock of top new legit musicals due on Broadway this season, pop music publishers are currently concerned about their chances for getting records on their tunes this fall and winter. Predicament of the pop pubs in the upcoming season is pointing up the fact that show and film scores are now in the saddle of the music business, with other numbers facing tougher obstacles.

Disk releases by all the major companies and most of the large indies during this season are expected to be dominated by the tunes from "Call Me Madam," with songs from Irving Berlin; "Guys and Dolls," with songs by Frank Loesser; "Anna and The King of Siam" (Richard Rodgers and Oscar Hammerstein II); "Top of the World" (Cole Porter); "Toyland" (E. Y. Harburg, Fred Saidy and Harold Arlen), in addition to several other musicals.

Diskery artist and repertory chiefs are already gearing their waxing schedules for complete coverage of the show tune hits with their leading artists. Pop music pubs, meantime, are facing the prospect of cooling their heels in the a&r anterooms while the show tunes are getting the top treatment.

Some publishers are already getting a polite refusal from the diskery chiefs because of their loaded schedules. "How are we going to squeeze your song in on our release chart?," a publisher was told by an a&r chief who ran down the arm-long list of show tunes he was planning to cut in the fall. It's expected that only top numbers will get a hearing from the a&r departments to fill in after the legit and film tunes are waxed.

Some of the pubs are now banking on the smaller diskeries to put across their tunes. Once a number breaks on a minor label, past experience shows that the major labels will climb on it even if it means expanding their release schedule.

Col Expands On 45 Pops

Columbia Records, which recently edged into the 45 rpm field on an experimental basis, is currently widening its entry into the pop market with that speed. Diskery is prepping national 45 rpm release on several new pop releases, including Sammy Kaye's disk containing "Sugar Sweet" and "Harbour Lights." Disks by Harry James orch, which recently inked a new pact with Columbia, will also be issued in the new speed.

Columbia is banking on Kaye to click under its label in the 45 rpm field since the bandleader was one of top-selling artists for Victor before he switched affiliation. Big sales of Kaye on 45 rpm disks is seen helping the way for national acceptance of all Columbia pop releases when diskery decides to plunge fullscale into the 45 rpm field. Although Col is still shying clear of making any sweeping conversion to 45's, that development is now accepted as inevitable in the trade.

Columbia has been testing the 45 rpm market to date with only two releases, one by Frank Sinatra and the other by The Mariners, in six markets covering Baltimore, Washington, Dallas, Albany, Kansas City and Milwaukee. Upcoming releases on 45's will get full national distribution.

Stryker to S. America

Fred Stryker, head of Fairway Music, for which Happy Goday has become sole selling agent for one year under a new deal, is going to South America for several months on business.

He plans to remain in the music business upon his return from south-of-the-border.

Columbia Fights Price-Cutting In Move to Fair-Trade Its Mdse.

In a new move to crack down on price-cutting by retailers, Columbia Records has moved to fair-trade its merchandise under the provisions of the New York State Feld-Crawford act. Step represents another attempt by Columbia to uproot the persistent practice of some merchants to offer substantial discounts on current records, particularly in the longhair line.

The big retailers in New York, including several of the large department stores, have been putting heavy pressure on the major diskeries to halt the price-cutting. One department store has threatened to start a price-cutting war on its own hook in retaliation for the flock of small sidestreet retailers who have been offering discounts from 30% to 50% on longhair long-playing disks.

Columbia, to date, has been making a single-handed but unsuccessful fight to halt the discount practice. Latest step puts the Columbia company directly into the fight, since previous moves were handled by Col's distrib, Times-Columbia. Price-fixing of Col's merchandise will be limited to New York state, and possibly extended to other states where price-fixing legislation is possible. There are no national price-fixing laws.

Columbia previously attempted to crack down on Sam Goody, one of the largest New York outlets for discounted records. While diskery several months ago withheld its merchandise from Goody, it was unable to prevent the retailers from getting sufficient records to continue normal business. Through shipments of records from out-of-town distribs and through buying through other outlets, retailers have been able to get all the disk needs to supply the trade.

Other diskeries, meantime, have been "tying their shoelaces" while the price-cutting has been going on. Execs of some of the bigger indie companies are frankly skeptical that any price-fixing measures can be effective. Legally and practically, price-cutting has become one of the regular features of the record business, according to some trade execs. They point out that the majors themselves opened the door to price-cutting several years ago when they sanctioned liquidation sales of old albums with discounts ranging up to 60%.

Harbach to Make 1st Trip To Coast as ASCAP Prez

Hollywood, Sept. 5.

Otto Harbach makes his first trek to the Coast as ASCAP prexy Sept. 28 to attend the semi-annual meeting of Coast members at the Beverly-Wilshire hotel. He will be accompanied by ex-president Fred Ahlert to deliver financial and state-of-the-organization messages.

Date for the session was set by L. Wolfe Gilbert, official Coast rep for writer element of the society, before training to New York to sit in on ASCAP classification meeting to ready a new rating system for presentation to the Government for final consent decree clearance.

Petrillo Asked To Curb Cuts Of Web Musicians

Hollywood, Sept. 5.

"The $64 Question" has become a part of the standard American vocabulary in the last 10 years. It has also, in the shorter span of three years, become a terrific headache to the American Federation of Musicians.

Latest call for aspirin was in the form of a letter from Phil Fischer, radio and video rep of AFM Local 47, to bossman James C. Petrillo urging quick action to halt what might become a trend—the lopping off of musicians from network programs. "The $64 Question," long known as "Take It or Leave It," has been gradually whittling down the number of sidemen for the last three years. Last week, the final blow fell. The program fired the remaining five sidemen, announcing that henceforth platters will be used where necessary for musical questions.

Fischer feels that changes in the copyright laws might be in order to halt the platter practice, which could kill off musicians on radio. AFM rep says a performing rights regulation is vital to protect the livelihood of the sidemen.

Coast radio programs have been cutting sidemen for some time. "Carnation Hour," for example, currently is using 12 less sidemen than it employed two seasons ago, and Fischer mournfully adds he has a list of similar situations with other programs.

LEWIS SHIFTS BERNE TO RADIO-TV-PHONO SALES

Following the recent reshuffle of exec sales personnel at London Records, Daniel R. Berne has resigned as exec vice-prexy and will move into another division of prexy E. R. (Ted) Lewis' holdings. Berne, who remains as a director and advisor to the diskery, will handle sales of radio-TV phono sets, marine radar equipment and motors for the London Gramaphone Corp. and its affiliated companies. No appointment to the vacated post of exec vice-prexy is being made.

Berne's shift was made by Lewis, currently visiting the U. S. Lewis leaves for his London homeoffice on the Queen Elizabeth Sept. 21. Berne is planning to make a South American trip to establish outlets for the London products in the company's move to extend its activities in that area. Berne was formerly with a Latin-American export firm.

Dave Kapp, Decca vice-prexy, returns to New York next week after holding recording sessions on the Coast.

Evasion of Network Scales Plugged On Touring Orch Remotes

Hollywood, Sept. 5.

New minimum scale for sidemen in traveling orch playing regular network radio programs goes into effect Sept. 15 as a result of a drive by AFM Local 47. Resolution number 53, empowering the union to enforce the scale, was drawn up by Maurey Paul and presented at the national convention by John de Groen, Phil Fischer and Ray Menkenick.

Object of the resolution was to plug the loophole by which name bands were avoiding payment of regular radio scale by sliding from one city to another. As an example, an orch currently playing Los Angeles could trek down to Long Beach and play the airer from there. There are many communities in which the radio scale is $5 although it is adjacent to a large city where the scale might be $45 per half-hour.

New resolution calls for a flat $33 per man scale for a 30-minute program requiring two hours or less of rehearsal, and $53 for a one-hour show with four hours of rehearsal. Leaders get an added 50% and each sideman earns $3.75 for each half-hour overtime or portion thereof. And if the prevailing rate in the vicinity of the broadcast is higher than the scale set, the sidemen earn the higher rate.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING SEPT. 2

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	N. Y. Jack Lacy—WINS	Chi. George Bradley—WAIT	L. A. Al Jarvis—KLAC	Boston Sherm Feller—WCOP	N. O. Larry Wilson—WNOE	Dallas Jimmy Hughes—KSKY	Pitt. Bill Brandt—KDKA	Cincy Nelson King—WCKY	Denver Ray Perkins—KFEL	Fitchburg Ed Penney—WFGM	Det. Ed McKenzie—WJBK	Phoenix Dick Gilbert—KTYL	Baltimore Dick Coleman—WCBM	Akron Jick Clifton—WADC	Miami Tony Donald—WQAM	Atlanta Herb Harris—WQXI	Ind. Bill Faulkner—WISH	Omaha Gay Avery—KOWH	Phil Herb Dexter—WPEN	St. L. Frank Brown—KXLW	Seattle Wally Nelskog—KRSC	Sp'gfield Paul Monson—WMAS	K. C. Bob Kennedy—WHB	S. F. Les Malloy—KYA	D. C. Eddie Gallaher—WTOP	Mil'wkee Paul Bartell—WFOX	San Ant. Jim Higgins—KABC	Sch'nady Gary Stevens—WGY	L'ville Foster Brooks—WKLO	Memphis Kenny Sargent—WHHM	TOTAL POINTS
1	2	10	Gordon Jenkins	Decca	Goodnight Irene	1	3	9	..	2	1	9	2	2	..	..	3	2	1	2	2	6	..	3	7	5	1	..	..	1	1	1	..	1	..	177
2	1	13	Nat "King" Cole	Capitol	Mona Lisa	..	2	1	..	3	..	..	..	1	10	..	7	1	2	1	..	3	2	..	9	3	2	2	4	3	10	6	1	2	4	163
3	3	8	Bing-Gary Crosby	Decca	Simple Melody	..	5	..	..	1	4	10	1	..	..	..	..	..	4	3	1	1	3	8	1	8	10	10	6	2	2	4	8	6	7	137
4	4	7	Bing-Gary Crosby	Decca	Sam's Song	3	9	..	..	..	8	..	..	3	..	..	..	5	10	8	..	5	..	..	..	..	6	..	2	4	3	..	4	7	..	77
5	6	10	Mitch Miller	Columbia	Tzena, Tzena, Tzena	6	..	..	10	..	3	3	..	..	..	..	2	..	..	..	..	..	..	..	6	4	..	..	..	5	4	..	..	..	..	56
6	6	10	Gordon Jenkins	Decca	Tzena, Tzena, Tzena	..	..	5	..	..	..	..	6	..	..	..	..	..	..	4	..	2	5	..	..	..	4	..	5	..	..	2	..	..	..	55
7	14	4	Ames Bros	Coral	Can Anyone Explain	..	..	..	..	..	..	..	..	..	5	7	..	..	5	..	3	..	..	..	3	10	7	..	..	8	8	9	..	..	..	45
8	8	18	Andrews Sis-G. Jenkins	Decca	I Wanna Be Loved	..	6	..	..	5	..	7	..	..	..	..	..	6	..	5	..	8	..	..	..	9	..	6	3	..	..	..	..	..	..	44
9	9	4	Patti Page	Mercury	All My Love	..	..	8	..	..	..	1	..	..	8	..	..	..	3	..	..	..	..	..	..	..	5	..	..	..	5	..	..	..	..	36
10	11	7	Frank Sinatra	Columbia	Goodnight Irene	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	1	..	..	..	..	..	1	30
11	11	19	Hugo Winterhalter	Victor	Count Every Star	..	..	..	..	6	..	..	..	10	..	..	..	7	..	6	..	..	7	..	..	..	..	..	7	6	..	..	..	..	..	28
12A	10	11	Vic Damone	Mercury	Vagabond Shoes	5	..	10	5	..	..	2	..	..	..	..	..	..	7	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	27
12B	15	9	Lorry Raine	London	Strangers	..	..	..	8	..	..	..	..	..	4	..	10	3	..	..	..	..	..	..	5	..	9	..	..	..	..	..	..	..	..	27
14	5	11	Kay Starr	Capitol	Bonaparte's Retreat	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	9	..	..	..	..	3	1	..	7	..	..	..	..	..	26
15	..	2	K. Kallen-R. Hayes	Mercury	Our Lady of Fatima	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	6	..	..	..	..	25
16A	21	8	Victor Young	Decca	Mona Lisa	..	..	..	..	2	..	4	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	23
16B	..	5	Perry Como	Victor	I Cross My Fingers	..	..	..	..	7	..	..	..	..	..	..	9	..	..	..	9	..	9	..	..	..	..	..	..	9	..	5	6	..	..	23
18	..	6	Tony Martin	Victor	La Vie En Rose	..	8	..	..	..	..	10	..	..	..	..	8	..	..	..	..	..	..	9	..	..	..	..	..	..	..	7	3	..	..	21
19	20	4	Johnny Desmond	M-G-M	Just Say I Love Her	2	..	..	7	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
20	15	6	Fran Warren	Victor	I Love the Guy	..	..	..	..	7	..	..	..	..	7	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	19
21A	..	2	Robert Q. Lewis	Columbia	Love With Mother, Girl I Love	..	..	..	4	..	..	..	..	7	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
21B	..	9	Ray Anthony	Capitol	Count Every Star	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	5	..	18
23	..	2	Nat "King" Cole	Capitol	Home	..	..	..	..	..	..	..	..	..	3	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
24A	44	2	Russ Morgan	Decca	Beloved Be Faithful	..	..	..	3	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
24B	..	11	Joe "Fingers" Carr	Capitol	Sam's Song	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	15
26A	24	3	Frankie Laine	Mercury	Music, Maestro, Please	..	..	2	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
26B	25	4	Red Foley	Decca	Our Lady of Fatima	7	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
26C	37	2	Lynn Hope Quintet	Pre	Tenderly	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	14
29	50	13	Doris Day	Columbia	Didn't Slip, Wasn't Pushed	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	4	..	..	..	..	..	9	..	..	..	..	..	..	..	13
30A	21	19	Blue Barron	M-G-M	Are You Lonesome Tonight	..	..	..	..	9	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	12
30B	..	1	Freddy Martin	Victor	Sam's Song	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	12
30C	..	3	Jo Stafford	Capitol	Sometime	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	5	12
33A	19	12	Les Paul	Capitol	Nola	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	4	..	11
33B	17	4	Jo Stafford	Capitol	No Other Love	..	..	..	..	..	..	..	..	..	..	..	..	10	8	..	..	..	..	..	..	..	6	..	..	10	..	..	..	..	10	11
35A	25	2	Vic Damone	Mercury	I Love the Girl	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
35B	33	2	Martha Tilton	Capitol	I'll Always Love You	..	..	7	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
35C	..	1	Jo Stafford	Capitol	Goodnight Irene	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
35D	..	2	Toni Arden	Columbia	It's Love	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
35E	29	4	Dean Martin	Capitol	I'll Always Love You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	10
40A	23	3	Frankie Laine	Mercury	Dream a Little Dream	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	9
40B	..	1	Freddy Hall	Coral	All I Need Is $999,999.99	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
40C	..	1	Ralph Flanagan	Victor	Nevertheless	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
40D	..	1	Ralph Flanagan	Victor	Red We Want, Red We've Got	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	9
40E	31	2	K. Starr-Tenn. Ernie	Capitol	I'll Never Be Free	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	9
45A	..	1	Dennis Day	Victor	Goodnight Irene	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
45B	..	6	Gene Krupa	Victor	Bonaparte's Retreat	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	8
45C	..	1	Don Cornell	Victor	I Need You So	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
48A	..	6	Vic Damone	Mercury	Tzena, Tzena, Tzena	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
48B	..	2	Victor Young	Decca	Our Very Own	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
48C	..	23	Billy Eckstine	M-G-M	My Foolish Heart	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
51A	..	1	Ray Anthony	Capitol	Can Anyone Explain	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
51B	..	16	Perry Como	Victor	Hoop-Dee-Doo	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	6

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CAN ANYONE EXPLAIN?

(NO! NO! NO!)

Words and Music by **BENNIE BENJAMIN** *and* **GEORGE WEISS**

THE AMES BROTHERS
Coral

LOUIS ARMSTRONG *with* **ELLA FITZGERALD**
Decca

RAY ANTHONY
Capitol

VIC DAMONE
Mercury

AL MORGAN
London

LARRY GREEN *and* **HONEY DREAMERS**
Victor

TRIO HERMANOS RIGUAL
—Spanish Version—
(NORO MORALES at the Piano)
Decca

HARRY RANCH
MGM

DINAH SHORE
Columbia

DICK HAYMES *with* **VICTOR YOUNG**
Decca

SAVANNAGH CHURCHILL *with* **THE STRIDERS**
Arco

BIG SHEBA — FRED MITCHELL
Rainbow

COLEMAN HAWKINS
Roost

BENJAMIN *and* **WEISS**
Mercury

Voice C F♯dim Dm7 G7 G9 C

Down through the years they've tried to ex-plain the joys, the tears of love, But they

Cmaj7 C7 F F7 D Dmaj7 D7 G7

nev - er make a go of it — 'cause on ly hearts can know of it.—

Refrain Slowly And Expressively

C F♯dim G7

CAN AN-Y-ONE EX-PLAIN the thrill of a kiss? No! No! No!— But

Dm7 G+ C

when two ea-ger lips — are pressed a-gainst yours, you'll know, yes, you'll know.— CAN

C F♯dim G7

AN-Y - ONE EX-PLAIN the glow of ro - mance? No! No! No!— But

C G+ C G+

when you hear the phrase "It's you I a dore," You'll know, yes, you'll know.

Dm7 G7 G+ C D7 G7 G9

And you will find to give love a start, don't think with your mind, just feel—with your heart! CAN

C F♯dim G7

AN-Y - ONE EX-PLAIN the won-der of love? No! No! No!— But

D7 G7 1.C G9 2.C

now that you and I — are shar-ing a sigh we know, yes, we know! CAN know!

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VALANDO MUSIC CORPORATION
1619 Broadway, New York, N. Y.
Hollywood Chicago

ENCYC BRITANNICA IN EDUC'L DISK TIEUP

Chicago, Sept. 5.

Encyclopedia Britannica Films is moving into recording field and will distribute name artists through non-profit channels. Deal made with Columbia Records is first of projected series and has Burl Ives singing 120 folk tunes, tied in with American history, which will be distributed through schools and other institutions.

EB spokesman said this form of educational endeavor has been practically untouched and other name stars will be used in tying in with educational film program.

Valentine Exits 3 Blazers To Head Up Own Combo

Billy Valentine has exited as featured vocalist and pianist with Johnny Moore's Three Blazers. Valentine, who joined the combo early this year, plans to bow with his own group in mid-September. New outfit, when formed, will be booked by Shaw Artists Corp.

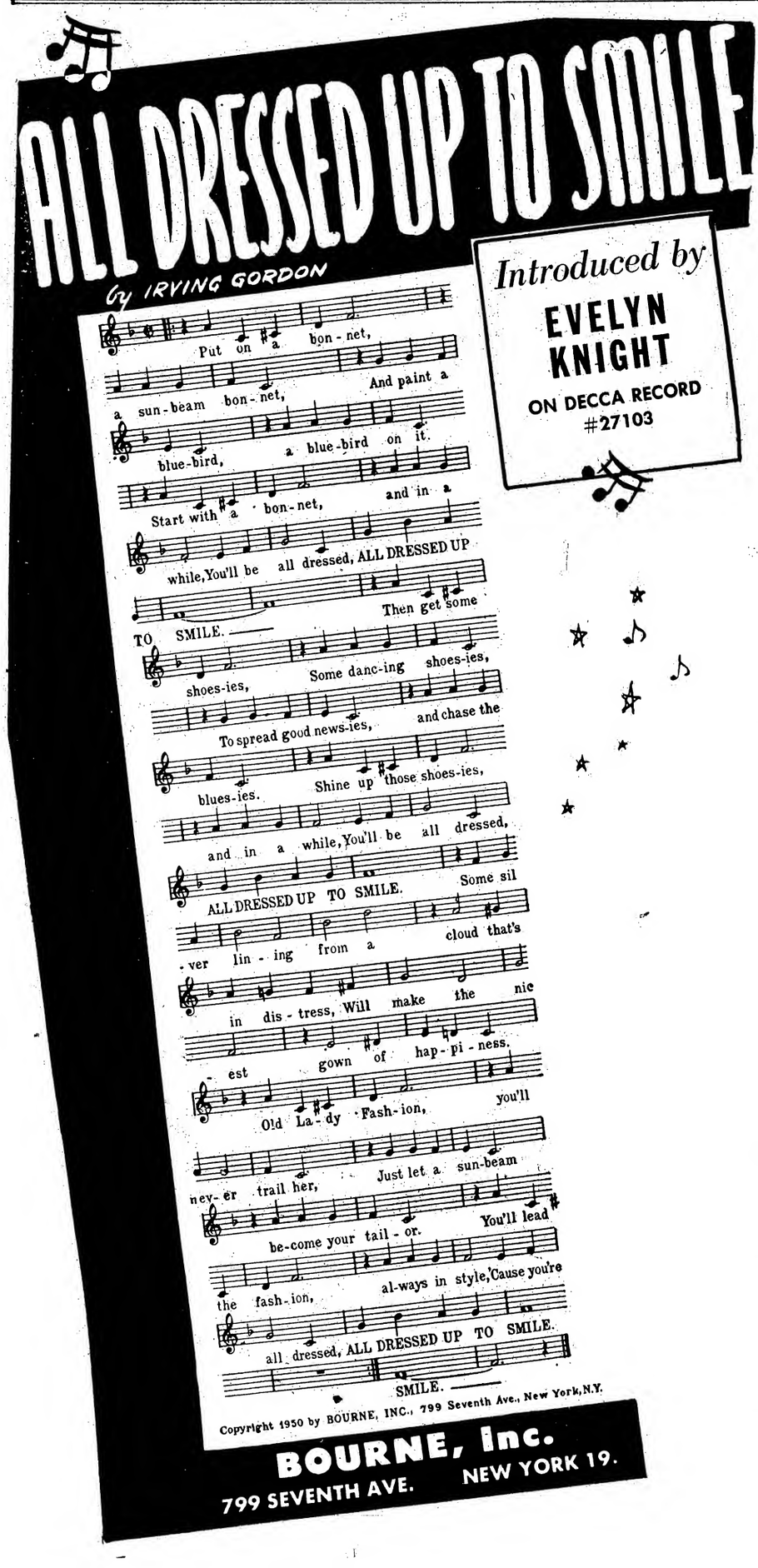
Valentine also recently signed a three-year pact with Mercury Records.

Integrity Music Corp. chartered to conduct a music publishing and theatrical business in New York, with capital stock of 200 shares, no par value.

Griff Williams Set For Frisco, L.A. Hotels

Griff Williams' orch leaves the Starlight Roof of the Waldorf-Astoria, N. Y., tonight (Wed.) after a six-week stay Band goes into San Francisco's Mark Hopkins hotel Sept. 13-29. Crew is also slated for a four-week stand at the Cocoanut Grove, L.A., beginning Oct. 31.

Williams, incidentally, added a trumpeter-vocalist-arranger to his aggregation. Addition is Les Crumpler, making his professional debut.



Tops of the Tops

Retail Disk Best Seller
"Goodnight Irene"

Retail Sheet Best Seller
"Mona Lisa"

"Most Requested" Disk
"Goodnight Irene"

Seller on Coin Machines
"Goodnight Irene"

Best British Seller
"Bewitched"

WALSH WAXES FREELY ON SOME WAX WORKS

Roanoke.

Editor, VARIETY:

As I believe I am the originator of the type of program featuring old-time recordings (Walsh's Wax Works has been on the air since 1939), I should like to comment on *Elie's* review of Terry Cowling's "Wax Museum" from WCOP, Boston. I take a bit of personal interest in this show since WCOP's program manager, Gene King, wrote to me last year for information on how such a disk jockey session should be presented while the show was still under consideration.

Obviously, your reviewer couldn't be expected to be a specialist in old records and may be pardoned technical inaccuracies. In saying that most of records used by Cowling must be at least 25 years old he much underestimates age of those he mentions. "The American Standard March" by the Edison band, was first recorded in the '90's, but since cylinders were frequently remade, there is no telling just when the copy played by Cowling came out. "The Bay State Quickstep," plunked as a banjo solo by "The Banjo King," Vess L. Ossman (not Cecil Osborn), goes back to around 1900. The Len Spencer monolog of "Reuben Haskins' Ride on a Cyclone Auto" is vintage of 1903, not 1908. Spencer, incidentally, was the first performer to win world-wide fame as a recording artist, his career beginning in 1889, when the Columbia company set up headquarters in Washington. He died in 1914.

Elie picked a poor adjective when he said that "My Old New Hampshire Home" was sung by two "obscure" artists. Perhaps he never heard of Albert Campbell and James F. Harrison, but millions who bought records in the pre-electric era remember them affectionately, and thousands of collectors treasure their old disks and cylinders. Campbell, who died in 1947, made records from 1892 to 1930 and was best known as the partner of the late Henry Burr, with whom he made many duets. He was first tenor of the Sterling Trio and Peerless Quartet. "Harrison," who is still around, was really Frederick J. Wheeler, a noted concert baritone. He frequently sang with Victor Herbert's orchestra and toured as a recital partner with Marcella Sembrich and other famous opera stars. For years he was the duet partner of "Harry Anthony," who was really John Young, a New York concert tenor still alive and active.

Frequenters of the Roxy theatre (N. Y.) in the pre-talkie days will remember Young as the top tenor of the Roxy Quartet. "Anthony and Harrison" made so many records of gospel hymns that Billy Murray dubbed them "the Come to Jesus Twins"—a name which stuck to them in recording circles for years. Believe me, neither Campbell nor Harrison was exactly "obscure."

Jim Walsh
(Walsh's Wax Works, WSLS).

Ex-Kid Singer Now Working in Pitt Band

Pittsburgh, Sept. 5.

Kid singer around here years ago on Enright theatre's weekly kiddie shows was Billy Bonura. He was featured on the stage and in the regular broadcasts from Station WWSW. Upon getting a little older, his voice changed and he dropped out of sight.

Recently Joe Pape's orchestra played a prom at Central Catholic high school and invited the students up to sing. One of them was Bonura, now 18 and about to graduate from Central Catholic. Bandleader was so impressed he immediately tagged youngester to a contract, and Bonura's been singing with Pape all summer at Castle Inn. Youngster has already enrolled for fall at Duquesne U.'s business ad school but intends to job around on weekends.

Hampton Package Deal Caps Sock Tour on Coast

Hollywood, Sept. 5.

Flat package buy of the Lionel Hampton band for 27 coast one-nighters has been worked out by Aladdin Records' bosses Eddie and Leo Mesner to cap Hamp's longest and most loot-full stay in the pacific area. Vibesman's unit of 20 sidemen and 10 hoofers and singers has been working steadily in these parts since June, racking up top grosses constantly, and is now set for dates through early November.

Mesner deal is a flat purchase for $50,000 of the unit's services, starting with a Sept. 15 bow at Santa Barbara and including four Saturdays at Balboa, commencing Oct. 15.

Biggest gross racked up by Hampton in the last two months was his Sunday afternoon "Cavalcade of Jazz" at Wrigley Field here in July. Unit lured in 21,090 customers, on a flat $6,000 deal. Other fancy figures were recorded at the Million Dollar theatre, where the band grossed $23,000 on a straight 50-50 deal, and at the Golden Gate, Frisco, the following week, where the gross hit $30,000.

At least two dance-draw records have been set by the crew during the trek, 7,800 admissions at the Pasadena Civic auditorium and 6,500 at the Oakland aud. It has been many years since any band came near the 1,950 admissions Hampton snared for a one-niter at Monterey, and other heavy pulls have included 2,900 at San Diego's Mission Beach, 2,300 at Bakersfield and 2,100 at Sacramento.

Most novel arrangement was the stunt of playing consecutive one-niters in rival terperies in Portland, Ore. On Aug. 3, Hamp played McElroy's ballroom, Portland, earning $1,400 under a percentage deal, and followed it up the following night with a date at nearby Jantzen Beach terpalace, drawing 2,200 customers and exiting with $1,800 as his share. The following night, in Seattle, he earned over $3,300 on a 60% deal at Eagles auditorium.

One-niters have been interspersed with solid business locations at such spots as the Cave Nitery in Vancouver and the Palomar, vaudfilm house in Seattle.

Hunter Inks New 4-Year Pact With M-G-M Records

Singer-pianist "Ivory Joe" Hunter has signed a new four-year contract with M-G-M Records. Hunter has been with the diskery for the past year.

Hunter's initial etching, "I Almost Lost My Mind," has been his biggest seller to date. He's recorded a number of his own originals for the firm.

New Longhair Label

Colosseum Records, headed by Bruno G. Ronty, has been formed in New York. Platter company will specialize in the production of long playing classical and semi-classical works.

Among the artists set to wax for the new outfit are David Oistrakh, violinist; Jeanne Palmer and Thelma Votipka, both Metropolitan Opera sopranos; William McGraw, baritone, and Randy Simoniette, bass.

Hillbilly Combo to War

San Antonia, Sept. 5.

The Bunkhouse Boys, an eight-piece hillbilly band, enlisted en mass in the Navy here. The band will be sworn in at Houston and then shipped to San Diego, Calif. to undergo boot training.

The group was organized about four years ago and have appeared on local radio and television shows and have appeared for various dances in the area. The group was organized by Harmon Boazeman, and includes Eddie Vance, Walter Hamilton, Dudley Laurie, Fred Lattimer, Charlie Read, Jimmy Claypole and George McMullen. They want to serve together and thereby keep their musical organization intact.

AMERICA'S MOST EXCITING SINGING STAR

MINDY CARSON

—Latest RCA VICTOR Releases—

"You're Not In My Arms Tonight"

"The Touch of Your Lips"

HIPPODROME, Balt.—Week Sept. 7th • ROXY, New York—Starting Sept. 15th • NBC NETWORK (3 Times Weekly) Sponsored by R.O.T.C.

Press: MARVIN DRAGER **Direction: GENERAL ARTISTS CORP.** **Pers. Mgr.: EDDIE JOY**

'RH' Logging System

Week of Aug. 25-31, 1950

Richard Himber's new development in logging broadcast performances lists tunes in the survey based on four major network schedules. They are compiled on the basis of 1 point for sustaining instrumental, 2 points for sustaining vocals, 3 for commercial instrumental, 4 for commercial vocal, respectively, in each of the 3 major territories, New York, Chicago and Coast. For example, a commercial vocal in all three territories counts 12. Addded to these totals is the listener ratings of commercial shows. The two groups of songs are alphabetically listed.

First Group

Songs	Publishers
A Little Bit Independent	BVC
All My Love	Mills
Bewitched	Chappell
Can't We Talk It Over	Remick
Count Every Star	Paxton
Daddy's Little Boy	Beacon
Dream a Little Dream of Me	Words-Music
Golden Sails	Goday
One Fishin'	Feist
Goodnight Irene	Spencer
Hoop Dee Doo	Morris
I Cross My Fingers	United
I Didn't Slip, I Wasn't Pushed, I Fell	Remick
I Don't Care If the Sun Don't Shine	Famous
I'll Always Love You—†"My Friend Irma Goes West"	Famous
I'll Build a Dream House	Campbell
I Love the Guy	Shapiro
I Still Get a Thrill	Words-Music
I Wanna Be Loved	Supreme
La Vie En Rose	Harms
Let's Do It Again	Robbins
Mona Lisa—†"Capt. Carey, USA"	Paramount
Our Very Own—†"Our Very Own"	Spitzer
Play a Simple Melody	Berlin
Roses	Hill & Range
Sam's Song	Weiss
Sometime	Witmark
Tzena Tzena Tzena	Cromwell
Why Fight the Feeling—†"Let's Dance"	Paramount
You Wonderful You—†"Summer Stock"	Miller

Second Group

Can Anyone Explain	Valando
C'est Si Bon	Leeds
Cherry Stones	Robbins
Cincinnati Dancing Pig	Old Hickory
Darn It Baby That's Love—*"Tickets Please"	Chappell
Down the Lane	BMI
Friendly Star—†"Summer Stock"	Feist
Harbor Lights	Feist
Home Cookin'—†"Fancy Pants"	Famous
Honestly I Love You	Shapiro
If You Were My Girl	Duchess
I Was Dancing With Someone	Harms
Let's Choo Choo to Idaho—†"Duchess of Idaho"	Robbins
Nevertheless—†"Three Little Words"	Crawford
No Other Love	Disney
Say When	Duchess
Sentimental Me	Knickerbocker
Thinking of You	Remick
Third Man Theme—†"Third Man"	Chappell
Wanderin'	Republic

† *Filmusical.* * *Legit Musical.*

Top Songs on TV

(Alphabetically Listed)
Week of Aug. 25-31

(Based on copyrighted Audience Coverage Index and Audience Trend Index, published by Office of Research, Inc., Dr. John G. Peatman, director.)

Bewitched ..... Chappell
Comes Natur'lly ..... Berlin
I Love Guy ..... Shapiro-B
La Vie En Rose ..... Harms
You Wonderful You ..... Miller

5 Top Standards

Ain't She Sweet ..... Advanced
Back to Donegal ..... Leeds
Exactly Like You ..... Shapiro-B.
September Song ..... Crawford
Tico Tico ..... C. K. Harris
Zip-A-Dee Doo ..... Santly-Joy

Band Review

LEO PIEPER ORCH (11)
Melody Mill, Chicago

Leo Pieper, an old hand at midwest dance spots, has settled down to a location date here with what stacks up as a highly stylized and topflight group, geared straight for the dance trade. Band is patterned somewhat after the style of the old Lawrence Welk outfit, utilizing the same type of staccato trumpeting and a reed section which doubles on clarinet, crisp instrumentation and punch.

Band sports four reeds, three brass and three rhythm, with Pieper spotted on accordion passages and occasionally subbing on piano. Selections are neatly assorted between straight pop and novelty, with a good share of corn thrown in, yet never enough to pull the band off a sweet tempo format. Commercial and novelty appeal of the group is high, with the unit employing some glee-club work for nice effect. Added novelty is that each of the sidemen is equipped with a miniature accordion, on which they double for comic accordion-band numbers.

Workhorse of the group is the maestro himself, who fronts in an easy off-hand manner. Pieper, who is spotted frequently on vocals, warbles in an easy drawl, and also teams with brunet chirper Sue Morris for some nifty dueting and cross-patter. *Mel.*

GARNER'S ADVANCE DISK

Columbia Records is issuing an advance disk jockey release of its new Errol Garner piano album to tie in with the jazz pianist's date at Cafe Society, N. Y. nitery, Sept. 14. Album's regular release date has been set for October.

Garner is currently playing one-niters in Kansas City, St. Louis and Detroit.

JIMMY McHUGH Music

Top Tunes on Television!!

Based on copyrighted audience coverage index.
Office of Research, Inc. Dr. John G. Peatman, Director

WEEK ENDING AUGUST 10TH

AND AGAIN... Week Ending August 24th

—TOP STANDARDS OF U.S.—

NO. 1—

EXACTLY LIKE YOU

NO. 3—

SUNNYSIDE of the STREET

Lyrics: DOROTHY FIELDS Music: JIMMY McHUGH

Inside Orchestras—Music

Idea for the recent Shapiro-Bernstein publication, "The Beer That I Left On the Bar," was originated over 30 years ago by Will D. Cobb and Leo Edwards. Cobb, who collaborated prolifically with the late Gus Edwards on a number of his tunes, died in 1930. While going through Cobb's papers recently, the administratrix of his estate came across some old song titles and lyrics, which she turned over to Shapiro-Bernstein. Firm picked out the "Beer" title, which had no accompanying lyric, but to which Leo Edwards' name was appended. Company then contacted Edwards, who had a lyric, which the publishing firm felt was dated, hence Lew Brown was given the job of writing the music and also new words to coincide with the title. Sheet music credits Brown for words and music "from a suggestion by Cobb and Edwards." However, Cobb's estate and Edwards are both receiving royalty dividends. Number is parenthesized "College Memories" to indicate it's in a collegiate vein.

Hollywood waxeries are trying to track down an anonymous tipster who offers, for $50 a throw, to reveal what rival labels are currently etching. Recording sessions are always highly secret, some firms even attempting to keep titles off sheet music, referring to tunes only by number.

Recently, Paul Weston cut his first four sides at his new post as Columbia recording topper on the Coast. Within a few days, both Joe Perry of Decca and Jim Conkling of Capitol received anonymous calls offering to reveal what Weston had tracked. Weston recalled seeing an unidentified woman hanging around the studio during the recording sessions, but assumed she was the wife of one of the musicians. Henceforth, all sessions will be carefully policed.

Another of the revivals getting record attention is a novelty called "I Don't Care," written in 1928 by Saxie Dowell and published by Mills. Dowell at the time was a saxophonist in the old Hal Kemp band. Tune was recorded by Kemp, didn't attract much attention, then got buried in the Mills catalog. Last spring someone dug it up and showed it to Eddy Howard, who recorded it for Mercury. Side hasn't been released yet, but Johnny Long has cut it on King and Benny Strong on Capitol. Meanwhile Dowell, who still writes, has gone through successive careers as sideman, bandleader, flack and record promoter, and is now temporarily installed as Chi contactman for Laurel and Valando Music.

This will probably go down in the books as an example of how creative artists suffer for their art. Jay Livingston and Ray Evans, whose long list of top-selling songs is capped by the current smash "Mona Lisa," have turned out a tune they never want to hear again. It's called "We're Coming, Leo." Ditty was an assignment for Paramount's "Ace in the Hole." Script called for a tune, obviously written by an amateur, and chanted by a crowd as encouragement to a man trapped in a cave-in. Livingston and Evans shuddered through the assignment but director Billy Wilder says happily that "it's exactly what we wanted—terrible, unbelievably terrible."

New method whereby football band marching formations can achieve a better clarity insofar as the spectator is concerned is outlined in "Show Band Perspective Plotting Chart," which Mills Music has just published. By means of a mathematical formula, the chart shows band directors how to arrange their musicians in order to offset an otherwise natural distortion when seen from the stands. Authors of the manual are Robert Mills, son of Mills Music veepee Irving Mills, and J. Maynard Wettlaufer, doctor of music at Freeport, N. Y., high school. The younger Mills devised the formula after months of research.

Initial recording of Gary Crosby, duetting with his father, Bing Crosby, on "Sam's Song" and "Play a Simple Melody," caused a slight dispute between the elder Crosby and Decca execs. Crosby had asked Decca to give billing on the disk as "Gary Crosby and friend" in order to avoid "exploitation" of his son. Decca execs, desirous of getting maximum acceptance of the disk, wanted full billing on the label, and the initial disks for release read that way. Crosby, however, insisted on his point and Decca made the revision on the label two weeks later. The disk, incidentally, is among Decca's best-sellers.

Richest local in the country is No. 47, Los Angeles, which has a net worth of $1,111,829, according to the financial statement issued by secretary Al C. Meyer. Cash on hand is listed as $393,829 with the worth of the new Musicians building listed as $718,000. Under California law, the unincorporated union can't own real estate, so the building is owned by the Musicians Club of Los Angeles, to which all AFM members automatically belong. Local, chartered in 1894, has more than doubled its membership roll in the last decade with 14,000 tooters now listed as paid-up members.

After 56 years the Charlie Lawlor-Jimmy Blake standard, "The Sidewalks of New York," entered into the public domain last week. It's estimated song since 1894 has sold around 2,000,000 copies. Number, when first written, was sold to Howley, Haviland & Dresser for $5,000, which the composers split. For the last 30 years, copyright to the tune has been held by Paull-Pioneer Music Corp. Firm still holds the foreign rights to the song.

Both Lawlor and Blake are dead, the former having died in 1925 and the latter in 1935.

A yesteryear pop song is reported aiding a realty boom in the town of Ho-Ho-Kus, N. J., in recent months. George H. Beckman, head of a Teaneck realty firm, claims that the song, "Ho-Ho-Kus," is attracting buyers of homes there. Realtor Beckman said customers were attracted to two new developments in the town by hearing the tune, and being curious over what Ho-Ho-Kus really looks like. Tune is published by Leeds, written by Al Stillman and Paul McGrane.

A new career is being carved out by Nick Castle, veteran dance director, who's being kept busy these days sprucing up vaude and nitery acts for singers. He's already worked out new routines for Andy and Della Russell, June Hutton and June Christy, and is already expanding by working out vaude acts for Frank Yankovic's polka combo and the Three Weidler Bros. Latter trio once worked as a section with Stan Kenton's orch and recently cut some Cap platters.

Continuing its policy of granting free licenses to Government agencies and the armed services, American Society of Composers, Authors and Publishers has okayed gratis use of its music on "The National Guard Show." ASCAP also has given free licenses to "Voice of America," State Department's broadcasting agency, and the United Nations' programming. "National Guard Show" will be a series of 15-minute transcribed shows to be used for recruiting purposes.

First tunesmith to chalk up an active record of 50 years of songwriting is Al Von Tilzer, dean of Coast ASCAP members, who has just weighed in with a new pop ballad tagged "I'm Praying to St. Christopher." His first published tune was released in 1900, when he was an Indianapolis high school boy and was published by his older brother, Harry. "Praying" carries lyrics by Larry McPherson and has been etched by Tommy Tucker's band for MGM.

About 2,000 miniature bags of Domino sugar were involved in a special promotional stunt for Sammy Kaye's initial Columbia recording, "Sugar Sweet." Packets of sugar attached to letters were sent to disk jocks and other tradesters with the notation that they stir the sugar in their coffee, while spinning the record, "a new tune which has its own supply of sweetness."

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Sept. 2

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	St. Louis, St. Louis Music Supply	San Francisco, Pacific Coast Music	Philadelphia, Charles Dumont	Detroit, Grinnell Bros.	Seattle, Capitol Music	Indianapolis, Pearson's	Omaha, A. Hospe Co.	Minneapolis, Schmitt Music Co.	TOTAL POINTS
1	1	"Mona Lisa" (Paramount)	2	2	2	1	2	2	4	1	1	2	6	4	104
2	2	"Goodnight Irene" (Spencer)	1	1	1	4	4	1	1	..	2	1	1	3	101
3	4	"Sam's Song" (Sam Weiss)	4	4	7	8	3	4	7	..	3	5	2	1	77
4	3	"Simple Melody" (Berlin)	3	3	4	3	1	6	3	..	4	4	7	7	76
5	8	"Tzena, Tzena, Tzena" (Cromwell)	5	7	8	..	9	9	..	..	8	3	3	5	42
6	10	"La Vie En Rose" (Harms)	..	8	3	..	..	..	5	4	10	..	4	..	32
7	5	"Bewitched" (Chappell)	..	5	..	..	6	3	9	2	..	..	10	..	31
8	9	"Bonaparte's Retreat" (Acuff-Rose)	9	..	..	..	..	8	..	5	7	..	5	2	30
9	7	"I Wanna Be Loved" (Supreme)	..	10	..	6	5	10	..	8	6	..	..	8	24
10	7	"Third Man Theme" (Chappell)	..	9	5	..	8	5	..	..	5	..	..	..	23
11	6	"Count Every Star" (Paxton)	7	6	..	9	7	7	..	10	..	..	..	..	20
12	11	"Our Lady of Fatima" (Robbins)	..	..	..	2	..	..	2	..	..	..	..	..	18
13	13	"Can Anyone Explain" (Laurel)	8	..	..	7	..	..	6	..	..	9	..	..	14
14	..	"No Other Love" (Disney)	6	..	10	..	..	..	..	7	..	8	..	..	13
15		"All My Love" (Mills)	10		..					3				9	11

'Hopalong' Tunes

Continued from page 41

Inc. Bill Boyd owns 35% of company, Nacio Herb Brown, 35%, Jack Robbins, 30%. Latter has sole selling rights. The two single novelties were cleffed by Brown, with L. Wolfe Gilbert supplying lyrics. Pair also turned out the folio.

To protect copyright of folio as dramatic opus, long narrative has been written into it, in addition to eight songs. Leeds Music was enabled to protect "Manhattan Tower" by such an expedient. Levy gave sole disking rights to Decca; album has been a stout seller for four years and no rival recorder yet has been able to etch it, though some have tried.

Boyd has been maintaining that no tunesmith can clef anything anent "Hopalong" sans his permission, since he controls certain rights to character. It is obvious Nacio Publications will do all such work. Two years ago Boyd was signed by Capitol Records. Just whether Cap will insist that contract, an exclusive one, covers these new tunes, on which Boyd does not perform, is yet to be tested. Thus far, it appears the strategy is not to permit them to be waxed.

WESTON'S INITIALER

Hollywood, Sept. 5.

Initial chore of Paul Weston, who recently stepped into Columbia Records spot as musical director and artist and repertory chief on the Coast, will be waxing of a 'Dance Date" album.

Weston is using the same 30-piece orch for the Col album that worked for him while he was waxing for Capitol.

Jazz Maestros Outnumber Sidemen In New Hot Small Band Revival

Revival of public interest in small band jazz has grown to such proportions in recent months that bandleaders now almost outnumber the sidemen. Transformation of the jazz instrumentalists into leaders of own bands has been on such a mass scale that Eddie Condon, whose Greenwich Village, N. Y., spot has been home plate for hot virtuosi of the New Orleans or Chicago schools, is actually having trouble currently filling all positions.

During the past year, the following soloists have left his club orch to lead their own units: George Brunies, now tromboning around Chicago; Max Kaminsky, now touring eastern jazz spots; Ralph Sutton, who just closed at the Hangover in San Francisco; Joe Sullivan, recently at another Frisco spot, the Say When; and Peanuts Hucko, who had been sitting in Condon's clarinet chair for three years until booked into Mike Flesch's Grandview Inn in Columbus, O., with his own trio.

Wild Bill Davison, Condon's cornetist, leaves Sept. 20 to open at Kathryn Donahue's Savoy in Boston in front of a Dixieland combination on a four-week contract. The usual trumpet chair alternates, Bobby Hackett and Billy Butterfield, have also acquired bandleading commitments. Condon has acquired Johnny Windhurst, a Louis Armstrong potege, as trumpeter, with Windhurst to disband his own Riverboat Five combo for four weeks.

'Hamburger Era' Out

Income of the hot sidemen is now at the highest level and what Condon has called the "era of the transparent hamburger" is definitely a thing of the past. Hucko, for instance, is set at the Grandview Inn at $750 per week while Davison's crew will drag down $900 at the Savoy. Jazz sidemen are also cleaning up by doubling in diskery studio orchs where they are in constant demand.

Hucko, for example, recently held the clarinet slot in seven different recording combos, including Gene Krupa's Chicago Jazz for Victor, Bob Crosby Bobcats for Coral, Eddie Condon for Decca, Bobby Sherwood, for Mercury, Tommy Reynolds for Atlantic and his own group for Columbia. Highest paid sideman remains Jack Teagarden of Louis Armstrong's group whose minimum guarantee is $750 per week.

Other former jazz sidemen now leading their own combos are trumpeters Yank Lausen, Jimmy McPartland and Marty Marsala, and clarinetists Peewee Russell, Sol Yaged and Tony Parenti. Jazz drummer Buzzy Drooten is also forming his own crew.

Spivak's Additions

Charlie Spivak's orch took to the road last week following a six-week vacation.

Appearing with the band now are two recently signed vocalists, Bill Black, formerly with Gene Krupa, and Pat Collins, formerly with The Girlfriends trio.

Bourne's Novelty Folio

Bourne Music has departed from the usual folio publishing procedure to release folio of essays and poems by Cottonwood Clark, western radio and recording artist. Folio includes Clark's humorous poetry and essays, pictures, and an introduction by Tex Ritter.

Only two pieces of music appear in the folio, both of which are background bits to poems. Bourne has ordered an initial printing of 20,000 copies, which will retail at 60c. each.

N. Y. Dancery Fire

A small fire emptied the Tango Palace, Broadway dancery, Monday (4) around 10 p.m. Origin of the fire, which occurred in a partition behind the bar, was undetermined.

Firemen extinguished the blaze in short order.

DECCA data

LIONEL HAMPTON'S All-Time HITS!

HAMP'S BOOGIE WOOGIE coupled with TEMPO'S BOOGIE
DECCA 23836

HEY! BA-BA-RE-BOP coupled with FLYING HOME
DECCA 23837

BEULAH'S BOOGIE coupled with TWO FINGER BOOGIE
DECCA 23838

HAMP'S WALKIN' BOOGIE coupled with RIDIN' ON THE L AND N
DECCA 23839

Exclusively on... ® DECCA RECORDS

The Great LIONEL HAMPTON AND HIS ORCHESTRA

Now Riding High With...

PINK CHAMPAGNE coupled with WELL OH WELL
DECCA 27164—*9-27164

WHERE OR WHEN coupled with THERE WILL NEVER BE ANOTHER YOU
DECCA 27198—*9-27198

EVERYBODY'S SOMEBODY'S FOOL coupled with SEPTEMBER IN THE RAIN
DECCA 27176—*9-27176

* INDICATES 45 RPM VERSION

On the Upbeat

New York

Nat "King" Cole, currently playing Palladium, London, due back in late October following a tour of Europe and entertaining occupation troops. . . **Mel Torme** planing into New York this week for radio shots. . . **Nellie Lutcher** opens at Horseshow nitery, Rock Island, Ill., for 10 days starting Sept. 1. . . organist **Jack Skelly** begins his third season at Iceland nitery Sept. 7. . . **Nicholas Matthey's** Royal Tzigane orch opens at Rendezvous Room, Plaza Hotel, N. Y., this week . . . Decca singer **Marion Margan** opens at Boulevard, Queens, N. Y., for three days Sept. 15 . . **Henry Jerome** orch opened at Hotel Edison, N. Y., Green Room for third consecutive year.

Buddy Johnson's orch takes off on a solidly-booked southern one-niter tour next week. **Illinois Jacquet's** unit goes into Birdland, N. Y., for two weeks starting Sept. 14.

Chicago

Mitch Miller in town for look-around . . . **Ray Robbins** orch pacted for Casa Loma, St. Louis, for week starting Sept. 8. **Warnie Ruhl** band follows as spot for eight days starting Sept. 15. **Tommy Dorsey** moves in for five days Sept. 26. **Tommy Carlyn** follows Oct. 6 for six days . . . **Benny Strong** orch to Syracuse hotel, Syracuse, Sept. 20 for three weeks. Unit then moves to Schroeder hotel, Milwaukee, Oct. 17 for three weeks . . . Exclusive booking at Congress hotel wrapped up by McConkey Booking, whose group, **Bud Wafles** orch, is moving in. **Lenny Dee,** organist, signed for Tavern Room at the hotel indefinitely. He goes in Sept. 27 . . . **Don Ragon** into Schroeder hotel, Milwaukee, Sept. 12 for three weeks . . . **Harmonicats** returned to Hippodrome, Baltimore, for fifth time in three years Aug. 31 for week. Group then does two weeks of one-night vaude dates in Minnesota . . . **Nadine Jansen, Horace Heidt** winner, to Blue Note Sept. 22, with **Red Norvo** combo, and **Chubby Jackson** moving in Oct. 5 . . . Duplicators set for two weeks, Pastime Club, Des Moines, Sept. 18 . . . **Mary Kaye trio** set on new tele show over WGN-TV, Sept. 6 . . . **Leo Pieper** to Music Box, Omaha, Oct. 11 for one week . . . **Phil Levant,** chief McConkey booker, to New York on business

Hollywood

Tommy Dorsey's new three-year deal with RCA Victor calls for him to receive standard 5%-of-retail-royalty and pay all costs of recording sessions, including vocalists, himself . . . **Frankie Carle** filmed a dozen one-minute video spots to plug his Palladium opening last night (5) . . . **Bob Crosby** one-nites at California State Fair, Sacramento, Sunday (10) . . . **Jerry Gray** orch etched eight sides for Decca.

For Christmas
C-H-R-I-S-T-M-A-S
and
THE MERRY CHRISTMAS POLKA
For the Winter Season
FROSTY THE SNOWMAN
HILL & RANGE Songs, Inc., N. Y.

RETAIL DISK BEST SELLERS

VARIETY — Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Sept. 2

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus.Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearson's)	San Francisco—(Sherman-Clay)	Philadelphia—(Wanamaker)	St. Louis—(Ludwig Music House)	Seattle—(Sherman Clay)	Minneapolis—(Don Leary)	Omaha—(A. Hospe Co.)	San Antonio—(Central Radio)	TOTAL POINTS
1	1	**G. JENKINS-WEAVERS** (Decca) "Goodnight Irene"—27077	1	1	..	6	1	4	1	1	1	1	3	2	99
2	2	**NAT "KING" COLE** (Capitol) "Mona Lisa"—1010	9	2	3	1	5	1	2	..	3	2	1	1	91
3	3	**BING-GARY CROSBY** (Decca) "Play a Simple Melody"—27112	2	..	1	3	10	6	6	2	2	4	8	3	74
4	4	**BING-GARY CROSBY** (Decca) "Sam's Song"—27112	10	6	..	..	6	3	..	..	..	3	5	5	39
5	8	**TONY MARTIN** (Victor) "La Vie En Rose"—20-3819	4	..	2	..	..	..	..	..	4	10	4	..	31
6	6	**AMES BROS.** (Coral) "Can Anyone Explain"—60253	3	..	..	7	..	..	8	..	6	..	10	4	28
7	9	**JO STAFFORD** (Capitol) "No Other Love"—1053	8	10	..	4	2	..	..	..	9	9	..	..	24
8	10	**KAY STARR** (Capitol) "Bonaparte's Retreat"—936	..	8	..	..	..	..	..	8	5	6	7	..	21
9	12	**FRANKIE LAINE** (Mercury) "Music, Maestro, Please"—5458	6	..	8	9	..	..	..	..	7	5	..	..	20
10	7	**BILLY ECKSTINE** (M-G-M) "I Wanna Be Loved"—10716	..	..	..	..	..	7	7	..	..	..	2	..	17
11	5	**G. JENKINS-WEAVERS** (Decca) "Tzena, Tzena, Tzena"—27077	..	..	4	..	..	2	..	..	..	..	..	..	16
12	..	**LES PAUL** (Capitol) "Nola"—1014	..	..	..	..	..	..	4	3	..	..	..	..	15
13A	15	**SAMMY KAYE** (Columbia) "Harbor Lights"—38963	7	..	..	..	3	..	..	..	..	..	..	..	12
13B	13	**VIC DAMONE** (Mercury) "Vagabond Shoes"—5429	..	..	..	..	..	..	3	7	..	..	..	..	12
14	..	**EDITH PIAF** (Columbia) "La Vie En Rose"—38912	..	3	..	..	..	8	..	..	..	..	..	..	11
15A	..	**HUGO WINTERHALTER** (Victor) "Count Every Star"—20-3697B	..	5	..	..	..	..	..	..	..	..	..	8	9
15B	12	**RED FOLEY** (Decca) "Our Lady of Fatima"—14526	..	..	..	2	..	..	..	..	..	..	..	..	9
16A	..	**DEAN MARTIN** (Capitol) "I'll Always Love You"—1028	..	..	9	..	..	5	..	..	..	..	..	..	8
16B	..	**D. HAYMES-A. SHAW** (Decca) "Count Every Star"—27042	..	..	..	..	..	10	..	4	..	..	..	..	8
17A	..	**AMES BROS.** (Coral) "Sentimental Me"—60140	..	4	..	..	..	..	..	..	..	..	..	..	7
17B	..	**PATTI PAGE** (Mercury) "All My Love"—5455	..	..	7	..	..	..	..	..	..	8	..	..	7
18A	14	**DENNIS DAY** (Victor) "Goodnight Irene"—20-3870	..	5	..	..	..	..	..	..	..	..	..	..	6
18B	..	**JOHNNY DESMOND** (M-G-M) "Just Say I Love Her"—10758A	..	..	..	5	..	..	..	..	..	..	..	..	6
18C	12	**MITCH MILLER** (Columbia) "Tzena, Tzena, Tzena"—38885	..	..	..	..	..	..	10	..	..	..	6	..	6

FIVE TOP ALBUMS

1	2	3	4	5
ANNIE GET YOUR GUN	THREE LITTLE WORDS	SOUTH PACIFIC	YOUNG MAN WITH A HORN	HARMONY TIME
Hollywood Cast	Hollywood Cast	Broadway Cast	H. James-D. Day	The Chordettes
M-G-M	M-G-M	Columbia	Columbia	Columbia
E-509	M-G-M53	MM850	C198	CL6111
	E516	ML4180	CL6106	C201

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Decca	6	245	Coral	2	35
Capitol	5	159	Columbia	3	29
Victor	3	46	M-G-M	2	23
Mercury	3	39			

Dallas 1-Niter

Dallas, Sept. 5.

Louann's, local nite spot, has set Ray Anthony band for one-nighter Sept. 22 and Stan Kenton crew Oct. 5.

THE NEW RHUMBA KING
NORO MORALES
AND HIS ORCHESTRA
Featuring
HORACIO AND LANA
Pellin
Currently CAPITOL, New York
DECCA RECORDS
Exclusive Management
ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres.
New York 745 5th Ave. Pl. 9-4600 | Chicago 203 No. Wabash | Hollywood 9151 Sunset Blvd.

Disk Jockey Review

MYRON BARG SHOW
60 Mins.; Mon.-thru-Sat., 7 p.m.
Sustaining
WMOR, Chicago

This show stacks up as a slick hour of good listening music, and combines some serious and well-handled background chatter by the spinner, along with an occasional guest shot by local or passing-through talent. Show, however, is weighted heavy with music, most of which is comprised of light-classical and ballad instrumentals, split off with an occasional vocal, but avoiding jazz and novelty.

Show caught had warbler Johnny Desmond easing with Barg on some entertaining patter around singer's disks. Barg, who is apparently trying to get away from standard twirler format, has given show something of a production effect. Desmond stint was proceeded by the d.j. narrating a religious tale with some concerto backing, which later merged into platter of "Our Lady of Fatima." Barg makes this a weekly feature and ties it in to tolerance theme for good effect.

Program, however, could be improved in initial stage by faster opening. As it stands, show opens cold with too much lull before theme music arrives; but this is only minor detraction. Yet Barg would do well, also, to peel some of the inflexibility from the format, as well as from his voice. *Mel.*

Prado Mambo Album

RCA Victor will use a group of mambo records by Perez Prado for an album addition to its "Here Come the Dance Bands Again" album series. Prado is generally considered responsible for birth of the mambo dance fad in the U. S.

Album, which will include his recording of "Mambo Jambo," will be called "Perez Prado Plays the Mambo."

HOUSTON SYMPH TOUR

Houston, Sept. 5.

The Houston Symphony on its second annual major tour next spring will travel half again as far on its midwest tour last spring. The 6,500-mile trip will include performances in 25 cities in eight states in 27 days beginning Feb. 13. Efrem Kurtz is the conductor, and Ania Dorfman, pianist, will be soloist.

Tour closes March 11.

Rackmil Sees

Continued from page 41

outlets early in 1949—anticipating the necessary economies which the other companies instituted months later—he is bullish anew on the record business.

Again, the War

The Korean war may be a factor because Rackmil, whose metier is merchandising, already has seen old phonograph and record dealers coming back into the business. These are the TV and "white goods" (electric refrigerators, deep-freezers, kitchenware) merchants who envision a possible curtailment of goods. Just as it was natural for the phonograph dealer to add TV equipment, it is just as natural that he return to phonographs and platters as a cushion against shortages. Even now video sets are being allocated.

The 1949 economies were influenced by an intra-trade knowledge that the 1946-47 volume of 10,000,000 new combinations was abnormal and just couldn't continue. The abnormality came from the many small war plants, making electrical parts, and since radio is essentially an assembling job it was natural for most of these ex-defense plants to segue into civilian production of radio-phonograph equipment as they reconverted into the civilian economy. As a result, the merchandising was intensive, the price right, and the market huge.

Decca is all-out for 45, including its own trademark machines. The company points to jukeboxes being retooled for the 7" platters, either to play 45s or 33s, the former getting the edge. Certainly the mass-capacity jukeboxes favor the vinylite-type of new recording as a space and money-saver, because of price and minimum breakage. The industry figures that as the jukes spread the 45s, the influence on the public will expand. Decca meantime is converting its own plants to 45s, both for the major label and the Coral brand, while depending on RCA's plants in Indianapolis and Canonsburg, Pa., to do its pressing in the meantime.

Decca's new accent on 45's will apply to its pop releases. For its new catalog of longhair works, diskery will utilize the 33 rpm type disks because of the "uninterrupted music" advantage. All of Decca's longhair releases will be put out only on 33 with the exception of "The Consul," which will also be available in a 78 rpm album.

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Rigid Clampdown on Gambling Shutters Iowa's Swank Casinos

Omaha, Sept. 5.

Tipoff that gambling in adjacent Iowa areas looks dead, came last week when the owners of the Stork Club announced that the place is for sale.

The Stork was notable not only for gambling, food and the fact that it was a center for night life of this section of the two states, but for its shows. The owners proved they were gamblers by bringing in top-flight entertainers at salaries that were fabulous for this part of the country. Just before closing they had been angling for Sophie Tucker.

The Stork was packed nightly. Three miles from Omaha across a free bridge, it attracted a stream of cars continuously. Afternoons, they played bingo and the horses. Nights, it was the casino where many varieties of chance were offered.

Max Abramson, one of the Stork owners proved he is through by buying a local drug store. "I'm going to try this now," he said.

The Chez Paree, other big gambling spot, is also dark. With Iowa turning thumbs down, the gamblers have nothing to look forward to in Nebraska. Governor Val Peterson has declared himself against it. Candidate Raecke of the Democratic ticket promises the same course if elected.

Frank Marlowe Hurt In Buffalo Car Crash

Buffalo, Sept. 5.

Frank Marlowe, nightclub and vaude comedian, is in a fair condition in Mercy hospital here following an automobile accident at Orchard Park, nearby suburb.

Marlowe's car crashed against the front of a truck making a lefthand turn as Marlowe sought to pass. Marlowe, whose home is in Buffalo, has been playing local nightclubs.

Jack Powell, Jr., Laid Up Because of Knee Injury

Jack Powell, Jr., will be out of circulation for several months because of an injury sustained at a recent benefit. A cartilege in his knee was removed as a result.

Powell at various times played under the names of Hal Hunter and more recently David Powell. He's the son of Jack Powell, who is currently touring Europe. Powell, Sr., is now at the Casino theatre, Oslo, and is slated for a return date at the China theatre, Stockholm, Sept. 10.

Hadacol Med. Show To Up Talent Budget On Next Yr's. Caravan

Lafayette, La., Sept. 5.

The Hadacol Caravan, which this year was headlined by Mickey Rooney, Connie Boswell, Roy Acuff, Minnie Pearl and other acts, will be expanded next year, according to Sen. Dudley J. LeBlanc, prexy of the company, with expenditures to go as high as $3,000,000 if developments warrant it.

The medicine show, which started out as a $50,000 operation and is said to have cost over $500,000, will be expanded in 1951 to a train of 25 cars, the senator says, including a bigger array of talent and his own TV and color film cameramen. It's planned to invade the east and midwest cities, and possibly the Coast.

Rooney ends his stay with the Caravan in Houston, where Chico Marx will join the troupe. George Burns and Gracie Allen, Carmen Miranda and her band will be added for Lukfin and Dallas.

Hadacol is a patent medicine described as a "dietary aid" and not a hair tonic as previously reported.

Sarah Vaughan's 2 Theatres, Cafe Dates

Sarah Vaughan begins a two-week stand at Johnny Brown's new nitery, Pittsburgh, on Friday (8) to be followed by a one-week engagement at Detroit's Fox theatre, starting Sept. 22.

Songstress follows the Detroit date with a Paramount, N.Y., booking, starting Oct. 4.

Bad Weather, Lack Of Showmanship Hurt Chi Fair

Chicago, Sept. 5.

Chicago Lake Front Fair wound a disastrous summer yesterday (4) with attendance far short of the expected 2,000,000 mark. Cold weather, accompanied by rain, for the past several weeks, hit attendance and open air shows heavily. As fair had interest in most of the admission shows, it took a double loss. Season, which started late, June 24, had few free admission exhibitions and about eight paid attractions. With a 50c gate and a like tab, plus tax, for most attractions, family trade was light with most of the take coming from group sales. Only during the last month did the management slice attraction prices with a special deal, which almost halfed ducat price. However, attendance still lagged with out of city trade rather low in comparison with Railroad Fair of previous two summers. In years before, railroads gave rock bottom rates to fairgoers, but this year no discounts were offered.

Insistent that this be an "educational" as well as a socalled "entertaining" fair, Crosby Kelley, exec director, nixed girlie shows and elaborate presentations, depending mainly on the efforts of free amateur groups to draw business. Pageant, which last year drew heavily, dropped sharply. Cyprus Garden Water Thrill Show,

(Continued on page 53)

AGVA Stumps to Limit U.S. Stays Of Foreign Acts as Yank Job Aid

American Guild of Variety Artists last week offered testimony urging the U. S. Immigration Dept. to limit the time allotted to foreign acts to appear in this country. Vic Connors, AGVA outdoor division organizer, testified against the readmission of the Asia Boys at an Ellis Island hearing.

The Oriental act has been in this country about four years, according to Connors, having their permits extended periodically. Asia Boys some months ago left for Cuba when the Immigration dept. sought to have them deported, and has sought re-entry from that country. Connors testified the union feels that acts should be permitted entry for a specific series of engagements lined up in advance of their departure from another country, and should leave immediately afterward. Current immigration regulations permit that procedure. However, in the case of the Asia Boys, time had already been extended several times.

Union feels that unlimited extensions of foreign acts will depress talent values of American acts. Guild points out that threat of deportation has been used time and again by agents and employers to force acts to work below normal salaries. Threat is especially rampant in the outdoor field, where bulk of imported talent is used. Union, however, explains that it doesn't oppose extensions granted to foreign acts who have proven value at the boxoffice.

Decision on the Asia Boys is still to be handed down.

New Hampshire Fairs Using More Vaude Acts

Concord, N. H., Sept. 5.

Vaudeville shows have been booked for all of the New Hampshire fairs, the first of which, Lake Grange Fair, started in Sunapee, followed by Mascoma Valley Fair at Canaan.

Other dates are as follows:—Lancaster Fair, Sept. 1-4; Hopkinton Fair at Contoocook, Sept. 2-4; Madbury, Sept. 6-9; Cheshire County at Keene, Sept. 7-9; Plymouth, Sept. 13-16; Rochester, Sept. 17-23; Pittsfield, Sept. 24-27 (tentative); Deerfield, Sept. 28-Oct. 1, and Sandwich, Columbus Day, Oct. 12.

Hill-Country Resorts As Storehouse For TV Ideas; Green Mansions' Example

Warrensburg, N. Y., Sept. 5.

The vast backlog of talent, material and ideas in staging developed in the mountain summer resorts is looming as a storehouse of television ideas. Practicability of using the entertainments of the hill-country has already been demonstrated with the Max Liebman production of NBC's "Your Show of Shows." Same network has again tapped Ernie Glucksman for the production of the Martin and Lewis displays in the fall.

Glucksman, for the past eight years, has been staging the entertainments at Green Mansions, Warrensburg, N. Y., which has one of the most elaborate entertainment plants of any vacation spot. Under Glucksman's direction, the resort has expanded its facilities to include a 500-seat theatre which stages dramatic plays, musical revues, vaudeville shows, operas and

(Continued on page 52)

Murphy Wows London

London, Sept. 5.

Singer Rose Murphy made her European cabaret bow at the Colony last night (4) for a wow reception.

Negro singer did 12 numbers before she could bow off.

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Night Club Reviews

Bop City, N. Y.

Gene Krupa Orch (16), *Benny Morton All Stars* (5); *admission* 98c, *table minimum* $2.50.

As its last straight musical combo presentation prior to testing out a floorshow policy Sept. 15, Bop City is currently offering a double bill consisting of Gene Krupa's orch and Benny Morton and his All Stars. Krupa's outfit, though registering okay in the music department fails to abet its instrumentalization with a necessary degree of showmanship.

Pop arrangements are along fairly straight lines, with most of the numbers geared for terp reception. Aggregation is heavy on vocals, which is valuable at a spot like this where there's no dancing.

When caught opening night (31), Kruva erred in not taking any meaningful solo spot. Drummer, occasionally, took the spotlight for a brief session, but not long enough to work up any steam. Band, comprised mostly of youthful members, includes, in addition to Krupa on the skins, five sax, three trombones, four horns, a bass, piano and electric guitar. Offerings run the gamut from Krupa's standard "Boogie Blues" to the current "Bonaparte's Retreat." Both numbers are vocaled by Bobby Soots.

Crew shows to best advantage with its rendition of "Southland." A number of the arrangements spotlight the first trombonist, but there seems to be an equalization of instrumentalizing among all sections. In the ballad department singer Joe Tucker is handicapped by his ala Eckstine treatment of vocals, which fail to come off naturally.

Rounding out the show, Morton's combo dishes out a repertoire of jazz numbers in a relaxed manner. With Morton o. trombone, Sid Catlett on drums, Rex Stewart on cornet, Buster Bailey on clarinet and Billy Kyle at the keyboard, crew offers such standards as "Basin Street Blues," "Sheik of Araby" and "Linger Awhile." Catlett solos on latter tune, showing topnotch form. His nonchalant manner while beating the skins adds to the effectiveness of his offering. Rest of the outfit show proficiency with their instruments, with Stuart adding a little vocaling to his cornet playing. Quintet, in a switch from the norm, plays without any bass accompaniment in the rhythm section. *Gros.*

Charley Foy's
(SHERMAN OAKS, CAL.)
(FOLLOWUP)

Shermaan Oaks, Aug. 29.

The "comedy revue" which teed off here several weeks ago has proven so successful that boniface-emcee Charley Foy has decided to continue it, even though star Ben Blue has hied to New York for video work. Stepping in to take over the stellar spot, and do a little of his own stuff as well, is Joe Frisco. The hilarity thus reaches new heights.

Frisco adapts himself easily to the low comedy routines which go to make up the "revue," clowns a bit with Foy and then holds down the spotlight himself with his "horseroom" routine and a spot of the inimitable Frisco dancing. As expected, he works easily, knowing wher to let loose with apt ad-libbing to work the crowd into the turn in keeping with the informal, roadhouse atmosphere of the spot.

Strong supporting stints continue to come from such comics as Cully Richards, Sid Fields and Sammy Wolf, with Roberta Lee on the vocals and Kay Parsons handling keyboard-singing while the Abbey Browne combo rests. Actually, of course, everybody is in the show, particularly in the rousing glee club number in which the busboys, waiters, chef and onion-peelers all get a chance to slice a little different type of ham. *Kap.*

Blue Note, Chi

Chicago, Aug. 30.

Mildred Bailey, Adrian Rollini Trio, Joe Marsala band (5), *no minimum, no cover.*

This nitery is on a continuous-entertainment policy, with chirper Mildred Bailey splitting off the two instrumental groups. Layout adds up as neat fare for this jazz spot, with Miss Bailey nabbing heavy dividends with some simple and wistful piping.

Current engagement marks first regular nitery appearance for the singer since her illness, but she shows no visible signs of the layoff. Her chirping seems unchanged through the years, is still fresh, packing plenty of feeling, and commands close attention. Opens with "Got The World On A String," then carries over slow tempo for "It's So Peaceful," "Rockin' Chair," and "Lover Come Back." She accelerates only for "St. Louis Blues" to score heavily.

Booking of Adrian Rollini comes as something of a surprise for this spot. Instrumentals are all on the quiet side, with vibist alternating on three tempos. First chorus is played straight, merging into Latin tempo, and finally into bounce. Group setup consists of vibes, electric guitar and bass, with Rollini doubling on celestine, chimes and piano. Combo runs through slick arrangements of "Sorrento," "Limehouse Blues," "Estrellita," "Sunrise Serenade" and neat version of "Loch Lomond" for lusty hand. Guitarist Al Purvis acquits well on vocals to "Count Every Star" and "American Beauty Rose."

Joe Marsala unit, billed as a dixieland band, backs for Miss Bailey and has stint of its own. Unit tees off on two-beat empo for half-chorus on standard dixie stuff, but with lengthy riffing and little or no instrumental backing, dixie flavor gets lost and group loses initial drive. Band sports clarinet, trumpet, trombone, drums, and piano. With the exception of some fine clarinet work by leader, balance of group is, at best, routine. *Mel.*

Carousel, Pitt

Pittsburgh, Aug. 30.

Sandra Deel, Skeets Minton, Evelyn Marova, Jackie Heller, Herman Middleman's Orch; $3-$3.50 *minimum.*

Little Jackie Heller made a smart buy in Sandra Deel, cashing in plenty on the cascade of publicity and plaudits she got at Pitt Stadium playing title role in outdoor production of "Annie Get Your Gun." Both room and singer grabbed plenty of additional space when Heller let her out of first three days of her single-week contract, for which she agreed to stay nine days, so "Annie" could be held over for trio of performances at Stadium.

Miss Deel looks great on the floor, is strikingly gowned and has plenty on the ball vocally, but she made a major mistake at opening show in her routining. Starting with a slow number and following it with another one pretty much the same proved so much of a handicap that it took her until almost the end, with a pair from "Annie"—"They Say It's Wonderful" and "Sun in the Morning"—to get them solidly in her corner.

Gal has all the equipment necessary to click in a cafe, particularly one in the class category, if she sets up the right catalog in the right order. Something a little away from the pop cycle would be helpful, too, and so would a couple of the lighter ones from the Irving Berlin score, like "Doin' What Comes Naturally" and "Can't Get a Man With a Gun." Particularly here anyway where she's just been so recently and intimately associated with "Annie."

Show opens with some sparkling toe work by Evelyn Marova (New Acts) and she's followed by Skeets Minton, a new ventriloquist. In these parts who looks like a comer. Minton only needs to solidify what he's got, cutting out some of the extraneous stuff. When he gets with the dummy, and goes into the cycle of song impressions, the woodenhead "singing" them, Minton makes the best and the most hay. Heller is sticking strictly to the m.c. chores with this layout in deference to Miss Deel since that would put two singers on the bill. He's so popular in his own room star could well help herself to additional insurance by perhaps teaming up with him at the finish on "I Can Do Anything Better."

Herman Middleman, here since Carousel opened nearly four years ago, still dishes out smart dansapation and good show music with his five-piece outfit. *Cohen*

Beachwalk, Chi
(EDGEWATER BEACH HOTEL)

Chicago, Aug. 29.

Jimmy Nelson, The Darkens, Charles Sheldon, Dorothy Hild Ballet Co., Jimmy Dorsey Orch (16), *with Pat O'Connor, Shorty Sherock;* $1.80-$2.30 *admission.*

Current layout here is breezier than customary Dorothy Hild shows, using only one act to supplement Jimmy Dorsey orch and the Hild ballet numbers. Ventriloquist Jimmy Nelson snares hefty response soaking up abuse from dummy, Danny O'Day, whose quick uptake and snide patter browbeat the cowering ventro. Bashful voice-tosser is tailor-made stooge for the dummy, but also pulls off some fancy tonsil-capers by stuffing gag in O'Day's mouth to emit some accurate squashed vocalizing while dummy choruses on "The Best Things in Life Are Free," pulling heavy returns. Nelson also switches the standard smoking routine, this time letting O'Day puff and voice-toss while ventro moves his own lips. He brings in another puppet, Humphrey Higsby, and trio team for chorus of "Rag Mop" for sock close.

Dorsey orch comes made-to-order for the juve dance crowd here. Band sports plenty of bounce, employing a five-reed, seven-brass, three-rhythm arrangement, with the maestro fronting with his alto. Orch has stint midway, featuring fast version of "Sweet Georgia Brown," with Dorsey taking the lead all the wa. on alto, and full brass section filling-in, to haul-in tremendous plaudits. Following is brunet chirper Pat O'Connor and trumpeter Shorty Sherock, merging for horn-vocal duet on "Kiss Me." Thrush takes first chorus straight, with Sherock filling in on muted trumpet. Pair then duet as Sherock plays talking horn, which retorts to Miss O'Connor's lyrics. Band closes with dixieland number, "South Rampart Street Parade," using tenor, clarinet, trombone, trumpet, and full rhythm, with full reed and brass merging at close.

Dance team, The Darkens, supplement the ballet group with some lively South African terping. The voodoo type number is a pleasant change from Miss Hild's usual idiom of lavish-but-not-sexy stuff, and registers strongly with seatholders. Baritone Charles Sheldon handles background vocals, doing an exceptionally fine job providing traditional South African warbling. Ballet group is spotlighted in opening number, 'Hoop De Doo," which makes a neat show pacer. *Mel.*

Clover Club, Miami

Miami, Aug. 27.

Kirby Stone Quintet, Christine Johnson, Jeann Forrest, Carlyle Dancers (6) *with Rudy Tronto, Woody Woodbury, Tony Lopez Orch; minimum* $1.50, $2.50.

Jack Goldma. has come up with what looks like a successor to perennial favorites in his Clover Club, the Vagabonds, in the Kirby Stone Quintet.

Comparison with the Vagabonds is inevitable for the Stone group. From opening night reaction, however, it looks like Goldman has come up with tne answer to falling biz in recent weeks. On basis of aud reaction the quintet is a click. Combo of accordion-piano, bass, drums, sax and trumpet, plus the vocals of "coweyes" goes over big. Leaving impresh of being accomplished musicians, they do almost as well in the clowning depart-

(Continued on page 53)

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Musicians Union Demand for 52-Week Pact May Shutter Toronto Niteries

A dispute between Toronto nitery operators and the Musicians Union of that city may darken all niteries for some time. Union is seeking to have the operators agree to a scale which guarantees 52-week annual employment to tootlers. Bonifaces are battling this demand on the ground that they do not operate continuously throughout the year.

The Prince George, due to open last week, is attempting to effect an agreement which will enable them to open next week, but no pact is likely. Prince George management is reported to have offered an increased scale as substitute for year-round employment stipulation. Union has rejected this.

The Club Norman at the outset of the difficulties installed a non-union band. As a consequence, the American Guild of Variety Artists pulled its performers. Cafe is now operating with a non-union band and show. It's felt unlikely that spot will be able to continue with non-union acts because of difficulty in obtaining proper entertainers.

The Barclay is currently operating under an old agreement which expires this month. Management of that spot is expected to join other bonifaces in resisting the year-round employment clause.

Most of the major Toronto niteries use American acts. Probably the heaviest talent buyer in the area is the Prince George which has a name policy.

Cafes are expected to attempt operation as straight eateries until the situation resolves itself.

Fields Joins Shaw Agcy.

Sid Fields, formerly with Milt Ebbens, has joined Shaw Artists Corp. as head of agency's tele, radio and record department.

He replaces Jack Green, who left to go with Music Corp. of America.

A.C. Pier's Holiday Biz 30% Over Last Yr. With Sinatra as Draw

Atlantic City, Sept. 5.

Labor day weekend business at Steel Pier was reported 30% ahead of last year Sunday (3) by Richard Endicott, who manages spot for George A. Hamid.

Endicott said that Frank Sinatra, headlining the vaudeville there, was packing them in, giving from seven to a possible 10 shows daily. Since the Music Hall, where Sinatra is playing, has a 22,000 seating capacity, it is estimated that Sinatra will have played to about 66,000 during his four day engagement, which ended yesterday (4). Admission of $1.25 entitles payee to all pier amusements.

Appearing with Sinatra were Eddie White, comic who emceed show, Roy Benson, Taylor Bros, Narda and Mardrake, and Hal Sands' line.

Pier remains open through Sunday (10), when Marion Hutton and Jack Douglas will be the headliners with Art Mooney orchestra in ballroom. After that pier will operate on weekends on through autumn.

Fire Sweeps Chi Fair, Damage Set at $75,000

Chicago, Sept. 5.

Fire swept through the Chicago Lake Front Fair administration building last week, causing damage estimated at about $75,000.

Blaze disrupted telephone service for several days and also burned large quantities of admission tickets and uniforms. Emergency offices were set up for rest of the exposition, which closed yesterday (4).

Channel Swimmer Pacted For Sports Events Dates

Florence Chadwick, who recently swam the English Channel, has been signed by the William Morris Agency. She's being submitted for sports promotions.

It's planned to have the San Diego, Cal., girl lecture on all her dates.

It's recalled that Gertrude Ederle, the first woman to conquer the Channel, made some vaude appearances after her feat.

Singer Jean Bartel Sounds Off on Europe After 14-Month Tour

Editor, VARIETY:

When one is anxious to see Paris and the rest of Europe, and with the summer season approaching anyway, one takes a chance. I packed my formals and orchestrations, two boxes of kleenex and a bar of soap, bought myself a plane ticket and set off 14 months ago for what I had planned to be a six-week tour of the Continent. I stayed well over a year. Played everything from a swank boite in Paris to a turban-crowd in Lebanon. After re-reading my diary, here are a few facts which I feel are important for American performers to consider before they make the trip:

Transportation: Most clubs do not furnish transportation, from or to the States. They do, however, furnish transportation from booking to booking within Europe. Most club managers work hand in hand by setting a performer in geographical continuity. Thereby, each club only has to furnish transportation up to the town of the next date, until the performer gradually works his way back to his home base, in my case Paris. Essentially it is the same system as the good old American institution of circuit booking. Only instead of playing New Haven, Hartford and Boston, one plays Cairo, Beyrouth and Athens.

Agents: Most performers work through one agent located in their home base country. In foreign countries, these agents have to enlist the services of local agents. Usually the commission is split; sometimes though, the contracts get mixed up and the performer is left paying 15% instead of the usual 10. No sight is more welcome when arriving in a strange country than the sight of a smiling character who turns out to be your local agent. He is the one who pre-arranges the welcoming routine, such as local publicity, hotel reservations and setting up rehearsal periods, as well as the inevitable armful of flowers.

Money: The question which is almost more important than "how much" is the one of "what is the rate of exchange?". Very often the figures mentioned at the outset of an engagement sound terrific, only to experience a terrific letdown when arriving at the scene of the engagement. Suddenly the expected figure dwindles down to one-third by a beating of the rate of exchange. In Spain, for instance, 20 pesetas constitute $1. When I finished my four-week stand there, I was lucky to get $1 for 40 pesetas, cutting my expected salary in half. The smartest thing to do is to do all the shopping possible, thereby getting the most out of your earned money. Some countries even have special rates for "artists." The further one gets away from the big towns, the larger the salary is. Paris and Rome are strictly prestige towns; the money is in places like Africa, Portugal and the Middle East. The cost of living varies greatly in each country, Spain being the cheapest

(Continued on page 53)

Atlantic City Pageant Gets Underway, Figured to Garner $100,000 Gross

Atlantic City, Sept. 5.

A 100,000 gate looms for the 1950 Miss America Pageant which starts tomorrow (6). It's anticipated to draw 40,000 to the huge Convention hall where Miss America, 1951, will be selected and crowned Saturday (9) night.

Last year the gross for the four judging events was $83,000 with an attendance of 30,000. Advance sales so far this year (2) were reported at $34,000. These figures do not include ticket sales for the Pageant parade, scheduled this afternoon (5) along the long boardwalk before an expected capacity audience, nor do they include program sales and other income.

Warner Bros. is reported to have paid the Pageant directors $50,000 for the right to shoot background scenes for a full length feature picture based on the Pageant. A crew from Warners, including William Guthrie, location manager, arrived here last Wednesday (30) and since has been shooting location stuff about the city.

Again this year local radio stations are not being permitted to broadcast the Pageant on a running basis, Saturday night excepted. House then is sellout anyway, so an all-evening broadcast will be permitted. The usual set-up will permit various newsreels to make shots.

Bob Russell returns to emcee show. Judging starts Wednesday night (6) when 54 girls will be divided into three groups and will be picked for talent, etc. A $25,000 scholarship prize plus an estimated income of some $50,000 is winner's lot.

Besides the Miss America of last year and 1948, Miss Wisconsin, '49; Miss Minnesota, '49; and Miss Kansas, '48 will retrun to entertain.

Pageant tickets are scaled from $1.25 to $3 for orchestra and $1 flat general admission weekdays. Orchestra prices Saturday night range from $2.50 to $6.15 while general admission is $2.

Greshler Asks Okay To Query Martin, Lewis In Damage Suit vs. MCA

Los Angeles, Sept. 5.

Abner Greshler filed a petition in Superior court for permission to take depositions of Dean Martin and Jerry Lewis, his former clients, and Jules Stein of MCA, their current agent.

Greshler declares he needs their testimony in his damage suit against them. He charges MCA with luring his clients by means of "gifts, loans and other inducements."

VIC HYDE

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PATRICE JAN
HELENE and HOWARD
MINNEAPOLIS FASHION SHOW
with
Frank SINATRA and Milton BERLE

ALAN and BLANCHE
LUND

Just concluded:
Mark Hopkins Hotel
San Francisco
★
Ed Sullivan TV Show
★
September 6th-October 3rd
Mount Royal Hotel
Montreal

Opening October 26th
PERSIAN ROOM
HOTEL PLAZA
NEW YORK

Exclusive Management
MAY JOHNSON CO., INC.
745 5th Ave.
New York 22, N. Y.
Mt. Royal Hotel
Montreal, Canada

Hill Country Resorts

Continued from page 49

concerts. This spot has aided in the development of such outfits as the Group Theatre, which one season it imported intact for dramatic presentations there. It was among the first to stage dance festivals which helped develop Helen Tamiris as a choreographer. This year, the spot introduced opera-in-the-round, in which works of the masters are presented arena-style in an open air amphitheatre.

The tendency at this resort, as well as others that cater to an $80 and up weekly crowd, is to increase the amount of classic entertainments available without diminishing pop varieties.

Television, as a result, has found a fertile field of new ideas in the mountain-camps. Most of these inns have huge backlogs of sketches and revues, most of which haven't been performed on the commercial stages. Performers in the resident companies frequently start out as variety acts and by the season's end have picked up sufficient experience to direct dramatic productions, do a bit of writing and even work in operatic bits. The schooling has been valuable for every category of performer.

50G For Entertainment

The Green Mansions outfit this year has spent close to $50,000 for its entertainment needs. Resort housed a resident company of around 40 performers which includes an offshoot of the Lemonade Opera, which performed in Greenwich Village, N. Y., as well as standard performers Bernie West and Mickey Ross, balleteers Zamira Gon and Nina Dova, and musical conductor Lou Haber, who frequently writes scores of original revues.

Much of the writing, while done by staffers, must be imported. Glucksman, who writes for radio and video during the time when he's not at the resort, contributes material, as does Dorothy Sachs, who has written for "Blackbirds" as well as other shows. Writers of all categories find the mountains suitable testing spots since it's felt that the audiences comprise a suitable cross-section.

The importance of Green Mansions type resorts to the video field is demonstrated by the fact that major talent agencies are now scouting many of the better-known resorts. For example, Harry Kalcheim of the William Morris agency, and Herb Rosenthal, head of the Music Corp. of America teevee department, have made trips to that spot. Other spots are also being gandered.

Because of the speed with which video is burning up material and also performers, it's probable that the networks will call upon talent and writing developed at these spots with increasing frequency.

Wm. Wallace Joins Grossman

Des Moines, Sept. 5.

William Wallace has joined the Irving H. Grossman agency as head of the orchestra department. He will continue to head his own band on mid-west dates.

Wallace was formerly program director of radio station, KIOA, Des Moines.

MEMO to:

JAY JASON

"Enjoyed the two biggest weeks of the season with the greatest comedian to ever play my club. Only wish your previous bookings had not prevented a longer engagement here."

Lewis "Dutch" Shields
Dunes Club
Virginia Beach, Va.

CURRENTLY
Jackie Heller's Carousel
Pittsburgh

HEY, TV—HERE'S ME

SPITALNY'S LAS VEGAS REPEAT AT $15,000

Las Vegas, Sept. 5.

Phil Spitalny all-girl orch has been signed for a return date at the Last Frontier, Las Vegas, in December, at $15,000 weekly. He'll be there for four weeks.

Spitalny is currently at the Riverside hotel, Reno, where he is one of the top grossers that ever played that inn. At conclusion of this date, he'll return to New York where he's slated to play a stand at the Capitol theatre following run of current bill.

Vaude, Cafe Dates

New York

Myron Cohen tapped for the Paramount, N. Y., Sept. 27. . . **Maxine Sullivan** starts at La Commedia, N. Y., tomorrow (Thurs.) . . . **Jean Carroll** into the Latin Quarter, N. Y., Oct. 24. Also slated for a shot on the **Ed Sullivan** video show, Sept. 24.

Chicago

Chicago, Sept. 5.

Dave Barry and **Los Gatos Trio** join **Frankie Laine** at the Chez Paree, Sept. 15 . . . **Phil Lampkin** of the William Morris office takes over the booking of the Club Hollywood and has set **Mickey Manners, Professor Fabian, Vickey Deviner, Phyliss Seymour** for the first show, Sept. 8 . . . Palace, Rockford, Ill., resumes weekend vaude Oct. 1 with the Sam Roberts office again booking . . . Silver Frolics reopens Sept 13 and 10 girl line and **Ellen Fargo with Gresha & Broura, Jill Adams, Joyce Bailey,** and **Dick Raymond** . . . Vine Gardens goes back to name policy with **Barton Bros.,** Sept. 7, along with **Folie Miller** and **Judy Talbot Bobby Brown,** comedian, recuperating from emergency operation in Birmingham, Ala . . . **Skeets Minton** headlines at the Casino, Sept. 8.

Johnny Bachemin returns to Helsings Sept. 8 . . . **Professor Backwards** set for the Brown Hotel, Louisville Oct. 6 and into Eddy's, Kansas City, Oct. 27 for a repeat . . . **Jessica Dragonette** set for Cinderella Ball, Detroit, Sept. 23.

Hollywood

Eileen Barton opens at Ciro's tomorrow (6) with a new nitery act penned by **David Gregory** and **Wally Wechsler** . . . **Judy Clark** at the Golden hotel, Reno, for a two-weeker with **Foy Willing** and the **Riders of the Purple Sage** . . . **Kay Starr** booked for a fortnight at Flamingo, Las Vegas, opening Sept. 28 . . . **Mel Torme** opens at the Oriental, Chicago, Thursday (7) for two weeks . . . **Patti Moore** and **Ben Lessy** trek east for a Sept. 21 bow at the Beverly Club, outside Cincinnati . . . **Herbers** and **Dale** join the Biltmore (hotel) Bowl layout Monday (11) . . . **Billy Daniel** and the Dansations, 10-girl line, open at the Fairmont hotel Frisco Sept 12, and trek down to L. A. for a Cocoanut Grove bow Oct. 10, with **Jack Smith.**

Saranac Lake

By Happy Benway

Saranac Lake, Sept. 5.

The Kyre Olson's in to visit Ed (IATSE) Gaiser.

Don Wright, from N. Y. C. Radio City Music Hall, in for rest observation.

Among the Variety Clubites who attended the local Elk's annual clambake were Dolly Gallagher, Kitty Bernard, Sam (RKO) Kelley, Joe (UA) Phillips, Charles Kaufhold, John Lake, Johnny Nolan and John Rosenberg. Following the bake an entertainment and dance was given by Doren Bouche's Baltimore Five.

A nod of appreciation to Harry Jackson for taking time out to entertain the kiddies at the William Moris Memorial Park. Also for his visits to the lodge to cheer up the ailing gang.

Charles "Chick" Lewis and Murray Weiss, Variety Clubs-Will Rogers hospital executives, in for a general look-see and check up on repairs at the san.

Gypola's Big Illusion

Continued from page 2

have gone fishing, either, because hauling in a big one develops muscles. If the room rent went along with the advice I still wouldn't have listened to them. The most important answer about this ABC deal is that I like this medium called radio. What's more, I think the medium's right up my runway, and if someone will please hold the cover to my typewriter I'd like to tell you why.

I'm a kid who's gone in a lot for illusion, the stuff of which dreams and show business are made. At the age of 16 I knew the value of keeping on something flimsy when the rest of the gals at Minsky's were working on the third layer of skin. When they covered themselves with a dark blue spotlight I covered myself with a Shubert pink and black lace undies. Why? Because the naked skin to the naked eye is just so much epidermis, but when it's hinted at rather than hollered about, it allows for illusion.

It's illusion, for example, that makes it possible for Martin and Pinza to sing their way around a lot of painted props and give the impression of steaming passion in the tropical jungle. The audience knows darned well those chunks of cardboard and papier-mache aren't real cocoanut trees, but to get their money's worth they pretend. They work as hard as the actors in pretending. It's all in the eye of the beholder. Well, with radio the same thing is true, except that here the illusion is all in the ear of the beholder.

You want the audience to pretend that they're with you at the edge of a babbling brook, so a sound fellow crinkles a hunk of cellophane near the mike and presto—a million listeners are not only on the banks of the brook with you, but the more energetic ones are in a canoe and working up a sweat with the paddle. No matter how you slice the tape, it's still illusion, accomplished not with sight but with sound, and maybe a dab of fury.

That's for me. As an illusion kid I went through plenty of years of show business—name it, I played it. I've invited audiences to pretend with me that we're escaping from Bobby Clark, in love with Don Ameche and looking for Fluegal street. Now, decibeling instead of disrobing, I'm still asking them to pretend with me—that I'm sitting with them in their parlors getting them to talk about their favorite subject—themselves. Finding out through a few well chosen questions What Makes Them Tick.

When I ask a guest from the studio audience how romantic he is with his wife I'm not just asking *him* — I'm asking every would-be Gable who's tuned in on ABC. Actually, the guest in the studio has it a lot tougher than the man in his own parlor, because Gable No. 2 can answer any way his heart and ego desire. That's illusion at its fanciest and fulsomest and I'm all for it.

And if you don't think that illusion is what makes the kilocycles go round, remember what Hamlet once said: "Stay illusion! If thou hast any sound or use of voice, speak to me." Even before radio he knew that illusion sounds most effective with sound effects.

By the way, before we drop the subject—let me point out that, according to the Oxford dictionary, illusion isn't simply "a mental picture of something that isn't so." It also, according to the word-wise, has reference to "a very thin, delicate sort of veil."

REX RAMER

Currently:
BARNES & CARRUTHERS FAIRS

Direction:
EDDIE ELKORT
Lew & Leslie Grade, Ltd., Inc.
250 West 57th Street
New York, N. Y.

NEW YORK POST, AUGUST 27

Joan Brandon Mystifies With Her Magic

"How about a drink? Milk, coffee, beer, bourbon, scotch, any kind of cocktail, champagne—or whatever else you want. Joan Brandon, who is that rarity, a personable LADY magician, can supply them all on stage in the new eight-act show at the RKO Palace. She also seemingly pulls lighted cigarets out of her skin. No long sleeves for her. She's got pretty shoulders and arms, and she exhibits them."

H. J.

JOAN BRANDON

'America's First Lady of Magic'

Just Concluded PALACE, New York

Variety, Aug. 30

"Joan Brandon makes an excellent impression with some magic bits and her magic bar act, in which she dispenses from an empty cocktail shaker any drink named by the audience . . ."

Jose.

Billboard, Aug. 24

Joan Brandon Amazes

"Working with a black light, magician Joan Brandon amazed with a magic cane bit that drew a big hand, followed with the magic cocktail party and the well-built-up bit of getting eggs into water glasses. The latter recently got national publicity. The crowd liked her. Joe Martin.

Thanks to DAN FRIENDLY

Placed by EDDIE SMITH

JOAQUIN GARAY

Currently Playing the Part of "PANCHO" in U.I.'s "SADDLE TRAMP"

Now On Personal Appearance Tour with

JOEL McCREA and ANN BLYTH

In Conjunction with Nationwide Release of "SADDLE TRAMP"—U.I.

Thanks to LEONARD GOLDSTEIN

Direction: MCA

End of Borscht Belt Season Cues Decrease in Performer Employment

Talent employment around New York is expected to be at a low ebb now as Labor Day marks the knell of activity in the mountain resorts. One of the reasons for the anticipated slack will be the failure of the RKO and Loew circuits to start their one-nighter theatre dates in force until later in the season, and clubdates won't be hitting high gear until October.

So far, the Loew circuit hasn't made any plans for its one and two-night vaude stands and RKO is currently down to four houses. No pickup is anticipated for sometime.

The acts that must depend on the mountain dates and the one-nighters for the bulk of their income generally aren't the calibre used in the top niteries. These turns must depend on the smaller cafes for their more protracted engagements. Majority of these will be opening after Labor Day.

Many acts anticipate that conditions will be much better around New York later this year. It's expected that the club date field will pick up because of war activity. They look forward to an increase in sales meets and organization activity so that the year's take will be on par with last year despite a slow September.

Balto Club Pacts Names

The Club Charles, Baltimore, will resume name shows shortly. Spot has already set Sophie Tucker to start No. 15.

Jean Bartel

Continued from page 51

and Switzerland probably the highest.

Repertoire: American standards are always welcomed. European audiences prefer to hear songs which they are familiar with rather than new songs. I used all the old standbys such as "Begin the Beguine" and "Man I Love."

I learned some French songs, which were almost a necessity, not only in Paris but in every other country. Also, it is a good policy to present at least one song in the local language. The audiences like to see you cope with their native tongue, however poor the attempt may turn out to be. The accepted American routining of a program does not always hold true. It is quite acceptable to open with a very slow, pianissimo ballad to get the attention of the audience. Paris right now is on a strong Latin kick; anything Spanish or Cuban goes over big. Gowns are very important to the success of the act. The more changes you have the better, since essentially the same people are out front every night.

No Set Show Time

There is usually no set time for the show to go on. The manager decides when you are to appear, according to the turnout of that particular night. There is also no set time for the club to close, the poor musicians have to stay there until the last patron decides to call it a night.

A very ticklish problem for a singer is the question of orchestrations. Every club has an entirely different combination, from 20 strings to an accordion and three guitars. It is advisable always to have a full piano-part available. Usually they come in handier than any expensive orchestrations. There is usually no such thing as entrance or exit music—sometimes you get a sustained chord in G to get off. The programming of the shows is sometimes rather puzzling to the American taste. I can recall playing in a show where I followed six separate dancing acts.

The first time I was conscious of the war in Korea was when I was refused a working permit to work in Portugal. I had the American Embassy get in touch with the Portuguese Embassy to find out the exact reason for the refusal. The answer was that they weren't letting any North Americans work in Portugal for the present time on account of the war in Korea. This is *not* general throughout Europe or the Middle East.

Does any of this sound like I'm complaining? Comes next summer, I'll do it all over again a' the drop of a TWA ticket.

Jean Bartel.

(Ed. note: The writer is an American singer just returned from a European tour.)

★THE LANGS★

Featuring Original 3-High Foot-to-Foof Somersault as Pictured in Nov. Issue of "Pic" Magazine

Currently NEBRASKA STATE FAIR

HARRY GREBEN 203 No. Wabash Chicago, Ill.

MILES INGALLS Hotel Astor New York

BUD and CECE ROBINSON

"Rhythm on a Rampage"

Just concluded PALACE New York

Thanks to DAN FRIENDLY

—Direction— JOHN SINGER 1619 Broadway, New York

BEN ROCHELLE and JANE BEEBE

"And Rochelle and Beebe are, as always, just the best eccentric dance team in the business."—Daily Variety.

NOW—Nash Auto Show Mgt. Al Wilson, 1501 Broadway, N.Y.C.

Celebrity Theatres Gets Majestic in Adelaide

Adelaide, Aug. 22.

Celebrity Theatres, headed by Harry Wren, has obtained a long-term lease on the 1,020-seater Majestic here, and will spot revues in house. First will be the U. S. version of "Ladies Night in a Turkish Bath," with preem listed for October. Dave Gould, who produced the Aussie version of the Olsen-Johnson show, "Hellzapoppin,'" returns here Aug. 24 with several U. S. acts under contract.

After huddles with Gould, Wren will plane to America to looksee shows and talent for Down Under. The Tatler in Sydney will get Van Loewe, South African hypnotist.

Name Talent To Hypo Hub's Bistros

Boston, Sept. 5.

Dormant Hub nightlife is due for hypo next week when two important spots, the Oval Room and Latin Quarter open for the season. With definite trend towards name attractions hereabouts management of both spots will continue that policy for the forthcoming season.

Oval Room, in Hub's swank Copley Plaza hotel will tee-off the season Sept. 13 with Carl Brisson, followed by heavy roster of names that should pull solid biz during their stints. Last season room did nicely with strong names but slumped with lesser knowns and management is going along on the theory that you have to spend money to make it, this season. Accordingly, such attractions as Connie Haines (plus another top act), Elsa Lanchester, Hoagy Carmichael, Hildegarde and Rudy Vallee will be seen here. There is also the possibility that Jimmy Durante, Burl Ives and Billy DeWolfe will be signed shortly.

The Latin Quarter is skedded to open the following Sunday (Sept. 17) with Martha Raye in for a week's stint, followed by Mills Bros. in a two-weeker. Spot will also stick to names with Danny Thomas, Carmen Miranda, Tony Martin and Gypsy Rose Lee all possibilities for later dates. Sam Levenson, whose stint last spring broke all records at the L.Q. is another strong possibility for the spots name sweepstakes.

Bad Weather

Continued from page 49

one of the holdovers from last year, was hurt by the cold weather and rain, as was the ice show and vaude-circus attractions. Dixieland, which took over from Western show last year, was on the wrong end of the midway. Only two paid attractions were covered, Children's theatre, which with small seating capacity and quarter tab, could never get off the nut, and Music-in-the-Round, which under Charles Blake, was an artistic success with tab operettas presented with Broadway cast, took a financial licking at the b.o.

While the major backing for the Fair came from local businessmen with several department stores and newspapers alone putting up $200,000, a spot check of several subscribers found reluctance to go for funds for next year. Also added to the generally poor situation, is the possibility that the Korean war will continue into 1951 and traveling will be sharply curtailed.

At this time no announcement has been made as to whether or not the exposition will continue—at least under the present set-up and with the same policies.

Boniface Hover Becomes Whilom Wax Whirler

Hollywood, Sept. 5.

Disk jockey Johnny Grant resumed his platter-pushing stint from the lobby of Ciro's nitery, with a quondam assistant.

Boniface H. D. Hover will sit in occasionally to gab. Bistro flacks compare the stint to those of Samuel Goldwyn or Sir Thomas Beecham.

Grant's new show is six nights weekly as before, but over KGIL rather than KMPC. Deejay also will package celeb interviews, taped at the nitery, for a half-hour sponsored show slated to bow Sept. 15 over KMPC.

Denmark's New Revue House

Copenhagen, Aug. 22.

The popular revue theatre, the Apollo, bombed during the war by the Germans, is being replaced soon. Apollo manager Aage Sentoft, together with actor-manager Knud Pheiffer from the Fiffer revues and cartoonist Asger Jerrild, has bought the cafe Olympia just opposite the old Apollo and is turning it into a new revue house.

They will open New Year's with a winter revue.

Betty Hutton Hikes Mich. Fair Gross

Detroit, Sept. 5.

Betty Hutton returned to her home town, Detroit, after 12 years to appear at the Michigan State Fair for two days, Friday (1) and Saturday. She set a new two-day opening record for business at the Coliseum.

The 10,000-seat Coliseum was sold out Saturday night and over $5,000 in mail orders had to be refunded. On the basis of her draw, Fair manager James A. Friel invited Miss Hutton to return to headline the 1951 edition of the fair.

Night Club Reviews

Continued from page 50

Clover Club, Miami

ment. However, when "Coweyes" takes over on his rousing vocalistics and Stone and the others take off on such band and recording greats as Cavallaro, Armstrong, Calloway, Rose Murphy, Lombardo with an hilarious version of "Ol' Man River" they keep the mitt-meter rising to a beg-off reception from the payees. The Louis Jordan-Louis Armstrong topper featuring Stone and "Coweyes" is a rousing bit that sews things up.

Supporting acts are adequate. Christine Johnson does Latin tunes in fair fashion while Jeanne Forrest offers standard tapstering. The Carlyle Dancers, with Rudy Tronto, hold over in a pair of bizarre and colorful routines Woody Woodbury is an affable and capable youngster who doubles from the lounge as emcee. Tony Lopez orch backgrounds in solid manner. *Lary.*

RUBY RING

THE UTMOST IN ACROBATIC DANCING

Booked Solid Until Christmas

Direction: EDDIE SMITH AGENCY 1560 B'way, New York City JUdson 6-3315

GIGI DURSTON

Currently HELD OVER—CAFE SOCIETY, New York

"Gigi Durston sensational at Cafe Society."

By LEE MORTIMER

"She is just about the most enjoyable entertainer I've seen. Gigi was sensational last night. But business was even more so."

VARIETY

"Miss Durston does a neat job in this room. Her ballads are given a wealth of feeling and she creates a mood which gives her session a rich atmosphere."

Jose.

Personal Management: HOWARD HOYT 11 West 42nd Street, New York

VARIETY BILLS

WEEK OF SEPTEMBER 6

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Capitol (L) 7
Noro Morales Orc
Hal Le Roy
Phil Foster
Rosita Serrano
Music Hall (I) 7
Glen Burriss
George Dyer
G & F Szony
Jessica Halst
Nonchalants
Corps de Ballet
Rockettes
Sym Orc
Palace (R) 7
The Juvelys
Minda Lang
Harrington & Louise
De Lage & Shirley
Catron Bros.
Ted & Rita Duano
Keaton & Armfield
The Morocconis
Paramount (P) 6
C Cavallaro Orc
Jean Carroll
4 Evans
Alan Dale with Sapphires
Roxy (I) 8
Philharmonic-Symphony Orc
Eileen Farrell
Strand (W) 8
Anthony, Allyn & H
Patrice Wymore
Paul Winchell
Gordon MacRae
Florian Zabach
Apollo (I) 8
Little Esther
Teddy Hale Orc
2 Zephyrs
Spider Bruce
Redd Lite
BALTIMORE
Royal (I) 8
Ravens
Calvin Boze Bd
Ruth Brown
Apus & Estrellita
Harold King
Washingtonians Orc
CHICAGO
Chicago (P) 8
Wiere Bros
Dick Brown
Mickey Deems
Toy & Wing
Oriental (I) 6
Mel Torme
Hoctor, Byrd
Dorothy Donnegan
3 Jay Walkers
Sherman Hayes Orc
GLOUCESTER
North Shore (P) 6 Only
Asylum of Horrors
HAVERHILL
Paramount (P) 7 only
Asylum of Horrors
HOWELL
Strand (P) 8 only
Asylum of Horrors
NEEDHAM
Paramount (P) 9 only
Asylum of Horrors
WASHINGTON
Capitol (L) 8
J & B Paysee
Beachcombers
Artie Dunn
Nora Toomey Co
Curzon 3
Kizma & Karen
Lotus & Josie
Harvards
Ken Barnes & Jean
LEEDS
Empire (M) 4
George Mitchell
Glee Club
Binnie Hale
Leon Cortez
Stung & Stumpy
Dick Henderson
Rosinas
H & A Ross
LEICESTER
Palace (S) 4
Harold Berens
Gladys Hay
Michael Moore
Eamonn Andrews
Petite 4
3 MacMurrays
Art Christmas
& Mery
Kent Bros
LONDON
Palladium (M) 4
Nat King Cole 3
Will Mahoney
Ted Ray
Larry Adler
Paul Draper
Harold Barnes
J & D Barker
Myrons
Joe Ortnes
Palladium Tiller Girls
Skyrockets Orc
MANCHESTER
Hippodrome (S) 4
Mischa Auer
Harvey Stone
Terry
Janet Brown
Chris Sands
Arthur Dowler
Paula Coutts
Paul & Pauline
Barclay Sis
NEWCASTLE
Empire (M) 4
Harry Lester Co
3 LeRoys
Cycling Astons
Lesters Midgets
NOTTINGHAM
Empire (M) 4
Scott Sanders
Merry Macs
Eddie Reindeer
Gloria & Splendid
O'Connell Twins
Dr Crock &
Crackpots
PORTSMOUTH
Royal (M) 4
Eltham & Sharpe
Marianne
Margit Kollar
Merry 3
Magyar Ballet
D & S Stephens
SHEPHERDS BUSH
Empire (S) 4
Ted Heath
Jackie
Walter Jackson
Romanos
Ford & Lenner
Shanvers
Claude Williams
WOLVERHAMPTON
Hippodrome (I) 4
Jack Haig
Gay Euridge
John Boye
Ann Peel
Riga & Dorita
K Keen & S King
3 Orlandos
Sybil Dunn
Charles Doakes
Marietta Dancers
Nudes Parisienne
WOOD GREEN
Empire (S) 4
B Rhodes & C Lane
Dorothy Neal
Paul Newington
J & A Grant
Tommy Dee
Caroline & Richards
Tony Vaughn
Scotty Bayes
Parisienne Peaches
YORK
Empire (I) 4
Tex McLeod
Harold Walden
Vera Cody
Cherokees
Boots Gibson
Ottawa Henry
Bunkhouse Boys
Texas Cowgirls

AUSTRALIA

MELBOURNE
Tivoli (I) 4
Guus Brox & Myrna
M & H Nesbitt
Wally Boag
Babs Mackinnon
Marquis & Family
Detroy
Chevalier Bros.
Ileana Sazova
Rob Murray
Eugene's Ballet
Celebrity Octette
PERTH
His Majesty's (I) 4
Armand Perren
Marion Davies
Elimar
Devine & King
Gerda Bornstad
Chribi
Marika Saary
Phillip Tappin
Wim de Jong
June Lindgren
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Alice Bronimann
Cissy Trenholm
SIDNEY
Tivoli (I) 4
Arthur Askey
Valerie Tandy
Roy Royston
Gil Johnson
Charles Norman
Ray Johnson
Audrey Jeans
Charles Rolfe
Bobby Mack
Wilma Harrison
Frank Thring
Ernest Maxin
Anthea Askey

BRITAIN

ASTON
Hippodrome (I) 4
Jimmy Gay
Johnnie Carlton
Margi Morris
Eddie Stacey
Johnnie Marsh
Ann Gaynor
Bertie Sellers
2 Avelos
BIRMINGHAM
Hippodrome (M) 4
Bill Waddington
Nicholas Bros
Suma Lamonte
Deep River Boys
Archie Elray
Alan Clive
Marie Louise & Charles
Betty Hobbs Girls
BLACKPOOL
Grand (I) 4
Jack Radcliffe Co.
Ronnie Ronalde
Joan Stuart
F & J Grey
Larry Drew
Jimmy Wheeler
Opera House (I) 4
Tessie O'Shea
Nat Jackley
Jerry Desmonde
Terry Thomas
Ben Yost Guards
5 Olanders
Sheila Mathews
Maureen Sims
Tiller Girls
Palace (I) 4
Norman Evans
Gray & Austin
F & P King
Senor Carlos
Bil & Bil
3 Cordells
Maple Leaf 4
John Tiller Girls
Tower Circus (I) 4
Charlie Cairoli
Paul Co
Ernie's Sealions
Gilbert Houcke
Pierre Alises
Jacques & Maryse
7 Ashtons
Roberto Chiesa Co
3 Peters
Baudy's Animals
Knie's Horses
3 Goetachis
Dorchesters
Laconas
Jimmy Scott
Annettes
Circusettes
Balcombes
WINTER GARDEN
Pavilion (I) 4
Jimmy Edwards
Joy Nichols
Dick Bentley
Costello Twins
Nino Wonder Dog
St. Clair & Day
3 Bassi
Peter Grant
Patricia Hartley
Bobby Beaumont
BOSCOMBE
Hippodrome (I) 4
Billy Whitaker
Mimi Law
B & M Clayton
C Fairweather
Phil Lester
Pat Hagen
Sonny Hughes
Elizabeth Parsons
Eric Marsh
Hi Diddle Diddle
Debs
Terry's Juveniles
BRIGHTON
Hippodrome (M) 4
Tommy Trinder
Barbara Perry
Lois Green
Hall Norman
& Ladd
Bentley Sis
Virginians
BRISTOL
Empire (I) 4
Eddie Connor
Troise D'Artagnans
McAndrews & Mills
Eric Corrie
10 Starlight Lovlies
John Corrie
Betty Cameron
Janet Frazer
Vic Hammet
George Sandiford
Hippodrome (S) 4
Issy Bonn
Hazel
V & T Elliott
L Clifford & Freda
Maurice & May
John Tiller Girls
Bonn-A-Chords
Sweet Notes
Patricia & Rudy
Denis Gordon
Arthur Volkus
Gordon Rolfe
BRIXTON
Empress (I) 4
Dorothy Ward
Hugh Green
Joe Hale Bd
Rajputana
A J Powers
Mr Lyons
Del Rios
CARDIFF
New (S) 4
Ossie Morris
Dan Donavan
Lyrian Singers
Frank Davisson
Les Jones
Frank James
Margery Scott
Dorothy Williams
Frank Fox Terriers
Geo Truzzi
Anne Adrienne
Ken Wilson
DERBY
Grand (S) 4
Billy Cotton Bd
Valors
2 Luvas
Joe Church
Richman & Jackson
Rhoda Diane
2 Sophisticates
EDINBURGH
Empire (M) 4
Rosario & Antonio
Alfredo Rodriguez
Mendoza
Pablo Miquel
Juan Garcia
De La Mata
FINSBURY PARK
Empire (M) 4
Frances Duncan
Hutch
Betty Driver
Canfield Smith
C Forsythe &
A Seamon
Billy Russell
Pierre Bel
Peterson Bros
Dey Dey & Dey
GRIMSBY
Palace (I) 4
3 Larks Bros
4 K-Foleys
Tony Toner
Joyce McGrady
8 Mitch Maids
Bert Draper
Lew Evans
Ronnie Smith
George Fairhurst
Johnnie Culshaw
Soubrette
Cyril Boganny Co
HACKNEY
Empire (S) 4
Sam Costa
Nitwits
Bobby Breen
Georgie Gobel
Jayne Walton
Billy Chandler Orc
H Edgewater Beach
Jimmy Nelson
Darkens
D Hild Dcrs
Jimmy Dorsey Orc
Hotel Stevens
Joan Hyldoft
Arnold Shoda
Jerry Mapes
Jack Rafficer
Farrar & Carter
Douglas Duffy
Lew Parker
Eileen O'Dare
De Mattiazzis (2)
Abbott Dcrs
Eddie O'Neal Orc
Vine Gardens
Jan Bart
Mickey Sharp

New Acts

PATRICE WYMORE
Songs, Dance
10 Mins.
Strand, N. Y.

Patrice Wymore, a product of Broadway legit musicals and who more recently acquired a Hollywood background, is a versatile performer showing competence in the song and dance departments. This looker who's been a columnar item of late because of a romantic attachment with Errol Flynn, is fetchingly gowned and makes excellent visual fodder.

Miss Wymore, however, appears to have been catapulted into vaude bigtime prematurely. The charm and personality she displays appear to be a brittle veneer. She appears to be working too consciously at it with the result that not too many are taken in.

Miss Wymore, though, can put over a song and terp turn. Tunes are well delivered and dances, although not too intricate, are good enough. In this situation where her picture "Tea for Two" coincides with her stage appearance, she hits the majority of payees as a pre-sold item and registers effectively. *Jose.*

THREE HEARTS
Dance
8 Mins.; Full
Colonial, Albany

Unison tapping by trio of gals reaches its peak in a chair dance. They do intricate steps seated, and while on the floor (using chairs for sounding squares), plus pivots on and around the chairs. The floor portion might be expanded. Girls take solo snatches near finale.

They work speedily, diligently and skillfully. Middle chick is probably the top dancer. Blonde gal taps and acros well.

Only dancing act in show, threesome held closing spot and got over neatly. *Jaco.*

THE ALEXANDERS
Songs
12 Mins.
Ciro's, Hollywood

Discovered up north at Bohemian Grove by a Coast moneyman, this singing team is currently getting attention along the Pacific through p.a.'s and some Mercury platterings. Ciro's booking is their first big effort—and it's a mistake.

Boys have okay singing voices but presentation is stylized and pedestrian. There's nothing particularly standout about their offering and they are out of place on a class nitery floor. Act as presently constituted shapes up as a good cocktail lounge bet and no more. *Kap.*

RALPH & LORRAINE
Dance
7 Mins.; Three
Palace, N. Y.

Husband and wife duo have appeared in Broadway musicals, including "Magdelena" and "Song of Norway." Turn has a cute opening as Ralph carries in the gal as a lifesize doll, winds her and has her do a novelty terp number on a pedestal to Morton Gould's "Pavanne."

Lorraine gets in some applause-garnering contortions as she does her doll bit and humorous poses, making it a cute novelty act. *Bril.*

FOUR JACKS & A JILL
Songs
8 Mins.; Two
Palace, N. Y.

Vocal group was featured for three years on the now defunct Borden's "County Fair" show on CBS. Quintet harmonizes well, although it works in some of the current bebop dischord idioms. In spots they're a little too loud, but their beat is solid and they know how to put over a rhythm tune.

Staging is capable and varied. *Bril.*

BUD & CECE ROBINSON
Dance
9 Mins.; Three
Palace, N. Y.

Youngsters have plenty of energy and engaging personalities which come over through their droll dances. They do a slick Charleston and a fast-moving Lindy (latter in collegiate duds), both of which have freshness and humor. Lad also does a solo with some zany steps.

Team is pleasantly garbed in matching togs. *Bril.*

Cabaret Bills

NEW YORK CITY

Birdland
Charlie Parker
Dizzy Gillespie
Coleman Hawkins
Blue Angel
Meg Mundy
Tony & Eddie
Weavers
Bob MacArthur
Stuart Ross
Harold Cooke
Eadie & Rack
Chittison 3
Bon Soir
Jimmie Daniels
Baby Hines
Norene Tate
Garland Wilson
Ellis Larkin 3
Bop City
Gene Krupa Orc
Cafe Society
Gigi Durston
Will Jordan
Cliff Jackson
Stuff Smith
Copacabana
Joe E Lewis
Carol Bruce
Bill Callahan
M Durso Orc
Jean Marie & Robert
Shaye Cogan
Mickey Devine
Austin Mack
F. Alvares Orc
Diamond Horseshoe
Walter Dare Wahl
W. C. Handy
Billy Banks
Gloria LeRoy
Noble Sissle Orc
Chic Morrison Orc
Rigoletto Bros
Jack Spoons
Frank Evans
Tommy King
Harry Meehan
Billy Banks
Harry Armstrong
El Chico
Rosita Rios
Los Gitanos
Pilarin Tavira
Sarita Herrera
D'Alonso Orc
Leon & Eddie's
Eddie Davis
Nola Pardi
Jean March
Wayne Thompson
Bourbon & Bayne
Irma Henriquez
Al Wallis
Geraldine & Joe
Le Ruban Bleu
Shirl Conway
Michael Brown
Four Lads
Deuces Wild
Norman Paris 3
Julius Monk
Little Club
Ernie Warren Orc
No. 1 Fifth Ave
Simone Dolphin
Jim Hawthorne
Christine Barrett
Downey & Fonville
Hazel Webster
Old Roumanian
Sadie Banks
Olive White
Althea
Christine Scoville
Alverda
Marsha Stevens
Joe LaPorte Orc
D'Aquila Orc
Park Ave
Scotty Graham
Hotel Ambassador
Jules Lande Orc
Hotel Astor
Xavier Cugat Orc
Hotel Biltmore
Sydney Ross
Harold Nagel Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
B Cummins Orc
Rookies
Jean Arlen
B. Pennington
Arthur Johnson
Hotel Plaza
Nicholas Matthey Orc
M Bergere
Hotel Roosevelt
Teddy Powell Orc
Sidney Kassimir 3
Hotel Statler
Jan Garber Orc
Hotel Taft
Vincent Lopez Orc
Latin Quarter
Alan Carney
Mons. Choppy
Marvellos
Gloria Gilbert
Ralph Young
Naaman Dcrs
Art Waner Orc
Penthouse
Paul Tanman
Riviera
Billy Daniels
Buddy Hackett
Jack Cole Dcrs
Pat Terry
Arden Line
Walter Nye Orc
Pupi Campo Orc
Versailles
Edith Piaf
Emile Petti Orc
Panchito Orc
Village Barn
Gerry Fitzgerald
Tex Fletcher
Freda Wing
4 Some
David Blight
Village Vanguard
R Dver-Bennet
Waldorf-Astoria
Vaughn Monroe Orc
Ziggy Talent
Dick Contino
Griff Williams Orc

CHICAGO

Blackhawk
"Roaring Twenties"
Mimi Kelly
Joel Friend
Ray Hyson
Margaret Banks
Jesse Elliot
Ray Arnett
Bobo Lewis
Bobby Barry
Henry Brandon Orc
Chez Paree
Jackie Miles
Chandra Kaly Dcrs
Alice Tyseil
Dick Winslow
Cee Davidson Orc
Harper Flaherty
Bob Fitzgerald
Skating Blydears
Mary A Fitzgerald
Phyllis Miles
Maxwells (2)
Frank Masters Orc
Palmer House
Georgia Gibbs
M & M Vieira
Elleen O'Dare
Mervyn Roy
Abbott Dcrs
Eddie O'Neal Orc
Helsings

Unit Review

Barnes & Carruther Revue
(MINN. STATE FAIR)

Minneapolis, Sept. 2.

This outdoor show, played in front of the Minnesota State Fair grandstand before night crowds averaging more than 25,000 at $1.50 top (in addition to the 50c admission to the grounds), follows the same pattern as in other years, combining circus and vaudeville acts, flash production numbers, spectacle and fireworks. It's a huge show, utilizing the services of 125 people, including a 25-piece band (Izzy Cervone's), a line of 20 girls, nine people singing group and five male dancers. As usual, customers get a big run for their money in high-class and well diversified entertainment. The show travels intact, having been organized for state fair appearances, and affords performers eight weeks of playing time for the 10 covered. It has no big names and with the Minnesota State Fair en route to a record-breaking attendance of 1,000,000 for it 10 days and grandstand 25,000 capaicty crowds, none apparently is needed, here at least. Among the better known acts in the line-up are the Wiere Bros. and Willie, West & McGinty. In the afternoons the grandstand shows include automobile races of various kinds, thrill events and some circus and hippodrome acts tossed in for good measure. These sessions have packed 'em in, too.

Prior to the show proper, there are Bo Bo Barnette with his poodles on the track and Torene & Eric on the trapeze. Preston Lambert does a smooth emcee job, ushering in the flashy opening production number, "Putting on the Ritz," with its elaborate costuming. This sets the stage for the Three Wiles, novelty tap dancers, who score with their "Dance of the Wooden Soldiers." A succession of sensational stunts makes the handbalancing and risley act of Nita & Peppi, a pair of youngsters, outstanding.

Rex Ramner, who imitates musical instruments, precedes a Dutch girl and boy production number in strobolite. Pooches are put through their tricks by Michaels & Gautier and then Adrianna & Charley perform on the trampoline. The four Wiere Bros. are as effective with their musical clowning as they've been in films and niteries. A jungle production number, featuring the four Stewart Morgan adagio dancers, is a striking and elaborate presentation. There are thrills galore during the performance of Rietta on her 120-foot tall swinging poll.

The hit of the show is scored by Willie, West & McGinty, "the crazy carpenters," whose comedy acrobatics are always welcome and bear annual repetition. It's a corking next-to-closing act. The finale production number takes its theme from "Whoop De Doo" and it's a lively, noisy extravaganza. Prior to the setting up of the elaborate fireworks display, Betty & Benny Fox perform daring feats on an 18-foot disk 100 feet in the air. *Rees.*

Sadler's $1,000,000 Advance

Continued from page 1

tour. Gross for the 20 weeks, it's estimated, will reach $1,900,000 — a record in itself for ballet. Of this gross, over $1,000,000 was in the till a week ago in advance orders. This record-breaking advance has been accumulating for months — in some cities rolling in seven months before the engagement.

Business is regarded as a cue to a boff season in ballet this year, when several other foreign troupes planning to invade America, such as Les Ballets de Paris and Marquis de Cuevas' Grand Ballet, compete with the native troupes, Ballet Russe de Monte Carlo, National Ballet Theatre and N. Y. City Ballet Co., for patronage.

The Sadler's gross, however, will be in a class by itself. Troupe was here last season for the first time, and proved a sensation. It played four weeks in N. Y. to a $254,000 gross, and for its overall nine-week U. S.-Canada stay took in around $500,000. This year, the N. Y. ticket top was upped to $6 from last season's $4.80, so that in its three-week run the troupe will gross $300,000 (or more than the four-week 254G take of last year). This doesn't include another probable $12,000 from standing room.

N. Y. Sellout

Of the estimated 300G N. Y. gross this fall, an advance of $279,000 in cash (all from mail orders) was banked by last week, leaving only $14,000 of tickets to be sold for the three-week run when the boxoffice opened yesterday (Tues.). (About $7,000 was held out for press).

The 279G N. Y. mail order advance, which started rolling in six months ago, is no more surprising than the advance in other cities. The San Francisco engagement, still two months away, has over $100,000 in advance mail orders already. One performance in Oklahoma City for Nov. 28, for $18,000, was sold out a week ago. The one-week Boston engagement, starting Jan. 10, with an estimated $7,500 gross, is over two-thirds sold.

Most unusual is the Chicago story. Sadler's Windy City engagement can't be announced publicly, because the Ballet Russe de Monte Carlo plays there earlier and its contract calls for no publicity or ads regarding another troupe till it has left. But on the strength of one unofficial story in Claudia Cassidy's column in the Chi Tribune, management received $10,000 in mail orders next morning. Orders are still pouring in, though no repertoire or dates have been announced, while the local management can't fill any orders until Ballet Russe is out of the way.

With such a huge mail order advance everywhere, saving on advertising for Sadler's will be considerable. Its tour is being managed by the Sol Hurok office. It's assumed the Hurok office is working on a 10% fee, so that its take on the national tour will be $190,000. It will probably cost Hurok half that amount in expenses.

Mack Rebukes

Continued from page 2

realize that the glamor offered by the SDGA is hard to resist—the flattery of close association with famous motion picture personalities makes wonderful sales talk—the publicized dues jump from $10 to $600 is a clever piece of pressure strategy. Our only counter-weapons are facts, figures and statistics, and we shall continue to wield these unglamorous weapons until the SDGA admits that it has invaded a field in which it lacks both experience and proper organization."

In a point-by-point rebuttal of the statements made by Mankiewicz last week in N. Y., Mack averred that Mankiewicz's denial of SDGA raiding is "more than mildly inaccurate." (SDGA not only approached and solicited individual RTDG members, he said, "but entire groups have been rounded up and wooed with the full knowledge of the SDGA rounder-uppers and wooers that these men were members of RTDG." In one case, according to Mack, SDGA was exerting its membership pressure on such a group at the moment that RTDG was in actual negotiation with its employers for a mutually satisfactory and equitable TV contract."

The RTDG chief accused Mankiewicz of "word-juggling" in the latter's differentiation between a guild and a union. "I heartily agree," Mack said, "that the TV director is a 'creative person,' but it is my contention that, being said 'creative person,' the TV director is no less in need of job protection that a non-creative person. Union organization via the RTDG goes far beyond Mankiewicz's definition of its function—'the protection of jobs, which is the basic function of a union.' RTDG not only protects his job and his minimum basic salary but it protects the TV director's functions and authority. This protection is surely as necessary to the 'creative person' as it is to anyone else. In fact, it is more necessary to the creative person—it assures him of the ability to create, without fear of personal or political partiality."

N.Y. Philharmonic Symph OK Stage Hypo With Ty Power Pic at the Roxy

By ABEL GREEN

Last week Milton Berle, this semester Dimitri Mitropoulos directing the N. Y. Philharmonic-Symphony Orchestra, and the next show the ice revues again—that spells plenty good showmanship for the Roxy.

Somewhat of a noble experiment, both as a means to "popularize" the Philharmonic, of which 20th-Fox Film prexy Spyros Skouras is a board member, and also as a change of pace for his company's Broadway showcase, the parlay with Tyrone Power on the screen spell good dividends all around. It may even expose a few long-hairs to the lure of Hollywood, although it is more likely that some middle-brow Roxy customers may become subscribers to the symph.

The virtuosity of the symph's 104 musicians requires little technical comment other than that their showmanly maestro does an expert job in directing them through four series of programs, purposely so devised to obviate "staleness." Doing four-a-day is quite a switch from the Philharmonic's usual wont, so the first half of the week (Friday-Monday) comprises Wagner's overture to "The Mastersingers," Prokofieff's "Classical" Symphony; two items by soprano Eileen Farrell ("One Fine Day" from Puccini's "Mme. Butterfly" and Moore-Flotow's "Last Rose of Summer" from "Martha") and the gay ballet music from DeFalla's "Three-Cornered Hat." Eliminated was the four-minute scherzo from Mendelssohn's "Midsummer Night's Dream" in order to maintain schedule, thrown out of kilter from the start by the applause. This gives the orchestra 45 minutes on the rostrum; the Power pic runs 121 mins.

The second of the week (Tuesday-Thursday) retains Miss Farrell's two fine solo opportunities—and she gets generous rewards both times—but substitutes Smetana's "Bartered Bride" overture, Tchaikovsky's Andantino & Scherzo pizzicato from Symphony No. 4, and concludes with Wagner's "Tannhauser" overture.

N. Y. Philharmonic-Symphony Orch (104), *conducted by Dimitri Mitropoulos; assisting artist, Eileen Farrell; Jay Hereford Lambert at organ; "The Black Rose"* (20th), *reviewed in* VARIETY; *Aug.* 9, '50.

The second-week likewise is divided into two more new programs. Friday-Monday (Sept. 8-11) reshuffles the preceding week's layouts by reprising the Smetana, Tchaikovsky and DeFalla items, topped by Berlioz's Rakoczy March, and the final lap introduces Weber's "Euryanthe" overture and repeats Prokofieff, Tchaikovsky and Wagner. No encores allowed.

Frank Waldecker does a showmanly job with an introduction that punches over the universality of music. Briefly citing the history of the N. Y. Philharmonic, when it was founded 108 years ago, he cites how Americans in 1842 read their newspapers by gas jets, went to work on horse-drawn trolleycars, etc., but accenting that "since good music belongs to the people" it is here more than a century later as it was when this orchestral association was first organized.

Other showmanly tieups are (1) the music critics' coverage of the Roxy, in itself new press relations for the picture house; and (2) a periodical CBS plug because the symph does a regular Sunday p.m. stint over that network.

House has added (Miss) Jay Hereford Lambert at the giant console as a suitable entr'acte interlude. The Roxy hasn't utilized its three Wurlitzers for years, and it is refreshing to see and hear Miss Lambert perched high on to the left of the proscenium forward for her specialty. The Philharmonic, itself, is introduced hidden behind a specially contrived flying drape. And, of course, seeing Maestro Mitropoulos do his stuff sans score, in the Toscanini tradition, is something chiefly for the longhairs to appreciate. Visually, that battery of 60 fiddles, the teams of brasses, reeds and percussion instruments gives the auditor an eye-filling as well as a musically arresting picture.

The Philharmonic represents a $27,500 cost item to the Roxy, without extras which include haulage, use of Carnegie Hall for rehearsals, rehearsal overtime, and the like. The personnel collects $22,500 and the maestro's personal take is $5,000. If there is any profit it is supposed to redound to the treasury of the Philharmonic-Symphony Society of New York.

From the Roxy's viewpoint, A. J. Balaban, Sam Rauch, Arthur Knorr & Co. have a smart booking item. Just as the Berle fortnight attracted anew a bunch of kids to the house, something which the house missed for a long time, so does the Mitropoulos engagement spell a new audience potential. House personnel has been intensively studying its audiences and feels that the regulars, including youngsters, appreciate this new form of quality, and at the same time is attracting non-Roxy regulars.

Palace, N. Y.

Bud & Cece Robinson, Bernie George, Ralph & Lorraine, Fanny & Kitty Watson, John (Spider Bruce) Mason (3), *Four Jacks & a Jill, Wally Vernon* (2), *The Lavernes* (4); *"Cariboo Trail"* (20th-Fox), *reviewed in* VARIETY *July* 5, '50.

Palace bill includes several veteran turns that register solidly. Wally Vernon, who played on the theatre's last two-a-day bill back in '32 and who has since exhibited his comedics in a large number of pix, devotes a considerable portion of his act to the nostalgia element, doing a lyrical salute to the old vaude stars, a reprise of his own turn of the 1920's and a terping tribute to the soft-shoe school of dance. In a couple of spots his reminiscing is a bit saccharine, but his underplayed dancing is pleasing. Windup, in which he shows his nifty assistant, Ginger Sherry, how to do a burlesque parade number while she mimics him, is sock.

The Watson Sisters (2), who confess to 40 years in show biz, get a hefty mitting in their third appearance here since the reprise of the vaude policy. There's a little too much emphasis on Fanny Watson's overstuffed physique, but their exuberance and down-to-earth quality gets over. John (Spider Bruce) Mason, assisted by Vivian Harris and Charley Ray, stages his w.k. "Camp Meeting" stint, an earthy and somewhat impious jibe at a "Holy Roller" session. There may be some question of taste involved in the elder and the congregation tippling from a little brown jug, but it gets a resounding hand.

Ralph and Lorraine (New Acts) get lots of s.a. into their turn in which he dances and she goes into some amusing contortionist positions. Bernie George does a routine mimicry act, spiced with some naturalistic oral sound effects of an overseas broadcast and a carbon of Shep Fields' Rippling Rhythm with tongue manipulations. He can use some sharper material. Bud and Cece Robinson (New Acts) have a gay juvenile terp repertoire and come over nicely.

Four Jacks and a Jill (New Acts) do well in the vocal department. Closing the bill, the Lavernes (4) do a flashy Apache number which winds with some spectacular knife-throwing. *Bril.*

Steel Pier, A. C.

Atlantic City, Aug. 28.

Sylvia Froos, Eddie White, Narda & Mandrake, Hal Sand's Line (10), *Johnny O'Connell House Orch; "The Underworld Story"* (UA).

While there's nothing outstanding on current bill, Sylvia Froos and Eddie White combine with better than average picture to make it solid fare for vacation crowds.

Miss Froos, with looks, personality and ability to put over a song, has audience with her all the way. Teeing off with "What to Do" for nice reception, she follows with "Can't Seem to Laugh Anymore," "Man Could Be Wonderful," and begs off with a diversified "Chloe." Songstress has nice timing and works in some neat patter between numbers for solid returns.

White, no stranger to resort audiences, also clicks. His patter gets over, and he is equally adept on a brace of songs. "Never Trust a Woman," and "Wait For Me, Mary," with a few twists.

Narda and Mandrake have a dove act. Gals open with Oriental dance and then proceed to bring doves on by means of a bit of magic. Doves flutter from girls' shoulders, hands, heads, etc., while they dance. Audience response fair.

Hal Sands line offers three numbers to medium returns. *Walk.*

Paramount, N. Y.

Carmen Cavallaro Orch (18), *with Bob Lido, Jean Carroll, Alan Dale and Sapphires* (5), *4 Evans; "Fancy Pants"* (*Par*), *reviewed in* VARIETY *July* 19, 1950.

Current stage show at the Paramount is a neat, fast-playing layout comprising snappy and well-varied turns. Backbone of the show is the svelte Carmen Cavallaro organization with Jean Carroll registering big in the comedy department and Alan Dale, the Columbia Records vocalist, smartly handling the vocals.

Cavallaro's crew is distinctively marked by its carefully designed instrumentation that sets off the five brass against an equal number of reeds, three violins and a strong four-man rhythm section. Pivot of the orch, of course, remains the polished keyboarding of Cavallaro, who comes in for at least one solo on each number. Book is geared to the current hits, for most part, except for Gershwin's "Rhapsody in Blue" number in which the bandleader's piano is brilliantly manipulated. Band vocalist Bob Lido competently handles "Sorrento" with English and Italian lyrics.

Returning to the Paramount, Miss Carroll projects her gagging routine with skillful rapid-fire timing. She has an unusual delivery for a femme comic, handling the audience exactly like one of her male counterparts. Steady patter of gags, including a running bit about a yokel of a husband, builds steadily for a sock payoff. She also delivers a comedy song, "The Man I Marry," in okay style.

Dale also makes a strong impression with his vocalizing routine. Crooner mixes up a brace of straight numbers, including "With a Song in My Heart" and "Where Can I Go," with a series of well-executed impressions of Vaughn Monroe, Frank Sinatra, Billy Eckstine and Tony Martin. Scoring big with this bit, Dale encores with a moving rendition of "Laugh, Clown, Laugh." A mixed quintet, the Sapphires, give Dale colorful choral backgrounds.

Four Evans, billed as a sister-brother, mother-father act, race through a neat terping routine. Two younger members dish up some tricky hoofing while the elders provide some smooth nostalgic routines. *Herm.*

Olympia, Miami

Miami, Sept. 2.

Bob Eberly, Johnny Coy, Johnny Morgan, The Referdys, Celia Cabot, Les Rhode House Orch; "Mystery Street" (*M-G*).

Final show at this South Florida vaude showcase until sometime in November is a smooth-running one that sets well with the regulars.

In featured spot, Bob Eberly returns with his songstering. Has some fairly amusing gab to spell his songs that also go over nicely. Offed to solid mitting.

Tapster Johnny Coy clicks in sock fashion with his finely-defined heel and toe work, interspersed ballet type interps. Had them all the way, with amiable personality adding to impact.

In the emcee slot Johnny Morgan handles the buildups in competent style and in own spot garners yocks with his standards orch conducting bit and the fairy tale twist in music. Though familiar, it gets healthy reaction.

Acro work of the Referdys is well timed, with the femme adding much appeal. Celia Cabot fills the distaff singing spot. Her character songs go over well.

Les Rhode and house orch are okay on the backgroundings. *Lary.*

Apollo, N. Y.

Billy Eckstine, Dizzy Gillespie Band (13), *3 Berry Bros., China Doll & Calypso Boys. "Pigmeat" Markham & Co.* (3); *"50 Years Before Your Eyes" (WB).*

The Apollo hits a new high in budgetary outlay on this stanza with perhaps the sockiest layout the Harlem vaudeer has ever projected. After a seasonal shutdown and recent reopening it looks like the management is shooting the works on top talent to lure back the vacationing audiences.

From a booker's viewpoint, it would seem that Billy Eckstine would be sufficient to lure 'em in. However, despite the pull of the M-G-M recording star, management tosses in Dizzy Gillespie's solid bop combo and the Three Berry Bros. for a triple threat lure —and it's paying off at the wickets.

Eckstine, long a fave at this house through previous appearances, has come a long way since his last appearance there, three years ago. Consequently, he is given a reception that rocks the house. With slick delivery and sock arrangements he baritones his way to top results and is held on for over 25 minutes of the hour-long bill. It's strategic that he's spotted in closing slot, since nothing could have followed him.

Gillespie's crack combo, comprising three rhythm, four reeds and six brass, is another solid factor. Aside from backing the other acts, with exception of Eckstine, group gives out on its own with a solid bop session, with the maestro alternating between zany stuff and hot trumpeting. This, too, rates high applause. Three Berry Bros. are sock as usual with their slick hoofery and comedics, with cane dance the topper.

Rounding out the bill are the China Doll and Calypso Boys, also playing a repeat here, in a neat song and dance session, and "Pigmeat" Markham & Co., house comics, in a comedy bit that goes over neatly. *Edba.*

Capitol, Wash

Washington, Sept. 1.

"Going Native" revue, with Ed Vernon, Mervin Conn, Jack Stoll, Tommy Allen, June Elliott, Al-Fred-Al Trio, 3 Cliffs, Line (13), *Sam Jack Kaufman House Orch; "Mystery Street"* (*M-G*).

Capitol's revue of local talent and show biz aspirants, brainchild of the late Gene Ford and annual tribute to his memory, is currently turning the big Loew house into a showcase for civic pride. Cleverly-built up over the 11 years of its existence as an all-family affair, this latest entry into the "Going Native" annals rates the enthusiasm with which it is greeted.

Star of the show is undoubtedly the man behind the scenes, Capitol producer Joel Margolis, who has whipped his 30 callow performers into a smooth, colorful and near-professional unit. Cast, culled from hundreds of hopefuls, has been rehearsed nights, lunch hours and spare moments by Margolis for past five weeks until they have emerged into one of the most elaborate and enjoyable, if not always the most steady, vaude shows seen here this year. Credit must go, too, to Margaret Faber, Chi dance teacher and terper, who coached the line and solo dancing, and, of course, the ever-present Carter Barron and Allan Zee, of New York's Capitol, who supervised the production.

Flashiest parts of the 70-minute show are the four big production numbers. Following the standard formula of plenty of pretty girls, leg art and a gimmick, all of these come off successfully. Most professional is the "On the Beam" curtain raiser, introduced by a film clip, showing cast in a plane flying towards "destination Capitol," and built around a Capital Airlines set. The precision terping of the 13 gals, highlighted by some deft tapping by Sammy Tremont and Billy Garney, seemed in the best tradition of the Rockettes.

Most dazzling, and also corniest of the production scenes is "An Indian Legend," complete with tom-toms, braves, and an Indian princess, as well as a story idea. Payees liked this one, despite its phoniness. Others consist of a "Grande Waltz Ballet" and a Charleston finale. Each was greeted with enough enthusiasm to go the rounds of half a dozen ballets at Carnegie Hall, a nostalgic hangover, perhaps, from the old days of dance lines and chorus at the Capitol.

Most polished and professional of the individual stints are the Three Cliffs, trio of U of Maryland acros, whose techniques and poise in a series of highly skilled pyramids must surely be the result of numerous campus shows. The attractive troupe can hold its own with most acts of its kind currently on the vaude circuits.

Act which registered best with galleries was the imitation routine of Marine Tommy Allen. A bit awkward in his civvies, but with an appealing gaucheness that could well be developed into part of the act, this entry from the Marine base at Quantico delighted with his authentic takeoffs of Jimmy Stewart, Peter Lorre, and Clark Gable. Best bet was an uncannily convincing impresh of Arthur Godfrey, an alumnus of "Going Native."

Magic by a local shopkeeper, Ed Vernon; some truly hep accordion numbers by a nervous, but able Mervin Conn, a teacher of the instrument; tunes of the blues variety by June Elliott; and a flashy harmonica routine by a trio of youngsters who call themselves the Al-Fred-Al trio, round out the bill. All have talent in varying degrees, and all are applauded.

Whether any of the current crop of "Natives" will reach the heights achieved by such graduates of the revue as Godfrey, Helen Forrest and Evalyn Tyner, remains to be seen. Certainly, some of them deserve a try at the bigtime. *Lowe.*

Capitol, N. Y.

Noro Morales Orch (18), *Rosita Serrano, Phil Foster, Hal Le Roy, Edwards Bros.* (3); *"Summer Stock"* (*M-G*), *reviewed in* VARIETY *Aug.* 9, '50.

The Latin motif predominates on the current Capitol bill to give this deluxer a change of pace. It's a good bill with Noro Morales Orch to attract the nitery set, Rosita Serrano for the class trade and Phil Foster, whose reminiscenses on Brooklyn please virtually everybody.

One of the focal points of layout is Miss Serrano, who made her N. Y. bow last season at the Pierre's Cotillion Room. She has a volatile delivery, a personable stance and an extremely expressive voice. One of her strong points is her ability to create vocal doodles around Latin standards. Her "Cielito Linda" has a refreshing sense of humor. Her off-the-cuff demeanor in this number and unorthodox toying with the melody sets her off excellently with this house. An Indian folk-tune, delivered with sensitivity provides a change of pace. "Babalu" as a closer, also gives her the opportunity to kid this tune. Several bows quieted the crowd.

Foster's dissertations on the gang at the corner have a lot of nostalgic humor. He paints a picture of the Brooklyn kids who grew up in the depression era that must be universal to most of the evening crowd. Foster, however, picks off the humorous toplights of these reminiscenses and gets off to a winning mitt.

The Edwards Bros. (3) perform their customary role in warming up the house for the rest of the performers. They're a good acro trio who entice applause with good balancing trick. They play a few passages on the piano and perform the majority of their tricks atop that instrument.

The Morales crew brings to the Capitol stage the hot chilli that he dispenses to the late crowds on his nitery stands. Not all of it is fitting to theatre audiences, but the elements of exciting rhythms and frequently picturesque performances please the customers here. Instrumentation of six brass, five reeds, three rhythms with Morales at a second piano, and a trio of bongo and maraccas players creates some excitement in the house. Unfortunately not all of Morales' selections were fitting theatre fodder, but there's enough color in his crew to hit audience appreciation.

Another strong point on this show is Hal Le Roy, an extremely competent tapster who can excite the crowd with straight passages as well as eccentric measures. Routining and personality gets them handily.

It's a comparatively long list of performers for this house. For this reason, encores were eschewed, but virtually every performer here could have done extra-curricular bits without satiating audience. *Jose.*

Strand, N. Y.

Gordon MacRae, Patrice Wymore, Alan Carney, Florian Zabach, Anthony, Allyn & Hodges; "Tea For Two" (WB), reviewed in VARIETY *Aug* 16, '50.

The Strand is making the most of in-person possibilities by toplining two performers from its current film, "Tea For Two," Gordon McRae and Patrice Wymore (latter New Acts), to help the live portion of the show to a good conclusion, while Alan Carney, Florian Zabach and Anthony, Allyn & Hodges round out an entirely satisfactory bill. MacRae gives layout the major portion of its punch. Personable singer knows all the tricks of showmanship, and has a voice to back up his authority. He walks off a solid hit after running through a series of numbers which includes the title tune from the current film. MacRae also takes advantage of the crowd's good humor by rounding up a community sing on "Love 'Em All," which he recorded for Capitol, and snares a hot hand on "Vagabond Song" and "Mona Lisa."

Zabach, currently starting his ninth week at this house, is undoubtedly a tradebuilder for this house. His fiddling has a high degree of showmanship and musicianly attributes. He's a personable conferencier and is giving the Strand audiences an aura of a minehost.

Alan Carney's familiar impressions of a labor meeting has an excellent laugh quotient. It's done with a rough-and-ready humor that pleases the assemblage. His verbiage preceding this impression has a familiar ring, but all is apparently forgiven once he gets into his union bit.

Completing the bill, Anthony, Al-

(Continued on page 63)

'Soldier' Solid B.O. at Lambertville; Chase OK at Bucks; Other Barn News

Lambertsville, N. J., Sept. 5.

Jean Nelson and John Tyers, starring in "The Chocolate Soldier," proved a steady increase over the previous stanza's "Hit The Deck" here. Solid b.o. made it the third highest grosser of St. John Terrell's summer at the Music Circus. It was topped only by "Brigadoon" and "Red Mill."

Despite the high humidity and squallish weather on three of the six nights, the Straus version of GBS's "Arms and The Man" was a strong item. Terrell, for the first time this season, staged the musical in absence of his regular director, Robert Jarvis, who was at Hyannis readying "Show Boat."

Also given stellar billing were Edwin Dunning, Kaye Connor and Paul Reed, backed by the Music Circus' regular choral and dance group. Ruth Gilette, Rowan Tudor and Howard Ross were prominent.

"Good News" opens tonight (5) to a so-so advance with Wilton Clary and Marilyn Landers starred. Featured are Jack Goode, Audrey Meadows, Betty Ann Nyman, Paul Reed, director Bob Jarvis, Rowan Tudor, Pordan Bentley and Lee Calvan. "Show Boat," opening Sept. 12 for two weeks has the biggest advance to date. Terrell has decided to play an extra matinee of the Jerome Kern landmark the first week for eight performances, and reshuffle the normal Thursday matinee the second week to Saturday because of schools being in session.

Ilka Choice In 'Fancy'

New Hope, Pa., Sept. 5.

Ilka Chase in "Goodbye, My Fancy" gave Bucks County Playhouse a good, if not outstanding week. It would have been better except for a sagging Friday night, first and get-away eve of long holiday weekend. It brought the gross below other August figures.

Miss Chase's performance as the crusading Congresswoman was forthright and skillful. Alexander Clark, as the college prexy, and Michael Harvey, playing the mag lenser, completed the triangle. Sara Seegar in the secretary role and Ruth White as the former roomie were also featured in a good company, which gave Theron Bamberger's attractive apprentices a break. Among the neophites were Joan Gilbert, Helen Seamon, Alis Kimbrough and Jeanne Flanigan. Betty Brew, Harry Mehaffey, James Doohan and Fay Sappington, ably backed up the star in the comedy, which was bsiskl staged by thesp Henry Jones against David Reppa's authentic setting.

Brian Aherne in "Dear Brutus" opened Monday night (4) with Helen Craig featured. Next week is the finale for the New Hope season.

'Angel' Poor at Olney

Olney, Md., Sept. 5.

Despite good reception in the press, "Angel Street," with Judith Evelyn, wound up the poorest week of the season at the Olney theatre, delivering a mild $6,000 at the boxoffice. Show started slowly and failed to build, although Miss Evelyn's performance was called a standout.

ZaSu Pitts opens tonight (5) in "Post Road," with a heavy advance indicating that the theatre's gross is on the upbeat once more.

'Song' Sets Danbury Record

Danbury, Conn., Sept. 5.

With a record Saturday night gross of $3,040, final week of music tent season here at Meody Fair saw "The Desert Song" establish the season's record at $14,500. John Shafer, Victoria Sherry, Edward Kane and Audrey Guard headed cast of the Romberg-Hammerstein-Harbach revival.

Ben Boyar and James Westerfield, operators of the initial Connecticut tent show, hope to have the same location on the Danbury Fair grounds next season. Fair management has so far refused to discuss rental terms for next season. Barring an agreement, Boyar and Westerfield have other site offers in the Danbury area.

Pitts, $5,300 at Stockbridge

Stockbridge, Mass., Sept. 5.

Za Su Pitts in "Post Road" drew $5,300, almost capacity, at the 432-seat Berkeshire Playhouse here, at a $2.94 top last week. Miss Pitts was one of the few stars booked this year by producer William Miles.

Good advance is reported for the current 'Smilin' Through," which was added to make a 12-week season.

Scott $8,100, Chevy Chase

Chicago, Sept. 5.

Zachary Scott in "Blind Alley" racked up a neat $8,100 last week at the Chevy Chase theatre, Wheeling, Ill. Management changed its schedule, bringing in Mady Christian in "Papa Is All," one day early, on Monday (4).

Producer Marshall Migatz is extending the season four more weeks with ZaSu Pitts set to follow Miss Christian.

'Road' $3,150, Westboro

Westboro, Mass., Sept. 5.

Labor Day showing of the Red Barn's "Tobacco Road" here was SRO, sending the second week's gross to $3,150.

Third week advance holds same pace. Arthur Gerold is the producer.

Clinton, N. J., Folds

Clinton, N. J., Sept. 5.

Clinton Music Hall has shuttered for the season. Earl and Myril Sickles, twin brothers who took over the house this summer, planned to run until Labor Day, but business was poor. The strawhat had a resident company and did not use the star system. But competition was too tough from nearly a half-dozen nearby strawhats offering stars.

Eddie Rich previously operated the house for three summers.

Jennerstown's Long Season

Pittsburgh, Sept. 5.

Latest-running strawhat in this area this season will be the Mountain playhouse, Jennerstown, Pa., which has shows scheduled through Oct. 7. Other two top rural ventures hereabouts are folding much earlier. Little Lake theatre, doing plays in-the-round, will wash up Sept. 9 and White Barn, the Carl Low-Clay Flagg operation near Irwin, Pa., Sept. 16, with "See How They Run."

Mountain playhouse, which annually presents an original musical, is this year doing an established one instead. It's currently presenting "Of Thee I Sing," in for two weeks with Claire Hummel, from the Pittsburgh Civic Light Opera, doing the femme lead. Musical director is Bill Wheeling, who last summer authored the Jennerstown group's tuner, "Let's Take Stock."

2 New Hampshire Closings

Concord, N. H., Sept. 5.

The final curtain has been rung down on the season at two of New Hampshire's summer theatres. The final offering of the Tilton Players was "The Late Christopher Bean," with the producer, Sylvia Gassell, in the leading role, and her husband, Joel Friedman, directing. The Windham playhouse closed up with Henrik Ibsen's "Ghosts," in which leading roles were taken by Marion Morris, Page Johnson, Judith Love and A. E. Austin.

Both strawhatters announced tentative plans for the 1951 season.

Malden Bridge 'Dollar' OK

Malden Bridge, N. Y., Sept. 5.

"A Dollar Down," comedy by Richard Kirk, former Albany newspaperman and now State Publicity Bureau staffer, drew the best business of this season's productions, in a tryout at the Malden Bridge Playhouse here. Funice Osborne, director and wife of biz manager Walter Wood, said in an interview (1) over WXKW, Albany, that business had been "pretty good" for the summer. Barn theatre, renovated by the Woods, is of small capacity.

"The Bishop Misbehaves," bowing Monday (4), is closing the season.

Pat Paget Maps Own Barn Setup in Penna.

Pat Paget, of the team of Pick 'n' Pat, will open a summer theatre next season. Paget plans to open the Pick 'n' Pat Playhouse at his home near Claysville, Pa. A 12-week season is scheduled. Theatre will be given two-to-three week break-in period, starting sometime this month.

The Players, Inc., semi-pro group from Wheeling, W. Va., have been engaged by Paget for the break-in session.

The Long Way 'Round

Washington, Sept. 5.

Seems there are too many Olneys around for Elfrida Derwent, actress-sister of Actors Equity prexy Clarence Derwent. But she's not likely to get 'em mixed up again.

Two years ago, Miss Derwent was in the Helen Hayes "Alice Sit by the Fire" company which played the Olney theatre, at Olney, Md. Strawhatter is about 20 miles from D.C. This year she was booked again to play with the "Angel Street" company. Cast pulled into Union Station at Washington and the other members thought nothing of it when Miss Derwent didn't accompany them from the station. They felt she knew the way.

Later they began to worry when she failed to show up. Long afterward a phone call told all. Miss Derwent had absent-mindedly bought herself a ticket on the one train a day that goes to Olney, Va., about 250 miles away. By bus and private machine she finally made it to Olney, Md., just in time for the opening curtain last week.

Concert Biz Off 5%-30% in Year

Local concert managers throughout the country have been in for a bad year in the 1949-50 season. Business was off between 5% and 30% — one manager reporting a 64% drop — while only four of the 60-odd local impresarios in the industry claimed a gain over the season preceding. Costs steadily rose, so that the average return to presenters of talent was 4.7%.

Admitting that they are in a declining market, managers are mulling ways of lopping off expenses, their main aim being to cut artists' fees asked by the big N. Y. concert bureaus. Various steps are being studied at the moment, such as not booking until December for the following season, asking artists to share in more expenses, etc.

Figures disclosed above are the result of a recent survey made among its members by the National Assn. of Concert Managers, which claims almost all the local concert managers in the U. S. in its group. It is the first time such a survey has ever been made, and it reveals some surprising statistics.

Survey disclosed that of a manager's average receipts, 61.5% was paid out for artists; 11.5% for promotion; 13.3% for auditorium expense and 9% for office expense. This left a return of only 4.7% to the local manager (providing there were no extraordinary expenses).

Average Fee $2,021

Average fee paid for a concert was $2,021, with the gamut of fees paid ranging from $350 to $4,720.

As to the artists who made the best showing, top honors were evenly divided artistically between Arthur Rubinstein and Vladimir Horowitz, with Horowitz slightly the better draw financially. Other top draws financially were Lauritz Melchior, James Melton, Solomon, Kirsten Flagstad, Jascha Heifetz, Ballet Russe de Monte Carlo, Metropolitan Opera and the NBC Symphony Orchestra (last two-named while on tour).

Average number of concerts presented in the season per NACM member was 13. Most members offer only one subscription series, average number of concerts in a series being six, the others being extra attractions.

Only five managers reported more concerts booked for the coming season (1950-51) than last. About half claim they are paying more for talent this year than last. A majority said there was less interest in concerts this year than last.

London Yiddish Legit

Henrietta Jacobson and Julius Adler, Yiddish legit performers, sailed last week from N. Y. to London, where they will establish a permanent legit Yiddish playhouse at the Alexander theatre.

They will be seen there in a series of Yiddish musicals, opening the season Sept. 23 with "My Million Dollar Baby," musical by William Siegel.

Inside Stuff—Legit

Jean Arthur, who recently returned to the cast of "Peter Pan" at the Imperial, N. Y., after a squabble with the management, engaged pressagent Ben Washer to advise her after the affair broke into the papers. Washer is understood to have drafted the wire to Actors Equity protesting its cancellation of the star's run-of-the-play contract for the show. That message may have been the vital factor in the actress getting back into the revival, as at the time it was sent the management was about to sign a contract for Betty Field to take over the title part in the Sir James M. Barrie classic. Subsequently, Washer reportedly advised Miss Arthur on her attitude toward the other members of the cast when she returned to the company and publicized her action of last week in presenting a $1,000 check to her understudy, Barbara Baxley, who subbed during her two-week absence.

It's generally agreed in Broadway managerial circles that Miss Field enhanced her standing in the profession by her behavior during the turmoil. The actress not only didn't demand tougher terms than Miss Arthur's when she knew that the producers weren't in position to hold out, but she maintainded her dignity throughout the difficult affair. Incidentally, Shirley Temple, who planed east during the management's negotiations for the return of Miss Arthur to the show, apparently did so with the misunderstanding that she was set to take over the part.

Despite various reports of his plans, Maurice Evans would still like to return to New York in time to supervise the drama season at the N. Y. City Center, starting during the Christmas holidays, but he is uncertain how long he will continue his current tour of "Devil's Disciple." The actor has not signed to costar with Ethel Barrymore in a Metro picturization of "Kind Lady," nor tentatively agreed to do so. The studio has been talking about such a deal for months, but hasn't even shown him a script for the picture, and he's understood not particularly interested in the part involved.

How long the "Disciple" tour will continue depends primarily on business. If the Lewis & Young presentation grosses enough to pay the show's steep overhead it will continue indefinitely, with bookings already pencilled in through next spring. In that case, Evans will supervise the City Center season by phone, with his production aide, George Schaefer, in active charge. But if "Disciple" disappoints at the boxoffice, Evans intends to return to New York and take personal charge of the Center operation. In that case he would probably take some lecture dates during his open weeks.

Roger L. Stevens, as co-producer of "Peter Pan," has an unusually advantageous setup. For raising the final $30,000 of the financing for the revival, he shares 50-50 with co-producer Peter Lawrenee in the management's half of any profits from the venture, besides having equal authority on all management decisions. Since he is understood to have personally supplied only $5,000 of the total amount he brought in, he is an equal partner and gets 25% of the net from a $100,000 investment.

A Detroit real estate man, Stevens has been actively interested in the last few seasons in the Ann Arbor Drama Festival. He presented a revival of "Twelfth Night" on Broadway last season and produced an all-star revival of Shaw's "Getting Married" early this summer. Latter show folded during a Coast tryout, but the physical production has been stored and the offering may be put on again next season.

Juvenile David Williams' wedding Friday (1) also brought him his first big opportunity to sing at the Danbury (Conn.) Melody Fair where he was a member of the permanent company. Earlier in the day Williams and Phyllis Wilcox, soubrette, had been married in the First Congregational church of Danbury with members of the company in attendance. Besides playing a small part, Williams understudied Edward Kane, principal tenor, in "The Desert Song." Stricken with laryngitis after the first act, Kane was replaced in the second stanza by Williams, who received an ovation for his singing of the important tenor aria in the "Eastern and Western Love" scene.

Director James Westerfield had brought Miss Wilcox and Williams on for a special nuptial bow between acts, and his unexpected chance won him further audience enthusiasm.

Chautauqua Draw

Buffalo, Sept. 5.

The 77th Annual Chatauqua Assembly ended last Saturday (2) with near record attendance.

The eight-week schedule of concerts, plays, operas and lectures attracted over 50,000 visitors, close to the 1949 record of 52,000.

Atlantic City 'Prostie' OK; May Go on Thru September

Atlantic City, Sept. 5.

The Playhouse here will continue until Sept. 16, and if the weather continues warm, until the end of September, producer William Robins said last weekend. He declared that a convention wants reservations for a Sept. 21 performance.

Labor Day marked the sixth week of the double-bill, "The Respectful Prostitute" and "The Boor," with which the producer has apparently struck paydirt, grossing between $5,000 and $6,000 weekly to give him nice return. He is continuing offering matinees Wednesdays and Saturdays when it rains.

Karen Lindgren is star of the "Prostitute," the third lead in that show.

'Brown' Musical Fantasy In Downtown N.Y. Tryout

"Christopher Columbus Brown," musical fantasy with book, music and lyrics by Horace W. Stewart, will be presented by him for two weeks beginning Sept. 18 at the Henry Street Playhouse, N. Y. The author-composer will also direct.

Equity cast will include Nicodemus, Louise Woods, Clarence Rock, Richard Ward, Thelma Cordero, Ken Freeman, Jimmie Wall, Salvidore Thomas and a Katharine Dunham experimental dance group. George Byrd will direct the music and Sylvala do the choreography.

PITT CIVIC OPERA 406G GROSS SETS RECORD

Pittsburgh, Sept. 5.

Biggest total gross in the five-year history of Pittsburgh Civic Light Opera Assn. was turned in this season when 10½ weeks of outdoor shows took in $406,000, drawing around 292,000 people in 58 performances, five of them having been rained out. It was also the longest schedule for the al fresco productions, previous summers having been limited to eight and nine weeks.

"Kiss Me, Kate," the opener, hung up the high, with $67,000, while "Annie Get Your Gun," the closer, wound up in second place, doing $51,000 the first full week and another $14,000 on a three-day holdover. "Pinocchio" hit the low, at $22,000. For the second straight year the venture will show better than an even break, and cash put up by guarantors will again be returned.

Construction is expected to start some time next month on the company's own $1,500,000 amphitheatre in Schenley Park. It's to seat 9,000 and is supposed to be equipped with a movable roof that will eliminate possibility of any rained-out performances. Ground is being donated by the city, which is also contributing $500,000 to go along with the $1,000,000 donated by the Edgar Kaufmann (department store head) Foundation.

The Better Side

Pittsburgh, Sept. 5.

Last year, in winter stock, Val Avery appeared in "Broadway," playing the role of Scar Edwards. He wound up getting shot.

This week, at the White Barn theatre, he's doing "Broadway" again, only now he has the part of the guy who shoots Scar Edwards. Avery doubles as the stage manager of the local strawhat.

ATPAM Maps Road Theatre Parties; R.R. Exec Claims Legit Sluffoff

Two major recommendations in the proposed public relations program about to be submitted to the League of N. Y Theatres by the Assn. of Theatrical Press Agents & Managers involve ideas already initiated and being carried out by independent groups. The ATPAM plan would involve expanding and implementing the present setups. Among other things, the plan also suggests two new and progressive devices for building legit business, particularly out of town.

One of the principal recommendations of the ATPAM program is the expansion of the show train idea. It is suggested that the existing setup, thus far operated only by the New Haven R. R. for the Broadway theatre, could be extended to other lines as well as to airlines and bus companies. So far, the device has been used spasmodically and for only one Broadway show at a time. No effort has been made to put it on a regular schedule and broaden it to include all shows.

According to a high official of the New Haven, the company would like to institute some such setup, but has thus far been unable to get the cooperation of the League or the Committee of Theatrical Producers in working out details. On two occasions, it is revealed, the rail official asked for an opportunity to attend a League board meeting to explain the company's desire to expand the existing operation, but never received a reply. The same official contacted a CTP member with a similar proposal, also without result.

The railroad makes no profit on the show trains, it is explained, but figures the operation is worthwhile from a public relations standpoint, since the enthusiasm and goodwill created among the com-

(Continued on page 60)

Legit Craft Unions In Meeting to Dissuade Costumers From Stance

The Theatrical Fact Finding Committee, representing the various legit craft unions, will meet today (Wed.) with Luigi Quintiliano, manager of the Theatrical Costume Workers Union, Local 124, in an effort to settle the latter group's demand against the Broadway producers. It's understood that the other union reps will attempt to influence the costumer outfit to drop its insistance that all show costumes, no matter what kind, must be made by its members.

The TCWU demand, made in a letter to all producers, would require every costume for every Broadway and touring show to be turned out by its members, instead of producers purchasing many of the contemporary clothes ready-made, through retail stores. It's figured the proposed change would drastically increase the costume bill for many shows, since street clothes and more particularly costumes like simple gingham dresses, overalls, etc., now purchased for relatively small amounts, would have to be custom-made at much higher cost.

Although Quintiliano's letter to the producers threatened picketing of their shows unless his demand is granted, the matter actually doesn't involve the managements directly, as the union's contracts are with the costume houses, the principal ones being Brooks and Eaves. Since a strike against the latter would presumably constitute a secondary boycott and thus be illegal under the Taft-Hartley Law, the union's only method of pressuring the producers would be the picketing of their shows.

Whether the latter step would be effective would probably depend on the action of the other unions, principally Actors Equity, the stagehands and musicians. That is why the Fact Finding Committee, including Equity, stagehand and musician representatives, should have a decisive voice in settling the costumer demand. If the other unions should refuse to honor the TCWU picket line (and indications are that they would refuse), a strike would have little chance of success.

Minn. U. to Tour Plays To Out-of-Way Towns

Minneapolis, Sept. 5.

U. of Minnesota Theatre will again tour two plays, "She Stoops to Conquer" and "Night Must Fall," through small towns in Minnesota and neighboring states this fall and winter. "She Stoops to Conquer" begins tour Oct. 2 in Owatonna, Minn., "Night Must Fall" will be launched in January. Tour will be made in an old army ambulance and sedans.

Casts will be professional. Most towns to be visited never have seen a professional theatrical company. Communities will be asked to guarantee $300 for a one-night engagement of one play or $550 for two.

Laraine Day Files For Nicked $500

Laraine Day has filed a complaint with Actors Equity to collect $500 withheld from her last week by Richard Aldrich in connection with her appearance the previous week at his Falmouth Playhouse, Coonamessett, Mass. The union has requested the producer to forward the money, but he says he will fight the case, carrying it to arbitration if necessary.

According to the actress, she did not violate her contract by arriving at the strawhat more than a day late to start a week's engagement as star of "Angel Street." She explains that several weeks in advance she received verbal permission from Warren Caro, Aldrich's resident manager of the spot, to arrive there on Monday, the day of her opening, instead of the preceding day, as specified in her contract. Because she didn't get there in time for press and radio interviews, which would presumably have helped the boxoffice, Aldrich paid her only $1,500 of her stipulated $2,000.

Although it is against Equity policy to discuss claims and counter-claims between actors and managements, the union is understood to be taking the stand that Aldrich acted arbitrarily in withholding any of Miss Day's contractual fee. The producer's proper course, it is claimed, would have been to pay the full amount, under protest if necessary, and to bring charges against the actress for violation of her contract. Aldrich disputes that argument, however, asserting that he intends to make an issue of whether Equity means to enforce its contracts or is simply going to support its members, regardless of the merits of the case.

Besides denying that she violated her contract with Aldrich, Miss Day defends her last-minute refusal to go through with a tentative agreement to play "Angel Street" last week at Olney, Md. She explains that she was ready to accept the date until she learned that it would require her to play both matinee and evening shows Saturday and Sunday. That would be too tough a strain in such an emotional part, she says.

The actress also denies statements of other cast members that she ever missed entrances or cues because she was listening to N. Y. Giants' baseball broadcasts in her dressing room. She never had a radio set at the theatre, she asserts, and the only time she missed an entrance was due to another reason. She also disputes charges by several strawhat managers that she was uncooperative about local interviews, but concedes that she may have been indiscreet in the opinions about legit that she has expressed to interviewers.

Sardi's Ticket Service

Sardi's restaurant, N. Y., now offers theatre ticket service for its patrons. Renee Carroll, hatcheck girl in the theatrical eatery, takes orders and fills them via direct phone line to the Mackey ticket agency, next door in west 44th street. Seats are delivered immediately to the patron's table.

Miss Carroll is the wife of Louis Schonceit, head of Mackey's.

Philly Papers Please Copy

New Haven, Sept. 5.

Following notice was posted by associate producer John Haggott on the Shubert callboard here last week as a warning to the "Affairs of State" company prior to moving on to Philly:

"To Whom It May Concern: The purgative effects of the tap water in Philadelphia may be beneficial, or even necessary, to the inhabitants; but they are usually rough on the visitors. Unless you like challenge in these matters, I advise that you use only bottled spring water while there."

Special 'Salesman' Schedule Pays Off

Unorthodox performance schedule for the Labor Day weekend paid off this week for "Death of a Salesman," at the Morosco, N. Y. Instead of the regular showings Monday night (4) and this afternoon (Wed.) co-producer Kermit Bloomgarden slated two performances Sunday (3). The Sabbath matinee gross was approximately $2,100 and the evening $3,000. That was figured a total of about $2,500 better than the take for the normal Monday night and Wednesday matinee.

In taking advantage of the fact that the holiday fell on Monday, Bloomgarden followed the policy that proved successful for the same show last July 4, which fell on a Tuesday. In that case, too, he shifted the schedule to give two Sunday performances and cancel the holiday night and the midweek matinee. Manager had previously gotten satisfactory receipts on similar tactics with other shows in the past when the holiday fell early in the week.

Actually, Bloomgarden believes, he might also have cancelled the "Salesman" performance last night (Tues.) in favor of a holiday matinee Monday, when the Labor Day tourist trade was still in town. However, even without sharing in the generally bullish Labor Day matinee business, he mopped up on

(Continued on page 60)

Poche Pitching for Legit Bookings in New Orleans; Subscription List Aids

Management of the Poche, New Orleans, is making a determined pitch to get legit bookings for this season. John A. Richard, managing director of the house, was in New York last week for personal confabs with various individual producers as well as to make a call on the United Booking Office.

Thus far the dates set for the spot include "I Know My Love," "Death of a Salesman," "Brigadoon," "Kiss Me, Kate," Ballet Theatre, Les Ballets de Paris, and possibly "Diamond Lil." The 1,575-seat Poche is the only regular legit house in New Orleans since the closing, 20 years ago, of the Tulane.

Although "Streetcar Named Desire" and "Private Lives" played two-week engagements there last season, neither one did enough business to warrant the longer booking, and Richard is convinced that New Orleans is good for only a single week for strong shows and perhaps a split-week for lesser draws. A local subscription organization, Theatregoers of New Orleans, with a mailing list of 3,000, is a factor.

Lang's Boxoffice Shift

Murray Lang, treasurer of the Music Box, N. Y., for the last several years, has shifted to the Playhouse, N. Y., with a similar status. Marie Dixon remains as assistant at the Playhouse.

Hugh McGauley, formerly assistant at the Hudson, N. Y., is now treasurer of the Music Box, with Walter O'Connor as assistant.

Glenn to New Haven

New Haven, Sept. 5.

Don Glenn, formerly treasurer of the Westport (Conn.) Country Playhouse, has been engaged by the Shubert, local legit stand, as assistant treasurer under Ben Witkin. Lou Moscow also remains as assistant.

Carlson Spear is manager of the UBO-booked house.

Tix Brokers Would Revive 'Buys,' Lift Legal Markup Limit to $1

Pearl Inked Asst. Treas. Of ANTA Playhouse, N.Y.

Jack Pearl, who was ousted as treasurer of the Majestic, N. Y., during the Murtagh theatre ticket investigation last summer, will be the assistant at the ANTA Playhouse, N. Y. He was recommended for the assignment by Morrie Seamon, treasurer, and Milton Weintraub, secretary-treasurer of the Assn. of Theatrical Press Agents & Managers and house manager of the ANTA Playhouse.

Pearl was suspended and later discharged from the Majestic spot by Lee Shubert, operator of the theatre, when he refused to "cooperate" in the scalping probe being conducted by John M. Murtagh, at that time New York City Commissioner of Investigations.

4 Bidders Want Watergate in '51

Washington, Sept. 5.

Four different persons or groups have put in bids for Washington's Watergate, as result of the success of legit and opera there this season. The four are Fortune Gallo, who presented opera here this summer; George Ross, N. Y. press-agent for "Kiss Me, Kate," which had a huge success here last month; Ned Armstrong, road p.a. for the touring "Kate" troupe, who also claims he's fronting for producer Richard Aldrich, and Richard Skinner and Evelyn Freyman, who run the successful Olney, Md., strawhatter outside of Washington. Gallo was originally set as part presenter of the recent "Kate" here, but bowed out. Skinner and Miss Freyman plan to continue their Olney operation, even if they get the Watergate.

The Watergate setup consists of a barge anchored in the Potomac close to shore, with a stage and shell built thereon, plus an adjacent flat barge for an orchestra. The National Symphony of Washington gave some al fresco concerts here this summer, and lost money on them. The Watergate project is administered by the National Parks Service, under the Dept. of the Interior. NPS wants to make no money out of it, but wishes only to provide good entertainment. Edward Kelly, of NPS, wrote the four bidders last Friday (1) for a submission of programs and legit commitments for next season, before deciding.

Next July is reserved for the local symph, which may not want it due to this season's losses. June, August and two weeks in September would be available to the bidders, plus July, if the symph doesn't take it. There'll be no decision till the symph makes up its mind.

Operating expenses average $350/400 a night on a weekly basis or $450/500 for a one-shot. This includes p.a. system, electricity and police guards, but not ushers or ticket sellers.

KETTERING NAMED MGR. FOR PITT'S NEW NIXON

Pittsburgh, Sept. 5.

Ralph T. Kettering, veteran Chicago theatreman, has been named manager of Pittsburgh's legit site, New Nixon, formerly the Senator, a film house. Appointment was made by Gabe Rubin, head of the syndicate which has leased and will operate the playhouse, only a few days before the season got under way last night (Mon.) with "Oklahoma."

Kettering once owned the Adelphi in Chicago, was the last lessee and operator of the Illinois and had the Civic theatre there until it was taken over by ABC for television. This summer he has been managing Music-in-the-Round at the Chicago Fair. He replaces Charles Strakosch, who had previously been engaged to manage the New Nixon, but had to withdraw from the berth couple of weeks ago when a brother died in California and he had to go there for several months to look after the estate.

Another move to legalize legit "buys" has been made by the New York ticket broker organization. Although details of the new proposal haven't been disclosed, the brokers' group has requested the League of N. Y. Theatres to revise the ticket code, and a meeting on the subject will be held within a week or two.

Depending on the form of the brokers' plan, there may be some chance of the League agreeing to permit "buys" again. Among the members of the theatre owner-producer organization there are various opinions on the subject, so it's figured a modified form of "buy" might be acceptable. There's believed to be little chance that the old setup would be reinstated. There's also a question of the Actors Equity attitude on the subject, since Equity is a party to the code.

As part of a new "buy" setup, the brokers are seeking an increase in the mark-up limit on tickets. The present limit is 75c. (plus tax), which the agencies hope to boost to $1 (plus tax). That would raise the actual price to the theatregoer a total of 30c, including tax. Although the mark-up limit is set by N. Y. State law, its revision would probably have to go along with an okay of "buys," since brokers obviously can't afford to make advance purchases of tickets at the present 75c mark-up because there isn't margin enough to cover losses on flop shows

Although the existing ticket code technically expired last week, the brokers and the League are going along on a status-quo basis until it can be renewed or a revised one agreed upon.

Legit Is Looking Up In Philly; May Have Four Houses Lit by October

Philadelphia, Sept. 5.

Philly's 1950-51 legit season opened last night (Mon.) with two houses re-lighting. Another tees off this evening (Tues.).

Last night's pair of arrivals consisted of "Affairs of State," tryout comedy by Louis Verneuil which started a two-week engagement at the Locust with Celeste Holm as the star, and "Kiss Me Kate" (national company), which began a three weeks' stay at the Shubert where the No. 1 company had its world premiere two seasons back. Tonight's opening is also a return—"Mister Roberts," presented by the national or touring company at the Forrest for what is advertised as a "limited stay" and which will probably be for four or five weeks.

After this Labor Day week activity—the most exhibited by the legit here in several seasons—there will, apparently, be an extended hiatus, the next openings not being skedded until Sept. 25. The

(Continued on page 59)

FINANCING NOW SET FOR BRITTEN 'OPERA'

With nearly all the financing now in, Peter Lawrence is ready to go ahead with the production of "Let's Make an Opera," which he will present in partnership with the Show-of-the-Month Club (Sylvia Siegler). Half of the necessary $60,000 was pledged in one lump last week by a Philadelphia syndicate. That reportedly leaves only about $10,000 still to be raised.

Marc Blitzstein will stage the Benjamin Britten audience-participation musical, with Norman Del Mar, who narrated and conducted the orchestra in the original London presentation, set to repeat the assignment.

Ray Golden Options 'Heart' For B'way This Season

Hollywood, Sept. 5.

"Eat Your Heart Out," comedy by Manny Seff and Paul Yawitz, has been optioned by Ray Golden for late fall presentation on Broadway. The producer will plane east in two weeks to start preparations. George Abbott is sought as director.

Golden's last Broadway venture was "Alive and Kicking," a revue presented last season in partnership with William Katzell.

Plays Out of Town

Affairs of State

New Haven, Aug. 30.

Richard W. Krakeur and Fred F. Finklehoffe presentation of comedy in three acts (five scenes) by Louis Verneuil. Stars Celeste Holm; features Reginald Owen, Barbara O'Neil; Shepperd Strudwick. Directed by the author. Setting, Paul Morrison; costumes, Dorothy Jeakins; production associate, John Haggott. At Shubert, New Haven, Aug. 30, '50; $3.60 top.

Sherman Holbrook ..... David White
Philip Russell ..... Reginald Owen
Constance Russell ..... Barbara O'Neil
George Henderson ... Shepperd Strudwick
Lawrence ..... Elmer Brown
Irene Elliott ..... Celeste Holm
Byron Winkler ..... Harry Bannister

In writing and directing his first American stage production, French playwright Louis Verneuil has achieved a capital job of play tailoring. The garment he has selected for his basic theme is somewhat antiquated, but the threads with which he has bound the segments together, and the conversational and gestural frills he has added, stamp it as highly entertaining theatrical raiment.

Presented with extreme good taste by an adroit troupe of actors, "Affairs of State" should enjoy pleasant diplomatic relations with the Broadway playgoing public for the coming fall and winter calendar. Also, proper treatment can produce effective screen diversion.

Laid in a present-day suburb of Washington, story revolves around a schoolteacher-turned-personality-girl who marries a senator in a "business" deal, but ends up by convincing him that the three R's stand for romance, romance and romance. Almost on a par with this theme is the counterplot of an aging retired secretary of state, about to lose his more youthful wife through divorce, who surreptitiously, and successfully, engineers the marriage deal in order to preserve his own marital status quo.

When septuagenarian Philip Russell, recently retired from office, is approached by his wife Constance, 30 years his junior, for a divorce, he suspects an attachment for George Henderson, his senatorial protege, who is making rapid strides in political advancement. Russell pulls strings which deprive Henderson of an anticipated post, then convinces the senator that his standing as a bachelor is a stumbling block to his career. Planting in the minds of Constance and Henderson the thought that marriage would be the key to the senator's better acceptance by the American public, Russell implies that such a condition could be attained through a marriage of convenience.

Supposedly unknown to him, Constance and Henderson arrange to "hire" as his wife Irene Elliott, non-glamorous school teacher who is Constance's niece and, incidentally, a favorite of Russell's. The denouement when the chrysalis breaks, bringing forth an Irene whose physical attractiveness, mental alertness and general charm eventually supplant Constance in Henderson's affections, can scarcely be labeled exhibit A in the file of original play plots. However, the working out of details is accomplished so entertainingly that the matter of obviousness is of minor consequence.

Bright dialog is a major contribution to this opus, with many pithy phrases carrying deep significance, although, as a whole, the play's purpose is to entertain, not to moralize.

"Affairs" boasts a cast that has all the polish of the top apples in a barrel. Written for Celeste Holm, script makes excellent use of her attributes, both physical and histrionic. She bears the burden of a long role in topflight fashion, registering equally well with a comedy line or a romantic phrase. Reginald Owen, back to the footlights after a 17-year separation, gains audience approval and sympathy as the knowing retired statesman who proceeds on the theory that "life's problems can be solved only through gentleness."

Barbara O'Neil gives a beautiful reading of Constance, being particularly effective in her final scene in which she graciously accepts Henderson's change of affections. Shepperd Strudwick carries strong feminine appeal as the handsome senatorial bachelor and he matches this asset with a grade-A performance. Harry Bannister, in support as a current secretary of state, capitalizes strongly on his not-too-long but meaty role. Elmer Brown, as a manservant, and David White, a political colleague, complete the efficient troupe.

Producers Richard W. Krakeur and Fred F. Finklehoffe have invested the play with considerable eye appeal. Paul Morrison's living room setting and Dorothy Jeakins' costumes are well in keeping with the high calibre of the overall production. *Bone.*

Pardon Our French

Boston, Sept. 4.

Olsen & Johnson production of revue in two acts (18 scenes). Stars Olsen & Johnson; features Denise Darcel, Marty May. Music by Victor Young; lyrics by Edward Heyman; sketches by Olsen & Johnson; scenery by Albert Johnson; costumes by Jacks of Hollywood. At the Opera House, Boston, Sept. 4, '50; $4.80 top.

Cast: June Johnson, Bill Shirley, Helene Stanley, Patricia Denise, J. C. Olsen, George Zoritch, Lubov Roudenko, Nina Varela, Billy Kay, The Konyots, Robert Rosellat, Phil Terry, Six Mighty Atoms, Leo Anthony, Richard Clayton, John Ciampa and Les Huit Chanteuses.

There's plenty of work to be done on this elaborate revue before it's safely on the Broadway stretch. As it stands here, it is too long on production, too short on the zany brand of comedy Olsen & Johnson are identified with, too long on dance routines, and too short on sketches and specialties.

General format is that of the previous pieces in the Olsen-Johnson tradition, the theme in this case being—as the title indicates—a roundup of Paris. Most of the production numbers take their locale in and around the French city, with all the usual characters of the Apache, the mannequins, the gendarmes, etc. The atmosphere is consequently anything but fresh and the level of invention, in the production and dance numbers, is never very high. As a show piece for a bunch of shapely show girls and a couple of singing and dancing stars, however, it would serve the purpose if the comic vein were richer.

It is in that department, however, that the most serious deficiency lies, as an O&J audience expects and perhaps even demands an unending procession of the maddest gags. Of the five or six sketches uncorked at the opener, only two showed any of the old-time spontaneity, despite the inclusion of everything from midgets to a human fly. Others had their moments, but usually petered out, and nearly all called for a barrage of blank cartridges and explosions of every kind.

Ole Olsen, due to a recent automobile accident, made only token appearances on crutches with Marty May handling his assignment and clicking with his familiar but, always sock vaude specialty. Chick Johnson, still one of the master timers in the business, gets laughs with the scantiest material and carries the show, but it's obviously a terrific burden.

Of the eight or nine dance productions, one called "There's No Man Like A Snow Man" stands way out. This one brings out Helene Stanley, a personable kid who sings and dances with the best. Top new personality to emerge, however, is Bill Shirley, a good-looking boy with a straightforward manner, a tenor of ingratiating quality and with a fine flair for acting, he bears watching. Denise Darcel, who appears only a couple of times, makes a sensational appearance, but her voice doesn't project too well, and she is hampered by an only so-so song called "Dolly From The Folies Bergere." A session with a stooge from the audience likewise fails to click.

Nor can too much be said in favor of the songs or the ballet numbers. One standout with an eye on the Hit Parade is "I Ought To Know More About You," while an arty type song called "A Face In The Crowd" might survive. But the other tunes are routine. Patricia Denise scores personally as the prima ballerina, and there is some excellent male dancing by George Zoritch, Richard Cahill and Brahm van den Berg, but the ballets themselves are fairly tepid in inspiration. One specialty, a sock parody adagio by the Konyots, really clicks, and a song specialty by Marty May and Chick Johnson called "The Flower Song" gets plenty of reaction.

This about sums it up, however. The material in nearly all departments is weak and generally uninspiring. The real strength of the show lies in its production, which calls for everything from the re-production of an elevated train to an April shower. *Elie.*

Dell Isola's 2 Dates

Salvatore Dell'Isola, musical director of "South Pacific," will conduct two performances of grand opera at Carnegie Hall, N. Y., during Alfredo Salmaggi's Puccini-Verdi Opera Festival, opening tonight (6).

He'll be guest conductor for "La Boheme," Sept. 8, and "Aida," Sept. 10. Dell'Isola made his debut as opera conductor with Salmaggi at the Brooklyn Academy of Music in 1941.

JACK GILFORD

Currently in Garson Kanin's

"THE LIVE WIRE"

MICHAEL TODD Production at

PLAYHOUSE, New York

Everybody Is Talking About Me in "The Live Wire"

My friend Henny Berger, a cutter at Howard Clothes, says: "Jack, I saw you in 'The Live Wire.' I think you're a reg'lar Milton Berle."

Artie, my grocer, says: "Jack, I saw you in 'The Live Wire.' I nearly split a gut."

BROOKS ATKINSON, N. Y. Times: "Jack Gilford's sketch of a man trying to keep awake is the peak of the entertainment."

ARTHUR POLLOCK, Daily Compass: "Jack Gilford has a good role at last as the play's sunniest and amusing character."

IRVING HOFFMAN, Hollywood Reporter, says: "Jack Gilford may make the movie grade via comedy contributions to 'The Live Wire'."

ROBERT COLEMAN, Daily Mirror: "Gilford contributes an hilarious characterization."

Hobe, VARIETY: "Jack Gilford scores as an irrespressible jester."

HY GARDNER, Herald Tribune: "Jack Gilford's falling asleep comedy bit is a classic in the best tradition of James Barton's drunk routine; W. C. Field's pool table scene and Chaplin making a banquet out of an old shoe."

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Legit Bits

Warren Munsell, Jr., will be company manager and **Sol Jacobson** pressagent for "Golden State," the **Samuel Spewack** comedy starring **Josephine Hull**, which **Bella (Mrs.) Spewack** will present . . . **Grey Blake** was due back in the cast of "Cocktail Party" last night (Tues.) after a week's illness, during which **Rhoderick Walker,** who regularly plays the caterer's man, doubled as the film writer . . . **Spencer James** will stage-manage "Southern Exposure" . . . **Louis Lissner** is house manager of the Memorial Auditorium, San Francisco . . . **Marian Byram** is pressagenting "Season in the Sun" . . . **Bert Lang** is p.a. of the "Formsby Show" in Canada . . . **Peggy Phillips** is associate to **James Proctor,** pressagent for "Giaconda Smile," for which **Ed Haas** is manager . . . **Sam Stratton** will p.a. the D'Oyly Carte's U. S. tour . . . **Harry Davies** is pressagent for "Black Chiffon."

Milton Baron is house manager of the Playhouse, N. Y. . . . **Emmett Callahan** is manager and **Howard Newman** advance man for "Devil's Disciple" . . . **Paul Vroom** is company manager for **Paul Horn's** revival of "Sea Gull," in which **Margaret O'Brien, Anne Revere** and **Walter Abel** may appear . . . **Harry Zevin** is manager and **Hank Levy** p.a. for "Little Boy Blue" . . . **Helen Hoerle** is pressagent for "Curious Savage" . . . **Nat Schenker** is second p.a. for "Kiss Me, Kate" . . . **Lorella Val-Mery** succeeded **Byron Bentley** as p.a. of "Two Blind Mice" . . . **Les Thomas** is manager and **Dorathi Bock Pierre** pressagent of "Summer and Smoke" on the Coast . . . **Maurice Winters** is back as company manager of "South Pacific" after a vacation . . . **Noel Coward** will be the guest Sept. 14 at the season's first Drama Desk luncheon, at Rosoff's, N. Y.

Carol Stone, after playing the silo circuit all summer in "Gay Divorcee," went to the Coast over the weekend to visit her father, **Fred Stone,** and attend the opening of "Little Blue Boy," which her sister **Paula** and **Michael Sloane** are co-presenting . . . **Leonard Fields** has been submitted by producer **Michael Myerberg** for membership in the Assn. of Theatrical Press Agents & Managers under the new blood clause . . . **James Hammerstein,** son of **Oscar Hammerstein, II,** has been submitted to the union on a similar basis, to be apprentice to **Carl Fisher,** company manager of **Leland Hayward's** presentation of "Call Me Madam." His brother, **William Hammerstein,** is **Hayward's** production manager . . . **Henri Caubisens** will be production stage manager of "Guys and Dolls" . . . **Nick Holde** is general manager for "Season in the Sun," with **Charles Durand** as stage manager and **Dick Ewell** assistant.

Playwright-novelist **Morley Callaghan** of Toronto arrives in New York tomorrow (6), to discuss production possibilities of his play "To Tell the Truth" with **Harriet Ames** . . . **Gratian ((Fridolin) Gelinas** is in New York from Montreal for conferences with **Arthur Schwartz** about an early '51 production of Gelinas' play, "Ti Coq." Deal is being handled by **George Wood** through the William Morris agency . . . **Sarah Marshall,** daughter of **Herbert Marshall,** arrives from the Coast next week with her mother, **Edna Best,** for rehearsals and a 30-week tour with the **Lunts** in "I Know My Love."

With "Live Wire" due to close next Saturday (9) at the Playhouse, N. Y., owner **Ben Marden** will probably decide this week whether to accept an offer from the American Broadcasting Co. to lease the theatre as a television studio. Meanwhile, no further legit bookings for the spot are being set. **Marden** was due back yesterday (Tues.) from Cuba, where he has business interests . . . **St. John Terrell,** at one time a sideshow fire-eater, will revive the act as a bit part in the World's Fair scene in "Show Boat" next week at his Music Circus at Lambertville, N. J. . . . **Jed Harris** will produce the new **Thornton Wilder** play, "Emporium," which the author says will require more scenery than "Our Town," but less than "Skin of Our Teeth" . . . When "Peter Pan" moves Sept. 19 to the St. James, N. Y., the management will hang a huge banner outside the theatre to bally the show.

Mrs. Lodewick Vroom, widow of the manager, is staying with friends in the country after leaving the hospital, where she was treated for a triple fracture of the leg, sustained in a fall in her home . . . **Arthur Klein,** producer of "Tickets, Please," is collaborating with **Lilian Gale** on his autobiog, to be titled "From 14th Street to Times Square" . . . **Arthur Cantor,** associate to pressagent **William Fields,** got a breathing-down-the-neck letter from the Air Forces last week. He was a radar expert during the last war . . . **Oscar Karlweis** is mentioned for a part in **Gilbert Miller's** Broadway production of "Ring 'Round the Moon,'" for which **Lucille Watson** and **Neva Patterson** are set. The producer is reportedly still planning to direct and will also have new scenery designed by **Raoul Dufy,** although the staging and physical production are considered the outstanding assets of the London original . . . **Henry Sherek** hopes to persuade **Elmer Rice** to direct the London production of "Dream Girl," if the author's Broadway commitments dont interfere.

Irene M. Selznick is due from the Coast today (Wed.) . . . "The Roman Spring of Mrs. Stone," **Tennessee Williams'** novel about the romances of an American actress in Italy, will be published Sept. 27 by New Directions . . . The American Guild of Musical Artists will have jurisdiction over "The Barrier" . . . The Equity Ball, which was scheduled for Thanksgiving night, has been cancelled . . . New members of Equity include **Cathleen Nesbitt** and **Eileen Peel,** of British Equity, and **Marie Wilson.** Also, **Evelyn Freyman** has transferred to Equity from the American Federation of Radio Artists and **Lon McCallister** from the Screen Actors Guild . . . **Robert Rapport** is general manager for **Craig Kelly,** who will make his producer debut with "Cock of the Walk," for which **Sol Jacobson** will be pressagent. **Rapport** is also g.m. for **Peter Cookson,** who's readying a production of "Lily Henry." **William Fields** will p.a. the latter show, as well as **Morton Gottlieb's** revue presentation, "Mad Money." . . .

. . . **Robert Ullman,** pressagent at the Olney theatre in Maryland, has resigned from the strawhatter and returned to New York to become apprentice flack for "Call Me Madam." Ullman's spot with Olney has been taken over by **Alice Sircom.**

Leaves Randolph-Macon

Lynchburg, Va., Sept. 5.

Dr. Richard Hanna Hadley, adjunct professor of English in charge of dramatics and speech and Randolph-Macon's Woman's college here, has resigned to become associated with the school of the theatre of the U. of Denver.

Succeeding him here will be Joseph W. Cohron, of Catawba college, Salisbury, N. C.

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Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 14th week of the season) and the corresponding week of last season:

BROADWAY	This Season	Last Season
Number of shows current	15	15
Total weeks played so far by all shows	243	212
Total gross for all current shows last week	$335,800	$407,400
Total season's gross so far by all shows	$5,467,600	$5,466,100
Number of new productions so far	3	2
ROAD *(Excluding Stock)*		
Number of current touring shows reported	11	11
Total weeks played so far by all shows	128	135
Total road gross reported last week	$260,476	$288,600
Season's total road gross so far	$3,399,876	$3,389,100

New Summer Highs for Chicago Legit; 'Mice' $10,700, 'Roberts' OK $21,400

Chicago, Aug. 5.

Cool weather, aided by the influx of 60,000 Veterans of Foreign Wars, plus usual Labor Day weekenders, shot legit grosses to new summer highs. "Mister Roberts" closed Saturday (2), and "Two Blind Mice" and "Lend An Ear" go it by themselves for the next two weeks, before Mae West in "Diamond Lil" comes in Sept. 18 for a run.

Season starts off heavy with Theatre Guild bringing in "Come Back, Little Sheba" into the Erlanger Sept. 25 for four weeks, with "As You Like It" likely to follow. "Lost in the Stars" comes in for a five-week stay, probably at the Great Northern, Oct. 15. Also set is the opening of "The Innocents" Sept. 18 at the Harris. "Angel in the Pawnshop" reopens the Selwyn, Oct. 2. "Lady From Paris" bows into the Shubert Oct. 9 for a month, and "Texas, L'il Darling" has three weeks at the Great Northern as of Sept. 25.

At long last, "South Pacific" settles down at the Shubert Nov. 14. As yet, tickets have not been put on sale, with the Shuberts announcing that reservations and sales would begin about mid-September.

Estimates for Last Week

"Lend An Ear" Great Northern (23d wk) ($4.95; 1,500). Bright $19,000, with two weeks left to go.

"Mister Roberts," Erlanger (5th wk) ($3.71; 1,334). Several sellout nights tossed b.o. to $21,400. Closed Saturday (2) and goes to Philadelphia.

"Two Blind Mice," Harris (17th wk) ($3.71; 1,000). Next to last week (closes Sept. 9) showed healthy hike with $10,700.

Evans-'Disciple' $5,600 In 3 at Santa Barbara

Santa Barbara, Sept. 5.

Maurice Evans, starring in "Devil's Disciple," grossed a near-capacity $5,600 in two evenings and a matinee Friday and Saturday (1-2) at the 669-seat Lobero theatre here. First half of week the troupe was traveling from Central City, Col.

Revival opened last night (Mon.) at the Geary, San Francisco, under Russell Lewis & Howard Young sponsorship.

Legit in Philly

Continued from page 57

Walnut may get a September booking to start its season and there's just a chance that the Locust may also get another show.

The Walnut was to have gotten underway on the 25th with "Come Back, Little Sheba" but this booking has been pushed back, inasmuch as the Shubert gets Katharine Hepburn in the Guild's revival of "As You Like It" on that date and it isn't policy to have two subscription offerings on the same night.

However the 25th will be plenty active with the Locust announcing "Legend of Sarah," tryout comedy, on that date and the Erlanger starting its independent policy under William Goldman and Lawrence Shubert Lawrence also with the operetta, "Lady of Paris." Formerly called "Music in My Heart." This was a hit on its preem here three seasons ago, although afterwards a New York flop.

If the Walnut doesn't get a September booking the house will bow Oct. 9 with "The Relapse," an English importation tryout. By that time Philly is expected to have—for a while anyway—four legit houses open and active simultaneously for the first time since 1946 and one of the few times since the plush days of the late '20's.

'Affairs' Good $13,000 In Five at New Haven

New Haven, Sept. 5.

Preem of "Affairs of State" got the new Shubert season off to a good start last week. In for five performances (30-2) at a $3.60 top, gross reached an approximate $13,000. Word-of-mouth was favorable and only a combination of humidity and the holiday exodus prevented the take from going substantially higher.

House is dark this week for "Call Me Madam" rehearsals. Ethel Merman musical, already sold out several days ago, takes off here next week (11-17) for a full stanza. "Burning Bright," new Rodgers & Hammerstein production, is due Sept. 27-30; the Lunts in "I Know My Love," week of Oct. 2; Rex Harrison and Lilli Palmer in "Bell Book and Candle," Oct. 11-14.

'Kate' $39,000 in Two Pa. Three-Night Stands

Allentown, Pa., Sept. 5.

Touring edition of "Kiss Me, Kate" put together a gross of about $39,000 last week in two three-night stands. The musical racked up a fine $21,000 in three evenings and a matinee Monday-Wednesday (28-30) in the 1,904-seat Community Theatre, Hershey Pa., and added nearly $18,000 in three more evenings and a matinee Thursday-Saturday (31-2) at the 1,596-seat Lyric here.

Show opened an engagement last night (Mon.) at the Shubert, Philadelphia. The original production tried out at the Forrest, Philly, in December, 1948.

Ill. Music in Round House Hits High 135G for Season

Chicago, Sept. 5.

Barrie O'Daniels, in his first season at the North Shore Music Theatre, Skokie, Ill., last week totaled his b.o. for the 10 week season. This hit an amazing $135,000 in spite of cold weather and rain which has plagued the Chicago area this summer. Musical presentations in the round style ended Sunday (3) with a sock take of $18,000 for "Desert Song," which added an extra Sunday matinee (3) to take care of the crowds.

O'Daniels, who also presents the Detroit Light Opera, next season will expand the facilities of the arena and probably start earlier, possibly around June 1.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"As You Like It" (C)—Theatre Guild.

"Brigadoon" (M)—Cheryl Crawford.

"Burning Bright" (D)—Rodgers & Hammerstein; Guthrie McClintic, director.

"Call Me Madam" (M)—Leland Hayward; George Abbott, director.

"Come Back, Little Sheba" (D)—Theatre Guild; Daniel Mann, director.

"Curious Savage" (D) — Russell Lewis; Peter Glenville, director.

"Giaconda Smile" (D) — "Shephard Traube; Traube director.

"Legend of Sarah" (D)—Kermit Bloomgarden; Benn W. Levy, director.

"Season in the Sun" (C)—Courtney Burr & Malcolm Pearson; Burgess Meredith, director.

"Southern Exposure" (C)—Margo Jones, Manning Gurian, Tad Adove; Miss Jones, director.

Current Road Shows

(Sept. 3-16)

"Affairs of State" (tryout) — Locust, Phila. (4-16). (Reviewed in VARIETY this week).

"Black Chiffon" (tryout)—Plymouth, Bost. (11-16). (Original British production reviewed in VARIETY, May 25, '49).

"Call Me Madam" (tryout) — Shubert, N. H. (11-16).

"Death of a Salesman" — Biltmore, L. A. (4-9); Lobero, Santa Barbara (11); Russ Aud., San Diego (12-13); Fox, San Bernardino (14); Civic Aud., Pasadena (15-16).

"Devil's Disciple"—Geary, S. F. (4-16).

"Innocents"—Cass, Detroit (11-16).

"Kiss Me, Kate" — Shubert, Phila (4-16).

"Lend An Ear"—Great Northern, Chi (4-16).

"Lost In the Stars" — Philharmonic Aud., L. A. (4-16).

"Mister Roberts"—Forrest, Phila (4-16).

"Oklahoma"—Nixon, Pitt (4-16)

"Pardon Our French" (tryout)—Opera House, Bost. (4-16). (Reviewed in VARIETY this week).

"Season In the Sun" (tryout)—Wilbur, Bost. (11-16).

"South Pacific"—Memorial Aud., S. F. (4-9); Aud., Denver (12-16).

"Summer and Smoke" — Metropolitan, Seattle (5-9); Mayfair, Portland (12-13); Temple, Tacoma (14); International Cinema, Vancouver, B. C. (15-16).

"Texas, Li'l Darlin'"—Shubert, Detroit (11-16).

"Two Blind Mice"—Harris, Chi (4-9); Davidson, Milwaukee (11-16).

'Blondes' 52G, L.A., 'Salesman' $12,200

Los Angeles, Sept. 5.

Greek theatre is heading toward a fine windup for its fifth season after a record-breaking opening week for "Gentlemen Prefer Blondes," final attraction of the year at open-air house. Mark of $52,000 set a new opening-week high. Business was off elsewhere in town, sending "Death of a Salesman" slumping some $6,000 and forcing newcomer "High and Dry" to close hastily after a 10-day run.

Estimates for Last Week

"Death of a Salesman," Biltmore (5th wk) (1,636; $3.60). Albert Dekker replaced Thomas Mitchell and failed to prove a draw. Take dropped to $12,200, around the break-even mark. Current week is final.

"Gentlemen Prefer Blondes," Greek (1st wk) (4,400; $3.60). Socko $52,000, biggest opening-week tally in house's history. Will play Sunday performances to meet ticket demand.

"High and Dry," Las Palmas (2d wk) (388; $3.60). Died Saturday (2) after a 10-day run that tallied $4,800, a loss of around $6,000.

'Fiddle's' Fair $9,600 In Tryout at Westport

Westport, Conn., Sept. 5.

Tryout of Arnold Schulman's drama, "My Fiddle's Got Three Strings," grossed a respectable $9,600 last week at the Westport Country Playhouse, but hardly enough to pay for the unusually heavy (by strawhat standards) production. Matinee attendance, in particularly, was relatively good, despite mixed notices for the show. Future of the piece, which the Theatre Guild has under option, isn't definite as yet.

Current week's bill offers Zachary Scott, who played bit parts here before the war, as star in "Blind Alley." Next week brings a tryout, "The Amazing Adele," Garson Kanin's adaptation from the French, with the playwright also staging and his wife, Ruth Gordon, starred. Another tryout is slated for the week of Sept. 18. It is "Head of the Family," comedy by George Norford, with David Alexander directing an all-Negro cast, including Avon Long in his first straight part, Frederick O'Neal and Etta Moten.

Strawhat Tryouts

THIS WEEK

"Facade" — Woodstock (N.Y.) Playhouse (5-10).

"His French Wife" — Ogunquit (Me.) Playhouse (4-9). (Reviewed in VARIETY, July 19, '50).

"Ring Me Again"—Lake Shore Playhouse, Derby, N. Y. (5-10).

"Sodom, Tennessee" — Hayloft, Allentown, Pa. (4-10) (Reviewed in VARIETY this week).

NEXT WEEK

"Amazing Adele" — Westport (Conn.) Country Playhouse (11-16).

B'way Slips in Pre-Labor Day Week; 'Blondes' $46,800, 'Peep' $39,500, 'Pan' 29G; 'Consul' 13G, Hayes 10G

As expected, the Broadway boxoffice was generally down last week, running steadily behind through the early part of the week but making a partial comeback at both performances Saturday (2), after the arrival of tourists for the Labor Day weekend. Except for the usual bullish holiday matinee, business was off again early this week, but is due to spurt the latter part of the week, with the final figures likely to top last week. Starting next week and accelerating through the rest of September, grosses are expected to keep climbing into the seasonal peak of October-November.

Closing this Saturday (9) are "Where's Charley?" which shutters to give Ray Bolger a rest; "Texas, Li'l Darlin'," which goes on tour, and "Live Wire," which folds. "Wisteria Trees" closes Sept. 16 and at least one other show is shaky. No openings are slated until week after next.

The total gross for all 15 shows last week was $335,800, or 69.05% of capacity. The previous week's total gross for 15 shows was $361,200, or 72.04% of capacity.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Opera).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Cocktail Party," Miller (33d wk) (C-$4.80; 940; $21,600). Previous week, $12,900; last week, nearly $12,000.

"Death of a Salesman," Morosco (82d wk) (D-$4.80; 914; $23,800). Previous week, $13,300; last week, $12,400.

"Gentlemen Prefer Blondes," Ziegfeld (39th wk) (M-$6; 1,628; $48,244). Previous week, $47,100; last week, $46,800.

"Happy Time," Plymouth (32d wk) (C-$4.80; 1,063; $29,019). Previous week, $200,000; last week, $18,200.

"Kiss Me, Kate," Shubert (87th wk) (M-$6; 1,361; $38,000). Previous week, $37,700; last week, $35,100.

"Live Wire," Playhouse (3d wk) (C-$4.80; 819; $18,740). Previous week, $5,800; last week about $5,000; folds next Saturday night (9).

"Member of the Wedding," Empire (35th wk) (D-$4.80; 1,082; $24,000). Previous week, $15,600; last week, about $13,000.

"Mister Roberts," Alvin (CD-$4.80; 1,360; $34,276). Previous week, $26,500; last week, $24,400.

"Peep Show," Winter Garden (10th wk) (R-$7.20; 1,519; $53,000). Previous week, $43,400; last week, $39,500.

"Peter Pan," Imperial (19th wk) (M-$4.80; 1,400; $34,500). Previous week, $25,900; last week, $29,000.

"South Pacific," Majestic (73d wk) (M-$6; 1,659; $50,186. Invariably all the house will hold; almost $50,800.

"Texas, Li'l Darlin'," Hellinger (36th wk) (M-$6; 1,543; $42,000). Previous week, $14,900; last week, about $13,200; closes next Saturday night (9) to tour.

"The Consul," Barrimore (25th wk) (O-$4.80; 1,066; $28,000). Previous week, $15,000; last week, $13,000.

"Tickets, Please," Coronet (19th wk) (R-$4.80; 998; $26,600). Has been keeping afloat with the aid of two-for-ones; previous week about $14,000; last week, $10,600.

"Where's Charley?" St. James (97th wk) (M-$6; 1,509; $38,700). Previous week, $30,300; last week, $33,900; folds next Saturday night (9), but may reopen to tour after a few weeks, possibly with Ray Bolger returning or with a replacement.

"Wisteria Trees," Beck (18th wk) (D-$4.80; 1,214; $33,000). Previous week, $12,000; last week, about $10,000.

Stock

"Medium" and "Telephone," Arena (6th wk) (O-$3; 500; $10,600). Previous week, $6,200; last week, $5,300.

Future Dates

"Daphne Laureola," Sept. 18, Music Box; **"Affairs of State,"** Sept. 25, Royale; **"Southern Exposure,"** Sept. 26, Biltmore; **"Black Chiffon,"** Sept. 27, 48th Street; **"Season in the Sun,"** Sept. 28, Cort; **"Pardon Our French,"** Oct. 2, Broadway; **"Giaconda Smile,"** Oct. 3, Lyceum; **"Way Things Go,"** Oct. 6, unspecified theatre; **"Curious Savage,"** Oct. 10, Booth; **"Legend of Sarah,"** Oct. 11, Fulton; **"Call Me Madam,"** Oct. 12, Imperial; **"Burning Bright,"** week of Oct. 16, Broadhurst; **"Relapse,"** Oct. 23, unspecified theatre; **"Hilda Crane,"** Nov. 1, unspecified theatre; **"Country Girl,"** week of Nov. 6, unspecified theatre; **"Lady's Not for Burning,"** Nov. 8, Royale; **"Guys and Dolls,"** Nov. 9, 46th Street; **"Bell, Book and Candle,"** Nov. 14, unspecified theatre; **"Ring 'Round the Moon,"** Nov. 23, Martin Beck; **"Out of This World,"** Nov. 30, Century; **"Bless You All,"** Dec. 14, Hellinger.

'Pacific' $86,176, 'Lost' $39,600, S.F.

San Francisco, Sept. 5.

"South Pacific" chalked up a new local record last week with the subscription period over. Show got $86,176 at the 3,252-seat Opera House. House is scaled from $2.40 to $4.80. "Lost in the Stars," with Todd Duncan, hit a fine $39,600 for its fourth and final stanza at the 1,700-seat Curran, which was scaled to $4.80.

"Summer and Smoke," with Dorothy McGuire, John Ireland and Una Merkel, grossed an okay $13,000 for its third and final week at the 1,600-seat Geary.

Maurice Evans, under the ageis of Lewis & Young, moved "The Devil's Disciple" into the Geary Monday (4).

Cape Cod Circus' Record 19G Gross on 'Show Boat'; 'Whistle' $9,700 at Dennis

Hyannis, Mass., Sept. 5.

The Cape Cod Music Circus got its biggest gross of the season for the final seven nights, ending Sunday (3), bulging the canvas walls with $19,000 for the eight performances of "Show Boat." That was about $3,300 better than the previous week's record for the regular seven performances of "Merry Widow." The difference was not only in the added performance, but in the absolute limit of standee trade all week.

The $19,000 mark, believed to be the highest gross ever rung up by an arena-style tent ($15,700 is said to be the top for seven performances, too), is figured all the more notable because the local spot has a capacity of only about 800 seats. Top price was $3 (tax included) through the week and $3.60 Saturday nights, with relatively few lower-priced seats.

Steadily increasing business for the venture is understood to have paid off the entire $40,000 investment and provided a comfortable profit the first season. Since producer Richard Aldrich and associate Julius Fleischmann own the tent and considerable equipment, they appear to be advantageously set to continue the operation next summer. Although they have no lease or option on the present site, they could presumably move it elsewhere without much trouble, so they're not in position to get stuck for a drastic rent increase. If necessary, they could even move to another town without having to change the name of the venture.

Meanwhile, Aldrich has been approached to operate similar musical tents this winter in Florida, with one possibly located near Palm Beach and the other in the vicinity of St. Petersburg. He's mulling the proposition, but the chances are he won't go through with it. He launched the project here not because he was particularly interested in having a third strawhat to manage, but so someone else wouldn't invade the territory.

Business last week at Aldrich's Falmouth Playhouse, Coonamessett, was satisfactory, with Hildegarde winding up the season to a moderate $9,500. The season's balance was profitable, but a trifle under the 1949 starter. At Aldrich's flagship, the Cape Playhouse, Dennis, Francis Lederer concluded the schedule with a nice $9,700 in "Silver Whistle." Business over the entire season was above 1949 for the spot.

As a whole, the tourist trade over the Cape was far under last season.

BARBARA PERRY

NOW APPEARING AT THE

HIPPODROME BRIGHTON

IN VAL PARNELL'S

"STARLIGHT RENDEZVOUS"

OPENING

SEPT. 18th, 1950

AT THE

LONDON PALLADIUM

"Blonde Barbara Perry, dancing comedienne partner of Tommy Trinder in Val Parnell's show "Starlight Rendezvous" at the Hippodrome, Brighton, on Tuesday became perhaps the first Variety Artist, certainly the first American to quote a whole speech from Shakespeare to a hard boiled "we've seen it all before" audience. It was "Starlight Rendezvous" first night and Barbara will remember it as the first night she had so much applause for Shakespeare."

BRIGHTON AND HOVE GAZETTE.

"Pert and vivacious American Barbara Perry, making her first appearance in this country since "Starlight Roof." When Tommy brought her forward to say a few words she proved she is not the dumb blonde she would have us believe. Instead of the usual platitudes she gave us Viola's speech to the Clown from "Twelfth Night." Miss Perry twinkles more brightly than the lights on the front."

LONDON EVENING NEWS.

"This is by no means a one man show however. An exciting newcomer in Californian Barbara Perry demonstrates an all round competence woefully lacking in some home products. Her comedy and singing are excellent, and her dancing superb, and her 'Pedro the Fisherman' number is dancing mime at its finest."

YORKSHIRE EVENING NEWS.

"Tommy's leading lady from America is a versatile personality plus dancing and singing acting star. Barbara's forte is dancing but she does sketches and sings production numbers as well as stopping the show with her modernistic tap-cum ballet routines."

SHOW BUSINESS.

"Sharing the honours is Barbara Perry, an attractive American dancer. When vivacious Miss Perry is on the stage one is transported to a front seat in the stalls for those super musicals that Hollywood reveals in, and apart from her dancing she puts over song numbers with slickness and has a nice sense of comedy. Pedro the Fisherman in which she does a mimed dance, and her number in the scene where the influence of 'Annie Get Your Gun' exerts a marked effect on Piccadilly Circus, are her best contributions."

BRIGHTON HERALD.

English Representative:
CHARLES L. TUCKER

Publicity:
AL CAULDER

Chevy Chase Extending Season by Four Weeks

Chicago, Sept. 5.

The Chevy Chase Summer Theatre, at nearby Wheeling, Ill., has extended its season four weeks, through Oct. 1, on the strength of bullish business. The strawhat grossed about $8,500 last week with Zachary Scott in "Blind Alley," for the fourth highest week of the season.

Mady Christians is current in "Papa Is All" and ZaSu Pitts is scheduled next week in "Post Road."

Wymetal, Kritz With S.F. Opera This Fall

Pittsburgh, Sept. 5.

William Wymetal, managing director of the local Civic Light Opera Assn. for the last four seasons, and Karl Kritz, conductor at outdoor musicals for two of them, will be associated again this fall when they team up in San Francisco for nine weeks of the grand opera season. Wymetal, long associated with opera there, will be returning as the director and Kritz is to conduct.

Last winter, after finishing up here, Wymetal went to Sweden for several months as director of the Stockholm Opera. He had an invitation to return this year but rejected it on account of unsettled conditions abroad.

ATPAM Maps

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pany's regular patrons in Connecticu and Westchester county have been surprising. New Haven execs believe that with the cooperation of Broadway managements it might be possible to run special show trains on a regular schedule, say weekly or every two weeks, and serving all shows.

It's also suggested that, on the basis of the response thus far the railroad might be able to sell season subscription tickets, good for a certain number of shows. However, such a setup and a regular show train schedule would be dependent on the cooperation of all managements, not just those having flops or borderline shows. These are details that the company intended discussing with League representatives, if the latter had been interested.

Subscription Sales

Another idea recommended in the ATPAM report and already being carried out by independent agencies is subscription ticket sale setups. In one form or another, the Show-of-the-Month Club (whose president, Sylvia Siegler, reportedly would be interested in cooperating in a regular show train operation), the Play of the Month Guild and about a half-dozen other similar organizations, bring in over $100,000 in business for single Broadway shows.

Members of the League and CTP admit that the existence of such agencies is a serious reflection on Broadway managements. If the present ticket distribution setup were adequate, there would be no function for SOMC and the other such outfits, it's conceded. But as the ATPAM report points out, only a small portion of the public attends the theatre, even in the Greater New York area. The reason, it's generally believed, is not so much the cost of admission, but the prohibitive time and trouble to obtain tickets under the present antiquated distribution system.

Two other ideas suggested in the ATPAM program are the extension of theatre party business to road cities and a weekly recorded radio series. The cooperation of the theatre party agents' association would be sought in setting up such operations in principal road towns. The radio series, which would be cooperatively financed, would be aimed to attract a national audience, probably using stars of current Broadway and touring shows for guest interviews, and would be available to local stations on a gratis basis.

The ATPAM plan, final draft of which may be okayed by the union board and submitted to the League in a few days, was prepared by a special committee headed by Wolfe Kaufman and including Paul Reisman, Alex Cohen, Nat Dorfman, Peter Ermatinger, Leo Freedman, Helen Hoerle, Carlton Miles and Robert Milford.

ARENA-STYLE THEATRE PLANNED FOR HOUSTON

Houston, Sept. 5.

William Z. Rozan and Joanna Albus are organizing a professional arena style theatre here. New Playhouse Theatre, Ltd., will be one of the first permanent buildings constructed for use exclusively as a professional arena theatre. The playing area will be a true circle, rather than a square or rectangle, and will be surrounded by 300 seats.

Playhouse will feature appearances of established actors, supported by all professional casts. Basic casts and directors will be changed often enough to offer variety to the theatregoer. There will be six performances evenings and two matinees each week the year round. On the free evenings, the Playhouse will present lectures and musical and dance events.

Cherokee 'Hills' Clicks; Byrd Drama, N. Carolina

Charlotte, N. C., Sept. 5.

Two North Carolina plays are having considerable showing over the Tar Heel state. They are the Cherokee drama, "Unto These Hills," and Sam Byrd's historical drama, "The Duplin Story." Over 60,000 patrons have come from 42 states to see 35 performances of "Hills," a historical drama of the Cherokee Indians, at Mountainside theatre, Cherokee, N. C. The spectacle will close Labor Day, but Harry E. Buchanan, chairman of the board of the Cherokee Historical Assn., says it will be presented again next Summer.

"Duplin Story," which former Broadway actor Byrd has written, and will produce, direct and play the leading part in, will be presented Sept. 7-12 at Kenansville, N. C., for the second consecutive year. It is also a historical drama covering a period from 1755 to the present. Byrd's legal ward, Pat Bolan, an English girl, will play the femme lead.

Interstate Sets Dates

Dallas, Sept. 5.

Interstate Theatre Circuit's legit season is beginning to take shape. "Death of a Salesman" has been booked for the Melba for Dec. 8 or 9; "Mr. Roberts" will arrive early in January and there's a possibility that "Diamond Lil," with Mae West, will be brought in about that time.

Maurice Evans in "The Devil's Disciple" already has been announced for Oct. 27.

Special 'Salesman'

Continued from page 57

standee-limit houses at both Sunday performances.

Fact that no other shows gave Sunday showings and "Salesman" took extra-space ads in the Sunday papers to announce the special performances, provided an added boost to attendance. The Arthur Miller drama had played to good houses both performances Saturday (2), but its gross for last week was down with the general trend. The two Sunday showings will be included in the current week's take.

Virtually all shows did bulging business at the Labor Day matinee. That was particularly true of "Where's Charley?," where the limit of standing room was sold early that morning. With Ray Bolger due to withdraw for a rest, the musical will shutter next Saturday night (9), so some of the extra trade may have been those grabbing a last chance to see the star in his most successful part. "Peter Pan," which would have seemed a natural to play a Labor Day matinee, failed to do so. However, the revival was the sole show to go up last week, when the gross rose approximately $3,100 to reach $29,000. At least some of the increase was figured to be juveniles who were flocking to the classic before schools reopen.

Only show not affected one way or the other by last week's seasonal slump or the holiday trade this week was "South Pacific," which jammed in the usual standee limit at all performances to get its usual gross of almost $50,800 last week. The Rodgers-Hammerstein musical, currently in its 74th week, has never failed to go clean and sell the legal limit of standees at all performances.

Strawhat Reviews

Sodom, Tennessee

Guthsville, Pa., Aug. 29.

Hayloft Theatre presentation of drama in two acts (12 scenes) by Howard Richardson and William Berney. Stars Norman Roland, Edwin Biudana, Rosemary Pettit and George Simmons. Directed by Don M. Dickinson. At Hayloft theatre, Aug. 28, '50.

Joe Morgan	Edwin Biudana
Edith Higgins	Millicent Coleman
Ephraim	Edmund Cambridge
Miss Deedy Sparks	Frances Goforth
Becky Dunbar	Rosemary Pettit
Lot Johnson	Norman Roland
Gabriel	Doug Conway
Lucifer	Jon Richards
Sarah Johnson	Georgia Simmons
Sadie Ollis	Lucille Rogers
Soonzy Ollis	William Haddock
Skilly Sparks	Joseph Gorman
Sam Yerby	Billy Wilson
Azy Atkins	Agnes Scott Yost
Jake Huddleston	John Hertz
Poppy Meadows	Pat Kelsey
Henry Ollis	Hubert Koppelmann
Sheriff Bates	Norman Porter
Zeke Higgins	Bob Beger
Eb Higgins	Kenn Milestone
Milda Maude Dicky	Kathlee Roland

Producer Jack Segasture has something in "Sodom, Tennessee," which, with some doctoring, may have possibilities for Broadway, where it is headed. A two-acter in 12 scenes by Howard Richardson and William Berney, authors of "Dark of the Moon," the play opened a two-week tryout at the Hayloft last week to fine local notices.

Fashioned somewhat after "Tobacco Road," with hillbilly country in Tennessee as the setting, it presents Biblical Sodom in a new setting. Both Sodom and Gemorrah, the other town which figures in the play, are destroyed in the end, those who look back are lost, and only the lone "Good Man" remains.

The story has to do with the rivalry between two towns, Sodom and Gemorrah, separated by a valley. It is a war over moonshine and leads to killings and arson, with destruction of both in the end. One man tries to stop the war. He is Lot Johnson, who found religion and is the only man in Sodom against whom there is no black mark in Gabriel's book. He fails, but is the lone man saved in the end. The young girl whom he married, although pregnant by another man, dies as she looks back at her dying lover. The allegory's message, if any, is not to hate the other fellow just because he lives across the valley, and not to look back but ahead.

Segasture has gathered a capable cast, especially in lead roles. Norman Roland, as Lot Johnson, gives a powerful performance, first as the middle-aged man who marries a young girl and later as a revivalist. Edwin Biudana plays the role of Joe Morgan, a traveling showman, with conviction. Rosemary Pettit, as Becky Dunbar, the young girl whom both Lot and Joe want, gives an excellent performance that is forthright and simple. The ballad used for a frame in the play was written by Billy Wilson. *Powl.*

Crimes and Crimes

Cambridge, Aug. 29.

Festival Theatre production of play in one act by August Strindberg. Stars Valerie Bettis, Sam Wanamaker, Blanche Yurka, Helmut Dantine. Direction and sets by Howard Bay. Costumes by Paul DuPont. Adaptation by Lawrence Langner. At Brattle theatre, Cambridge, Aug. 28, '50.

Watchman	Paul Sparer
Jeanne	Charlotte Holland
Marion	Jada Rowland
Abbe	Richard Malek
Emile	David J. Stewart
Maurice	Sam Wanamaker
Catherine	Blanche Yurka
Henriette	Valerie Bettis
Adolph	Helmut Dantine

One of the more interesting experiments of the strawhat season, August Strindberg's "Crimes and Crimes" doesn't seem to add up for Broadway. It could easily hold out for kudos and moderate biz off Broadway, but lacks enough sock to draw in any competition.

The adaptation of this mystical study of intellectual retribution was made by Lawrence Langner from Strindberg's "There Are Crimes and Crimes." Although there is a very great deal in the play that is as alive, penetrating and stimulating as it was in 1899, it somehow fails to make real contact. One remains largely untouched and unmoved as Strindberg forces the three principal characters to demonstrate, rather than live, the moral of the play, which is loosely that a crime is a crime and can criminally distort a personality even if the crime itself is not committed.

In Langner's adaptation, which appears to be faithful to the original save in the closing moments, a playwright on the evening of what he hopes will be his first real success, meets and falls in love with the girl of his best friend, an artist. The child of his mistress, however, proves to be a block to their happiness and when the child dies under strange circumstances, both believe the other to have committed the crime, and both are harrassed by a world that turns against them.

At length it turns out that the entire action took place in the mind of Maurice the playwright in the split-second of his first meeting with the girl. He is thus, both in the staging and in the elaborate symbolism of the scenery and decor, an observer to the entire action, looking on, as it were, to the melancholy events that might have happened had he actually fallen in love with her.

In the role of the playwright, Sam Wanamaker achieves a singularly felicitous blend of the romantic and the mystical, the creative artist and the devoted family man. He is given what might be called a radiant sort of support by Valerie Bettis, who employs her choreographic intuition to achieve a strangely ethereal mood in her projection of the girl. Helmut Dantine conveys a collected, rational atmosphere in the role of the artist and best friend of the playwright, to give the play a sense of reality and solidity. Blanche Yurka, in a role remotely akin to the Madwoman of Chaillot, lends a wise but droll quality to the owner of the Parisian cafe, in which much of the action takes place.

The play is staged with much imaginative quality by Howard Bay against a series of fragmentary sets (also Bay's) of charming aspect, and was given here without intermission the first night. An intermission was provided thereafter but even so it is not likely that an interval will help to achieve the commercial success this one achieves on the artistic level. A notable attempt, in short, to present the perceptive, visionary and powerful dramatic genius of Strindberg, but one that seems a dubious candidate for Broadway. *Elie.*

'Madam' Advance

Continued from page 1

at that time was figured at $600,000. The mail has been coming in steadily since then. The pre-opening window sale and the SOMC order will be added to the total before the premiere.

The sale for "Madam" is already far ahead of the $430,000 piled up by "South Pacific," which was said to have been a record at that time. In the case of "Madam," however, the boxoffice scale is higher, with a $7.20 top and other locations correspondingly up. "South Pacific" has a $6 top.

The difference in scale will probably enable "Madam" to better the b.o. record of "South Pacific" in its tryout engagements in New Haven and Boston. In the former town, opening next Monday (11), the "Madam" top will be $5.40, a new high there, and the week's gross will probably reach $40,000. In Boston, opening Sept. 19, with a $4.80 top through the week and $6 Friday and Saturday nights, the gross is expected to hit $41,000 to $42,000. The musical is already a virtual sellout in both places.

As usual, the huge advance sale for the New York run of the show is causing resentment among ticket brokers. The management is trying to arrange to get them at least some locations at the start of the run, but is selling most of the seats to mail applicants. Sylvia Siegler, president of SOMC, is also putting up a battle to get desirable locations for her clientele, but the management is giving the mail orders precedence over her requirements, too.

There will be 100 house seats per performance held out from both the mail orders and broker allotments. They will be divided approximately as follows: 52 to the management, authors, director, stars, etc.; 40 to the Shuberts, and eight to the Damon Runyon Cancer Fund.

SAMUEL FRENCH
SINCE 1830
Play, Brokers and Authors' Representatives
25 West 45th Street, New York
7623 Sunset Blvd., Hollywood 46, Cal.

J. J. SPERANS
Certified Public Accountant
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Literati

The Busy McEvoys

J. P. McEvoy, a roving editor for Reader's Digest, hosted his son Dennis McEvoy last week, in N. Y., before the latter returned to Tokyo where he edits the Japanese edition of the monthly. He may also incept a proposed new edition of RD in Hindustani.

Daughter Dorothy, now east from California, plans going into publicity. The senior McEvoy's wife, Peggy, is also on Reader's Digest, and did S.S. the Liberte shots of the new French liner's maiden voyage, planned for Life.

More Mags Hike Rates

Joining the ranks of magazines which have upped their ad rates, Esquire, Coronet and Apparel Arts announced last week that higher space rates will go into effect with the March '51 issues. Reason cited was increased publishing costs.

The Smart publications said that the increases parallel circulation boosts for the three mags.

Benefits For Freelancers

With President Harry Truman's signing of the new Social Security bill Aug. 28, freelance writers, for the first time, will receive social security benefits. Like other self-employed groups, the freelancers will pay 1% more in social security taxes than fulltime employees. Movement to include freelancers in the new bill was sparked by the Society of Mag Writers, an organization of about 75 American freelancers.

Jack Harrison Pollack, veepee of the society, was responsible for the major part of the lobbying done on behalf of the freelancers.

Blondie's Educational Plug

Blondie and other characters from Chi Young's Bumstead family go through experiences which subtly emphasize basic mental hygiene principles, in a comic book which the N. Y. State Dept. of Mental Hygiene began distributing last week at the State Fair in Syracuse. At that exposition, huge replicas of the book bring the Dept.'s message to spectators in flashing lights and animated cut-outs. Life-size figure of Blondie and Dagwood distribute the booklets to visitors.

Announcing release of the publication, Dr. Newton Bigelow, Commissioner of Mental Hygiene, said, "The universal appeal of the comic book stems from its color, action and drama. In utilizing this sprightly medium for education, we are reaching the same public that is reached by comics in general—cutting across all social and economic strata and embracing every age level."

Dr. Bigelow commended King Features and its art director, Joe Musial, for cooperating in producing the book, and Chic Young for his generosity in making the characterizations available.

Flying Tackle at Flying Saucers

My editor handed me a nice looking book saying, "Here is Frank Scully's latest book 'Behind the Flying Saucers,' review it." "Behind the Flying Saucers" eh, it ought to have a lot of laughs. I'll bet he has that one in it, "Would you like to see flying saucers? . . . Trip a waitress." I tucked the book under my arm and went home. After dinner (in which we had plenty of flying saucers) I settled down in my library (it's a room with a Racing Form and a McGuffey's Reader in it) to have a few laughs with my clever friend Frank Scully's latest book published by Holt at $2.75!

So wha' hoppened? On the very first page my eyes stumble across words like 'New Sublimation' . . . then as I read page after page I got panicky! What is this thing he handed me? Was his glasses fogged and he mistook me for Einstein? Maybe he figured I was the only guy on the VARIETY staff that had a dictionary? Maybe he gave me the book to review to prove that there is one guy on the staff by the name of Frank Scully who not only knows how to spell and write big words but who may understand 'em too. And maybe he gave the book to me because he doesn't understand anything but Sticks Nix Hick Pix!

Well, I had a job to do and I was gonna do it. I'm that kind of a guy. I once kicked a big guy in the shins on a dare, I got a beating for it but I had the satisfaction of kicking him. And no book is going to throw me.

I found myself arguing on the side of Scully against the Pentagon Desk Generals of the Air Force. This flying saucer is no gag, they are real, they were seen and inspected by reputable scientists—sez my pal Scully. I go further in the book and get tangled in words like geophysicist, astrothelogian, electromagnetic, aerodynamicists and thermodynamics. Here I said, at last, is a book that is not only interesting but healthy — it also gives the reader exercise running to the dictionary and back. As I got further into the book I kept saying to myself, "Hey, Laurie, this ain't for you; remember you never even graduated grammar school. Why are you monkeying with this stuff? Why you ain't even up to Mutt & Jeff yet!"

But I kept paying no attention to myself, knowing what a bore I am, and I kept reading about flying saucers, made out of metal unknown to our scientists, so light that two or three men could lift one side of it. A saucer 100 ft. in diameter, 18 ft. across and 72 inches in height. No motor, and the whole thing run by buttons! It all sounds like Alice in Wonderland stuff, but this is 'for real.' It was even reported a radio found in the saucer was one-inch square (can't get big yoks on a radio like that), and a chart with funny looking symbols on it . . . and to top it off 13 guys 36 inches high found dead in it—none of 'em singers or Ike Rose's Midgets.

Honest, I believe my pal Frank. Where did they come from? Do they belong to our Air Forces? Who sent 'em? Maybe Venus or Mars—ask my buddy Scully. The saucers were run by magnetism, maybe? I know nothing about magnetism except the little magnet I bought when I was a kid for a cent, that made pins and nails move around. Then there was Lottie Gilson, the 'Little Magnet,' who would shine a mirror on a bald guy's head while she sang a flirty song to or at him. Then there was Annie Abbott (The Georgia Magnet) who had a dozen guys trying to lift her from the stage and they failed. Then, of course, there was that little redhead in Rock Island who had plenty of magnetism. (And I remember rightly, I think she could have moved one of them saucers . . . she certainly moved me and I'm not much bigger than a saucer, in fact I was once called "the demi-tasse comedian.")

Anyway, here I was reading scientific stuff from Professor Einstein, Dr. Kuiper, professor of astronomy at the University of Chicago, Dr. Auguste Piccard who plans trips to the moon in rockets, The only thing I know about 'Trip To The Moon' was Thompson & Dundy's at Luna Park—it was dark and it was a lot of fun.

This guy Scully is educated, brother, he knows astronomy, science, mathematics and has interviewed scientists with enough degrees after their names that look like the alphabet.

The funny part of it all is, I keep on reading and get more interested in this Flying Saucer business. VARIETY mugg Scully sure knows his stuff. He gives you facts and figures and through his expert writing makes 'em interesting (which is no mean feat). Scully is always interesting. (I adways turn to his column in VARIETY the first thing right after I read my own) and it was in his VARIETY column that he started this Flying Saucer business . . . and from which many mags and writers copied and copped.

But here is a serious Scully. He means this; "it's for real" with him. He is delightfully argumentative, he is visionary, fanciful and inventive. It's a swell book that makes even a mugg like me *THINK!* Well. Happy INTERPLANETARY travel to you! But, then, mebbe the whole thing's a tongue-in-cheek exercise!

P. S.—And as for you, Dear Editor, it won't hurt you to read this book and learn magnetics — it would help you pull out my stuff from the drawer you bury it in . . . SEZ

Joe Laurie, Jr.

CHATTER

McCall's magazine is opening a Hollywood office with Pete Dailey in charge.

Mitch Woodbury, Toledo Blade film editor, interviewing names in Hollywood.

MacKinlay Kantor left for Japan to join the Far Eastern Air Force as a war correspondent.

Eva Perrick in Hollywood to round up a series of celebrity interviews for the London Express.

Fred Sammis in Hollywood to gander the film situation as editorial director of Macfadden Publications.

Phil Scheuer is pinchhitting as motion picture editor of the L. A. Times while Ed Schallert is on a three-week vacation.

"The New Barbarians," book of poems by Winthrop Palmer, an editor of Dance News, to be published by Rinehart this fall.

The American Weekly tees off a serialization of Adele Rogers St. Johns' Hollywood story, "Love, Laughter & Tears," Sept. 10.

U.S. Year

Continued from page 2

James Bridie's latest play, "Queen's Comedy," was preemed by Glasgow Citizens' Theatre at the Lyceum, and the American National Ballet Theatre opened at the Empire. The American ballet appeared before a distinguished audience, including American Ambassador to Britain, Lewis Douglas and his wife (he is guest of honor at the Festival); the Lord Provost of Edinburgh, Sir Andrew Murray; the Duchess of Buccleuch; Secretary of State for Scotland, and the Douglas Fairbanks, who are proving top ambassadors here. The American company performed three ballets, "Fall River Legend," "Fancy Free" and George Balanchine's "Theme and Variations," to the music of Tchaikovsky's Third Suite.

Another world preem was staged Aug. 24, Glasgow Citizens' Theatre company presenting Eric Linklater's "The Atom Doctor," with Scotland's ace legit actor Duncan Macrae starred in the title role. This company also will present "The Queen's Comedy" and a revival of John Home's Scotsboldie, "Douglas."

Disney, Flaherty Pix on Program

Besides the drama, ballet and music, there are film showings on Sundays and every morning. World preems were given "Our India" (India) and "The Red Flower" (Yugoslavia). Walt Disney's "Seal Island" and Robert Flaherty's "The Titan" follow on Aug. 27, together with "Kon-Tiki," shot by a Norwegian expedition when it sailed from Peru to Tahiti. Britain's top feature entry is "The Wooden Horse."

There are many sideshows, including one-act plays, concerts, Scottish dancing, art exhibitions, displays of tartan and Scottish relics and a puppet show. Vaudeville is the only show branch missing.

Old Vic Company's 'Fair'

The old historic Assembly Hall has the Old Vic Company's production of the English oldie, "Bartholomew Fair," first produced in 1614. This costume-type pageant is from the pen of Ben Jonson. Cast is headed by Roger Livesey, Alec Glunes, Mark Dignam, Ursula Jeans, Heather Stannard and Esmond Knight. Still to come is the Grand Ballet de Monte Carlo, due in Aug. 26.

Critics and broadcasters from many countries are here to cover the Festival. Top magazines of the world also are represented.

Hope-Par-NBC

Continued from page 1

Rogers some time next spring. The other two Hope productions will be financed the same way.

Paramount will put up $6,000,000 for its own four Hope starrers, starting in November with "Passport to Cairo," with the star working on a profit-sharing basis, understood to be about 25%. This arrangement gives the actor an interest in each of the eight pictures. Hope's productions will be made within three years. Meanwhile, he will exercise approval of stories, directors and leading players in Paramount's four films.

In the radio and TV fields, Hope Enterprises will produce the shows and supply the talent while Hope, the actor, remains under exclusive contract to NBC in both media, with a clause permitting outside appearances as a guest star. His Chesterfield program next year will be on radio only, with a TV setup coming later.

Complications between motion pictures and television will be straightened out by another clause which calls for a timing arrangement. It provides that Hope, the TV star, will not make live video appearances in spots where Hope, the Paramount star, is on the screen in first-run theatres. In this way he won't be competing with himself.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Sept. 1.

Psychiatric glossaries and indices are uniformly lacking in terms beginning with the letter Y. The letters Q, W, X and Z are also rather sparsely settled outposts of minds in the muddling.

So if you are determined to go crazy and don't want to be classed among the ordinary run of screwballs, it would be well to explore in these unfamiliar fields before settling down as the maddest genius of your time.

Dr. Will Menninger, prez of the American Psychiatric Assn., who headquarters in, of all places, Topeka, has been sitting in on Hollywood productions now and then, his last peek being "The Kaden Story." This was based on the recovery of a Chicago mail carrier who went into blackout for 18 months, committed 79 major crimes and received the enviable billing from J. Edgar Hoover as "the most desperate criminal in the United States."

Ultimately clinked, Kaden got a transfer to the Illinois State Insane Asylum and underwent 14 shock treatments to reunite his split personality. This dramatic and frequently fruitless treatment worked so well in Kaden's case that he not only got a recovery but subsequently studied law and led a successful fight for his own freedom and a pardon. This sort of rise is described under "yeasting" in Scully's Psychiatric Word Book of Hollywood:

Y

Y—Twenty-fifth letter in the English language which got in there through the Greek upsilon and grew to "Why?", a question no yes-man in Hollywood has dared ask since the rise of the film industry. In Anglo-Saxon literature it was confused with a thorn. In Hollywood it is identified with the Y-plot, which in turn is derived from a branch pipe used in plumbing.

Yacht-Complex—Met with among Hollywood bigshots, especially those who cannot manage their careers, their wives or their children, but feel they personally can handle a pleasure vessel large enough to go 'round the world.

Yadil Symbol—Proprietary name for an antiseptic, deodorizer and bactericide. First used by a producer who believed by perfuming a theatre before a preview he could transform a stinker into another "Johnny Belinda."

Yaff Symbol—Derived from barking like a dog when excited. Used by actors when the writers run out of dialog in a fight sequence.

Yahoo—One of the imaginary race of brutes, described by Swift in Gulliver's travels; model for leading characters in gangster pictures. Reached its lowest and most psychiatrically vicious form in James Cagney's playing of "White Heat."

Yak—A ruminating bovine common to Tibet which was imported to support Milton Berle in "Always Leave Them Laughing."

Yakimoff's Test—Method of telling whether a picture contained dangerous impurities by dipping the negative in atoxyl. It didn't work out and when the Legion of Decency moved in, Yakimoff was shipped back to the salt mines of Siberia.

Yama—Derived from the provinces of Britain where the dialect was mistaken for a continual whine. In the ZaSu Pitts syndrome of acting.

Yap—(1) A worthless dog; (2) one of the Caroline Islands and (3) the muffled dialog of Herbert Marshall.

Yarn—Any fibrous material, whether animal, mineral or vegetable which eventually ends it days as a Hollywood original script.

Yawl—In old English it has the same meaning as yowl but in Hollywood it is southern for "you-all," which in turn is just a longer way of saying "you."

Yawning Reflex—Usually induced by bodily fatigue but stifled at a preview lest an alerted spy report it to the front office and cause the firing of the character who did nothing to prevent the automatic opening of his lower jaw. Fear of this reflex has caused many persons to chew gum and eventually drop all control and chew popcorn.

Yazoo—A river in Mississippi which has a delta from which have crawled characters like Bilbo, Rankin and Long to terrify Hollywood producers into knocking anything out of their pictures which would indicate in the least that the War Between the States had been lost by the south.

Yea-and-Nay Test—Test to discover how obedient one may be to the dictates of one's superior. Characters seen walking down Hollywood Boulevard and mumbling "No, no, no!" are yes-men taking compensating exercises prescribed by their psychiatrists.

Yearning Symbol—A ceaseless desire for something. Starlets who believe that the way to get a mink coat in Hollywood is to live and yearn.

Yeasting—Characterized by or provocative of agitation or expansion within a mass or group. Reached its zenith when Rudy Vallee was maharajah of the Fleishmann Hour.

Yelk Test—Sobriety test to discover if the character under examination can distinguish a Yelk from an Elk.

Yellow-Back Delusion—Actors in soap operas who imagine they have a yellow streak down their backs. Derived from a popular, cheap novel—so called from the former practice of binding such books in yellow-board or paper covers.

Yellows—A disease of cowards and peachtrees. They begin by being red-spotted prematurely and turn yellow as soon as their redness is pointed out by a columnist who didn't like his Christmas present.

Yeomanic-Depressive—Derived from Yeoman who, in olden days was a freeholder, but in a modern navy is a petty officer whose tossing overboard always make a ship run better. In Hollywood when you call a man that you are expected to smile, lest you disturb his emotional balance beyond repair.

Yerk—To tie with a jerk. Long seven-year contracts with short options.

Yerkes-Bridges Test—Just another one of those intelligence tests lifted from the original routine of Binet-Simon. Chief difference was that if you said Harry Bridges wasn't a Communist, Yerkes flunked you, and if you said he was, Bridges flunked you.

Yes and No—A round game in which something is to be guessed with the help only of questions answerable by yes or no. Popular with associate producers, assistant directors, stand-ins and agents.

Yew—(1) A medium-sized evergreen tree of long life. (2) The way a Budapest producer of the same Hollywood backstage musical for 12 years spells "you."

Y-Gun Sign—Common to scriptwriters who are up against it and find themselves forced to resort to a gun with two firing arms mounted aft on a destroyer and used for discharging depth bombs against enemy submarines. What drives them crazy is that the front office decrees that to cut down expenses the whole thing must be done in miniature but with live actors.

Yit—Hillbilly English in westerns for "yet." When he graduates to "I'll git you yit," they let him study to be a moron.

Yodel—Derived from abrupt changes from chest to headtones and reverse. Originated among Swiss and Tyrolean mountaineers. Imported to Hollywood by producers on being called before Congressional committees and asked quite frankly what they think they're doing out there.

Yoghourt Sign—Frequently seen during previews when a character reaches for a highball and the onlooker sees something that looks like curdled milk. Producer's only consolation is that the picture at least will do well in Bulgaria, where yoghourt is a national drink.

Yoke—To attach by means of a yoke, as draft-animals are attached; to bring into bondage, to enslave. Those one-way contracts. Source of the risible, "Can't you take a yoke?"

Yule—Christmas time. In Hollywood the family name of Mickey Rooney, who has every reason to believe in Santa Claus.

Broadway

Joe Roberts doing the rodeo publicity at Madison Square Garden.

"I Remember Mama" radio cast birthday-surprised Carol Irwin last night (Tues.) at the House of Chan.

Dave Golding, 20th-Fox home-office publicity manager, flew to Europe Friday (1) for a two-week vacation.

Bruno Maine, after 18 years with Radio City Music Hall, opening own office to design sets for TV and legit.

Yma Sumac, Peruvian prima, met by Eddie Cantor at the airport yesterday (Tues.); she's on his new TV series.

C. C. Philippe, Waldorf-Astoria major domo, back tomorrow (Thurs.) via Air France from a Paris holiday; gone a month.

National Orchestral Assn. will celebrate its 20th anniversary this season. Leon Barzin has been musical director since its start.

The Fitzgeralds (Ed & Pegeen) mushed on down to Quebec in their Rolls and discovered they shoulda stood in Hay Island.

Kathryn Grayson back to the Coast after a short visit, during which she guested Sunday night (3) on the NBC symphony airer.

Judy Garland given an ovation at the Capitol when she unexpectedly visited the house Monday night (4) to catch her picture, "Summer Stock."

Anthony Mann, Metro director, arrived from the Coast Saturday, (2) and planed out for Rome the following day to join the "Quo Vadis" troupe.

N.Y. Variety Club tent in Hotel Astor wants Will Rogers photographs, letters and other memorabilia for a Will Rogers corner at the clubhouse.

Dr. Peter Adler, NBC television's musical director, trained to the Coast over the weekend to supervise the scoring on Metro's "Great Caruso."

Chez Cardinal, new east side restaurant opening tomorrow (7), operated by Nino Cardinale, former owner of the Chez Jean, another east side eatery.

Noel Meadow, indie foreign film distrib, due for discharge from Will Rogers Hosp. in Saranac Lake, N. Y., and returns to New York around Sept. 15.

Wall Streeter J. Arthur Warner, w.k. in show biz, back from a Honolulu and Hollywood holiday, in between investing in a film studio while on the Coast.

Jack McInerney, Paramount theatre's ad-publicity chief, now recuperating in hospital from a heart attack, expects to be well enough to leave for home in about 10 days.

Barron Polan huddled with William Morris agency g.m. Abe Lastfogel on the Coast, listening to latter's bid for Polan to join the Morris office but deciding to remain a solo 10%er.

Marilyn Cantor, who did a "casting of the backers" audition for her new revue at the Harry Goulds' Connecticut manse, kept papa Eddie away "because, after all, what could follow him?"

Michael Gordon in New York this week shooting backgrounds for 20th-Fox as the first chore under his new seven-year directorial pact with the studio. Lensing was on "I Can Get It for You Wholesale."

Al Daff, Universal-International executive veepee and foreign sales chief, returns to N. Y. from the Coast this week, and likely will stay at the homeoffice for about two months before going out on his next trip.

Borrah Minevitch, longtime American-in-Paris-resident, flying over next week for several weeks on business attendant to TV films he produced in France, and the remake sale of a film feature, "Jour de Fete," which he produced abroad with Jacques Tatti starred.

The Eddie Cantors, having moved out of their large Roxbury Drive house in Bevhills, have taken a lease on a Sutton Place apartment, bought a smaller house for daughter Edna on the Coast, and will reside at the Beverly-Wilshire hotel when west. Indicating that the comedian's TV and other show biz activities will centre east—for a year anyway.

Washington

By Florence S. Lowe

Stanley Kramer due in next Monday (11) to tub thump for "The Men."

Nathan Morris Shor, booker for Equity Films, joined local Variety Club tent.

Xavier Cugat troupe will unshutter the newly decorated Statler Hotel Embassy Room, Sept. 18.

Frank Boucher, manager of the K-B chain of nabes, being feted on his 50th birthday Sept. 18 with a testimonial dinner.

Eric Johnston named to serve on jury of biz and professional leaders due here in mid-September to pick winner of the 1950 industrial award.

Fred S. Kogod, local exhibitor and head of Variety Club's Welfare Fund, dedicates a $5,000 x-ray machine in Children's Hospital, donated by Club, this week.

Philadelphia

By Jerry Gaghan

Austin Huhn, WCAU-TV producer, is leaving for a post with NBC, in New York.

Accordionist Andy Arcari is forming a new publishing company—music strictly for accordion players.

George Sharp, who was in charge at the Walnut last year, is the new manager of the Locust Theatre.

Leland Hayward, just back from London, here for the opening of the National company of "Mister Roberts," at Locust.

Jack Mack has been made general supervisor of all comedy material and routines used on the I. Hirst burley circuit.

The Shuberts and Local 77 (Musicians Union) have settled their differences. A crew of four men to play entr'actes at straight plays was agreed upon.

The Nut Club will be the first of the spots to reopen after summer shuttering, launching its new season Sept. 7 with Buddy Greco and Eddie Kinley as co-headliners.

Robert N. Pryor, v.p. in charge of public relations for WCAU, will chairman the mass meeting and Convention Hall rally to open the 1951 Community Chest campaign, Nov. 1.

The Met, former Hammerstein opera house and now a fight arena, is being rebuilt following two fires. Owner Jimmy Toppi is planning to put on vaudeville shows there as well as wrestling and boxing bouts.

Paris

By Maxime de Beix
(33 *Blvd Montparnasse*)

Elias Lapinere to Switzerland.

Borrah Minevitch back from Cannes.

The Irving Tishmans getting ready to go home until next season.

Biarritz film festival is to include a Jean Genest short that is rated torrid.

Lucette Caron to rep Sol Lesser in Paris on French product and TV material.

The Sol Lessers hosting Erich Pommer at dinner just before heading for home.

Gerry Mayer had to cut down his vacation from 14 to 4 days due to pressure of business here.

Arthur Lesser back to see the new Roland Petit Ballet, then off to N. Y. to see them open there.

Las Vegas

By Ken Frogley

Rudy Vallee show breaking all records at El Rancho Vegas.

Grandstand for Las Vegas Park racetrack now under construction.

Arthur Lake, Rhonda Fleming, Victor Mature, John Payne vacationing here.

Red Nichols and Five Pennies into Hotel Thunderbird along with Day, Dawn and Dusk.

Long awaited Golden Slipper, a replica of life in the early west, newest attraction for tourists. Features Gay '90s shows.

Labor Day weekend jammed town, overflow being accommodated in nearby towns of Boulder City and Henderson. Nightclub tables were at a premium.

Vic Damone, back at Flamingo for second successive engagement, also doing stints for local bobby-soxers at Wildcat Lair, local teenage recreation center.

Westport, Conn.

By Humphrey Doulens

Noel Coward here for holiday weekend.

Mrs. William Anthony McGuire to N. Y. for television appearances.

Hermione Gingold, here from London, took a bow between acts at final night of Melody Fair.

Don Glenn, longtime in Country Playhouse boxoffice, new house manager at Shubert, New Haven.

Lily Pons and Andre Kostelanetz expected at their Silvermine home next week after summer in Europe.

Bobby Sherwood substituted for ailing Skitch Henderson at Sunday night stand (3) of Henderson's band at Pleasure Beach.

Horace MacMahon, John Tyers and Marcella Howard heading up professional talent for Norwalk's community sendoff for 43d National Guard Division, at Roton Point Park (7).

London

Rex Harrison and Lilli Palmer to Italy on vacation.

Larry Adler and Paul Draper open at the Empress club Oct. 11; four weeks with options.

Kay Ballard out of "Touch and Go" suffering from laryngitis, with Beryl Stevens subbing.

Hannen Swaffer back from over two weeks in Copenhagen where he attended the national annual sports.

A book adaptation was made by Hester W. Chapman of Ivor Novello's musical play, "King's Rhapsody."

J. Walter Thompsons acquired the Australian broadcasting rights to Stanley French's "Young Wives' Tale."

Val Parnell signed Adele Dixon for principal-boy role in his London Palladium pantomime "Babes in the Wood."

Ben Henry appointed chairman of the House Committee for the Variety Clubs of Great Britain, replacing Larry Kent, resigned.

Cinematograph Exhibitors Assn. announced that Sept. 10 is the date fixed by the treasury for increased prices at picture houses to go into effect.

The final section of Gatti's, once famous Bohemian restaurant in the Strand, has closed, being taken over by Charing Cross Hospital Medical School.

After many years, the twice-nightly vaude house, the Hippodrome, Golder's Green, has abandoned this policy to use plays and operas, one per night.

Arts Theatre Club staged revival of Somerset Maugham's "Home and Beauty" Aug. 31, directed by Roy Rich. Brenda Bruce had role created by Gladys Cooper in 1919.

Nat Karson gets $1,400 for staging the special show for the Royal Film Performance at the Empire Oct. 30. He has donated his fee to the Cinematograph Trade Benevolent Fund for which this special show is given annually.

Michael Redgrave is to star in the film version of Terence Rattigan's school play, "The Browning Version" in place of Eric Portman who created the original role. Anthony Asquith will direct the pic which starts shooting at Pinewood Sept. 11.

The Bedford, Camden Town, which was bought by John Penrose and Pat Nye for presentation of new plays and revival of old mellers, closed during the summer because of bad business. Having lost over $11,000 on this project, it was decided to stage twice-nightly touring revues.

Riviera

By Margaret Gardner

Alan Curtis at the Carlton in Cannes.

Jean-Paul Sartre vacationing at Juan-les-Pins.

Cannes celebrated 6th anni of its liberation on Aug. 25.

John Nathan, Paramount European manager, vacationing at Juan-les-Pins.

Genevieve Guitry by plane to Edinburgh for rehearsals of "Music at Midnight," due to open in London this fall.

Steve Crane subbing for wife, Martine Carol, at the Cannes world preem of her latest film, "Beware of Blondes," shot in Cannes.

Buenos Aires

Nini Marshall to Mexico and Spain on film chores.

Marian Anderson in Buenos Aires for three Colon Opera concerts.

Cinematografica Interamericana inked director Daniel Tinayre for two pix.

Pianist Alexander Brailowsky does two broadcasts over Belgrano web with General Electric bankrolling.

Armando Bo to Italy to roll sequences for picture on career of Argentina's auto racing champ Juan Miguel Fangio.

Soprano Hilde Reggiani and tenor Bruno Landi of Colon theatre cast signed by Swift Argentina for nine broadcasts on Belgrano web.

Pittsburgh

By Hal Cohen

Variety Club resuming its weekly Friday Family Nights on Sept. 8.

Perry Nathans back from vacation in Colorado Springs and Denver.

Stanley Kramer and Petty Girls with Janis Carter hitting town this week.

"Goodbye, My Fancy" will open Playhouse's 17th season early in October.

Grace Price to Minneapolis for convention of children's theatre directors.

Jackie Heller set for two-week engagement at Thambra Club, Cleveland.

Sportscaster Joe Tuckers celebrated their 15th wedding anni last week.

Beverly Bennett, vocalist with Maurice Spitalny's band, lost her father last week.

Sam Handlesman and his wife Clippering out next week for vacation in Bermuda.

Duquesne University Tamburitzans back after two-month concert tour of Yugoslavia.

Francis Mayville, director of drama at Duquesne U, home after summering in Europe.

The Lunts have been booked into the Nixon in "I Know My Love" for Thanksgiving week.

Henry Ward, Press critic, making rounds for vacationing Kap Monahan, had his car stolen.

Fred Burleigh, Playhouse director, back on the job again after seeing Europe for two months.

Flock of local newspapermen to Atlantic City over Labor Day to catch break-in of "Ice-Capades."

Jackson Woolley, Tech drama graduate, appointed director of La Jolla, Cal., Community theatre for coming season.

Danny Brown, producer of "Jewel Box Review" at Balconades, in Paris scouting new ideas for his female impersonators.

Rosemary O'Reilly and Claire Humel, local singers, doing leads in "Of Thee I Sing" at Mountain Playhouse in Jennerstown.

Lois Sterner, formerly of dancing Sterner Sisters, in from California for visit with her mother. She and her sister, Jean, are both married and have retired.

Minneapolis

By Les Rees

Eddie Russell, comedian, opening booking agency.

Pat O'Brien at Hotel Nicollet Terrace with Phil Silvers set to follow.

John Sebastion into Hotel Radisson Flame Room for return engagement.

Edyth Bush Little Theatre holding over "Polly With Past" for second week.

Cheri Barton at Heinie's nitery.

Trocadero bistro has Art Kaye, Jack Rose Trio and Mary Lou.

Sally Holladay to handle publicity for University of Minnesota Theatre's two touring attractions.

Milton Berle and Frank Sinatra in person, head first national Fashion Show at Auditorium here Sept. 5-7.

Bonnie Baker, here with Royal American Shows at Minnesota State Fair, to go into Chicago TV show following her present tour.

"South Pacific," set for St. Paul Auditorium Oct. 30-Nov. 1, already being advertised in newspapers and accepting mail orders with $4.80 top.

Opening of Lyceum roadshow season set forward as result of penciling in of "Lend an Ear" week of Sept. 18. Return engagement of "Death of Salesman" and "South Pacific," also set, latter for 10 days starting Nov. 2.

Vienna

By Emil W. Maass

Willi Forst wrote the story for his next pic, "The Sinner."

Austrian Institute of Culture will hold a festival Nov. 19-25.

Otto Storm, 77, one-time famous operetta tenor, died here recently.

Hilde Gueden, state opera singer, inked for U. S. tour in spring 1951.

Paul Hoerbiger inked for Thiersee Studio production, "The Devil Shall Get You."

Luis Trenker, film director, plans to go to Argentine for a Italo-German production.

Film comic Hans Moser awarded honorary ring of city of Vienna on occasion of his 70th birthday.

Burg theatre accepted Carl Zuckmayer's latest play "Song in Gas Chamber." It is a resistance story.

Annie Maier of Insel theatre signed by M. Briskin for a role in "The Magic Face," being produced in Sievering studio.

Bucks County, Pa.

Ilka Chase's spouse, Dr. Norton Brown, in to catch her in "Goodbye My Fancy" at Playhouse.

Abe Burrows down to work over weekend with George Kaufman. Readying "Guys and Dolls" book.

Edward Ludlum in from Ivoryton, Conn. last week as advance director for Brian Aherne at New Hope.

Oscar Hammerstein's wife tossing fashion show at her Doylestown home as benefit for Pearl Buck's international orphanage Sept. 20.

Matthew Smith in from Matunick, R. I., Sept. 5 for "Dream Girl" rehearsals at New Hope. Jean Parker starring in Elmer Rice comedy.

Hollywood

Lou Costello in from Europe.

Dore Schary celebrated a birthday.

Alfred Hitchcock returned from N. Y.

Scott Dunlap hospitalized for a checkup.

Sylvia Kaye recovering from appendectomy.

Jimmy Saphier returned from a Honolulu siesta.

Irene Dunne in town after four months in England.

Eve Arden aired in from N. Y. to resume film work.

Pat O'Brien to Minneapolis for a personal appearance.

Julius Tannens celebrated their 50th wedding anniversary.

Milt Grossman ankled Famous Artists to open his own agency.

Joan Evans in town after eight weeks of personal appearances.

Thornton Delehanty in town as guest of the Nunnally Johnsons.

Joe Newman in town after eight months of film directing in Europe.

Hollywood was practically deserted over the long holiday weekend.

Oscar Mosick left his job at RKO for his third hitch in the Army.

Bob Hope off again, this time, to put on a show at the Minnesota State Fair.

Maureen O'Hara heading for Australia to play the femme star in "Kangaroo."

Martha Vickers withdrew from the title role in "Bandit Queen" on doctor's orders.

Robert Young received an award-of-merit plaque from the Interstate Theatre Circuit.

Walter Wanger talked before the Los Angeles Press Club on the anti-communist campaign.

Maury Foladare appointed Charlotte Klein to handle the N. Y. branch of his publicity office.

Johnny Green tossed a luncheon for Andre Previn who is leaving Metro to serve Uncle Sam.

Sid Rogell presented with a special award for his work in behalf of the United Jewish Welfare Fund.

Erwin Gelsey succeeded George Willner as head of the literary department for the Nat Goldstone Agency.

Fred L. Metzler explained the functions of the Motion Picture Academy of Arts and Sciences in a lecture at the Beverly Hills Exchange Club.

Collection of autographed photos of oldtime stars was bequeathed to the Academy of Motion Picture Arts and Sciences by the late Georges Jomier.

Reno

By Mark Curtis

Andrews Sisters at Tahoe Village.

Denise Darcel booked next at Golden.

Fire House Five Plus Two back for Reno's "Horseless Carriage Caravan."

Nat Brandwynne's orch will finish out summer in Mapes hotel Sky Room.

San Francisco columnist Herb Caen, in town and at Lake Tahoe while on vacash.

Helen Grayco, Spike Jones' wife, pacted with London Records while band was at Cal Neva.

Madelyn Fio Rito divorced bandleader Ted Fio Rito after 15 years of marriage.

Miami Beach

By Lary Solloway

Kirby Stone quintet held over at Clover Club.

U. of Miami building a $100,000 Ring theatre.

Dixie theatre in heart of Miami, now playing vaude four days weekly.

Clubs and hotel-cafe shows completely off Labor Day weekend, due to "minor" hurricane and squally weather.

Martha Raye closed at Five O'Clock Club Tuesday (5). Lenny Kent holds over with Johnny Coy, Jack Prince and Juanita Juarez added. If biz continues good, spot will remain open.

Atlantic City

By Joe W. Walker

Joe E. Lewis closed at 500 Club Sunday night (3).

Burlesque folded at the Globe Sunday (3) after successful season.

"Ice-Capades" shuttered on Sunday night after six weeks run at Convention hall.

Luxury tax take off $88,000 for year so far. City gets about $1,500,000 annually from 3% levy.

Take at A. C. racetrak behind 1949 meeting with drop of 25,000 in attendance and $298,000 at mutuels.

House Reviews

Continued from page 55

Strand, N. Y.

lyn & Hodges hit a nice stride with their comedy dancing. They do not readily betray their satiric intentions because of a lengthy straight passage of ballroom work. Their transition into buffoonery is neat and provides a stronger impetus for laughs. *Jose.*

Casino, Toronto

Toronto, Sept. 1.

Kay Starr, Don Henry Trio, Barr & Estes, Billy Kelly, Bob Goodman, Naomi Irwin, Maimo Ehla, Charles Gregory Girls (18), *Archie Stone House Orch; "Secret Agent of Japan"* (20th).

With a heavy marquee appeal to the younger element, Kay Starr is jamming them into the Casino this week. Notable is the full-stage opening, with the Charles Gregory girls on for a Roaring '20s routine, complete with youthful exuberance and energy that if, with its exaggerations, did not authentically capture the spirit of the era, was spectacular enough to warrant the line being brought back for an encore of the furiously-paced Charleston finale. With Bob Goodman as singing m.c. in blazer, strawhat and white pants, opening production number was repeatedly punctuated with applause as the flapper chorus gave out with "Yes, Sir, That's My Boby," Belle Guiller in a "Charlie, My Boy" solo, the girls back with "Has Anybody Seen My Gal" and the inevitable leg and arm swinging routines leading into smash Charleston finish.

Don Henry Trio follows with harmonicantics, with an outstanding "Sabre Song" notable for its triumvirate diapason effects, and then the boys into "St. Louis Blues" and "Swanee River" for a terrific response climaxed by their triple work on a five-foot-long mouthorgan for a solid sendoff. Billy Kelly scores on zany chatter and his song-and-dance-man carbons. Second half has line back for a Spanish fan number, with Maimo Ehla on for a neat acrobatic specialty, and leading into Barr and Este eccentric dance team. Barr, in his opening slow-tempo eccentric, plus his deadpan and rubberlegs activities, socks over; but team scores even greater applause with their ballroom burlesque and nifty soft-shoe eccentrics.

Foregoing, of course, had everything warmed up for Miss Starr, for whom everybody had been waiting and who was greeted with cheers and wolf whistles as soon as she walks on-stage. With sexy singing voice and come-to-mamma style, she gives them "I Want to Be Loved" and then into her famous "Lonesomest Gal in Town" for a tumultuous reception. Her other numbers, particularly "Met the Man I Love," contributes further to the frenzy, with singer finally begging off. Business terrific and may break house record. *McStay.*

Hippodrome, Balto

Baltimore, Sept. 2.

Yvonne DeCarlo, Harmonicats (3), *The Kemmys* (2), *Tommy Hanlon, Jr.* (2); *The Weavers* (4), *Jo Lombardi House Orch* (12); *"Peggy" (U).*

This combination builds to one of the most potent stage shows played here in some time. It has considerable name power that reflects itself at the b.o. and there's a load of solid entertainment and talent from the teeoff to the final curtain. Backed up by solid musical support from Jo Lombardi and his house orch brought on stage for the stint, it's all groovey stuff.

Tommy Hanlon, Jr., youthful comic, weaves in and out in emcee chore and a slot on his own, all tied together with a funny running gag which builds to the finale for a solid topper. The Kemmys, man and woman, handbalancers and knockabout artists, open smartly, after which The Weavers, quartet of self-accompanying warblers, with a growing rep built on click of "Goodnight, Irene," and "Tzena," take hold of a showhalting sesh of widely assorted selections.

Hanlon follows with good material built around an attempt at decapitation of an audience stooge, and keeps the customers laughing steadily. Cute femme helps dress up turn and the entire act is a refreshing addition to the current list of comics which is beginning to wear at the fringes with the oft-repeated nitery and borscht belt familiars.

Yvonne DeCarlo is a film name that carries her full weight in the entertainment department as well. Aside from making a striking appearance in a tightly-fitted gown, star delivers with a telling song sesh as well. Selection from "Carmen Jones" reveals a fine, throaty vocal quality and smart change of pace is provided with "Frankie and Johnny" and a Spanish rhumba tune. Nicely greeted on her entrance, she walks off to an even more vociferous hand. Closing slot, a really tough one, is a cinch for the Harmonicats, who smack out a real sock with three-way mouth organ blowing of classic, boogie, and of course, "Peg O' My Heart," to wind up in solid order.

Biz big. *Burm.*

Earle, Philly

Philadelphia, Sept. 1.

Louis Armstrong Orch (6), *Sarah Vaughan, Manton Moreland, Earl Bros.; "Bunco Squad" (RKO).*

Louis Armstrong's infectious personality, his ever-ready cornet and his fine combo set the pace for the Earle's new show. Familiar here through a half-dozen stage and nitery appearances, the Armstrong six-piece outfit blends musicianship, comedy and showmanship neatly, but the opening night attendance (1) was away off.

The Labor Day exodus to the resorts might be blamed for the slim house, but it was surprise to the management, since Sarah Vaughan always very strong in these precincts, is coneadlined on the bill. Armstrong, his trumpet and band kick off with "12th St. Rag" and Satchmo's never intelligible but always understandable dialog is continually on the mike, since the gravel-voiced maestro acts as emcee.

Armstrong doesn't hog the show, however, Trombonist Jack Teagarden is right along with him, and they dual to wonderful effect on a comedy vocal of "Old Rockin' Chair." Cozy Cole tears loose for a drum cadenza and Earl "Fatha" Hines is spotted nicely with a keyboard blues-boogie (solo piano and rhythm background). But the outfit really takes off when Barney Bigard, clarinetist, and bassist Arvel Shaw get going on that old Ellington warhorse, "C-Jam Blues."

Miss Vaughan seems to gain in appearance and assurance with every visit here. She shows to good effect in a white satin gown and with a trio of lilts she has made popular, "Mean to Me," "I Love the Guy" and "You're All I Need." She closes with a medley of numbers virtually identified with her, "It's Magic," "I Cover the Waterfront" and "Don't Blame Me." Miss Vaughan is a fine artist with a very distinctive style, but on theatre dates she is inclined to play up her vocal tricks, to much to get obvious response from the noisier sections of the audience.

Two other acts are on the bill. The Earl Bros. get deserved laughs for the humorous approach to a handbalancing routine, especially their close, a burlesque wrestling match. And Manton Moreland, the "Birmingham" of the films, couples okay patter with some bright dance foolery. *Gagh.*

Brian Aherne

Continued from page 1

assured me that managers were becoming strongly opposed to packages and demanding that stars appear with their resident companies, and I felt this was an understandable attitude.

As a result of my experiences in these two seasons, however, I would emphatically advise any star who contemplates playing the summer circuit to take a complete package deal, rehearse it thoroughly in advance, and have a competent stage manager ahead to see that everything is properly arranged. The plain fact is that the "resident company" is—at least in my experience—a myth. Occasionally one finds an actor or two attached to the playhouse, but generally the majority are jobbed, and each week the star is bombarded by the managers ahead with telegrams asking for casting suggestions. The weekend is day and night toil, confusion and exhaustion, and the result inadequate and disappointing. Therefore, to the stars I say again—if your name is to go up the marquee, take a package, and nothing less.

Past Standards

To my good friends the managers I would say, look backward. Regard the history of the theatre. Remember how the old stock companies were forced to take advantage of the drawing power of visiting stars. The giants of the past were actors who arrived on a Monday with cloak and sword and classical repertoire, who rarely had time to rehearse and therefore stood in the centre of the stage and declaimed while the resident company grouped themselves in a rough semicircle, preferably downstage, and tried to throw him the right cues. Inevitably the stars themselves in time rebelled, and began to take own companies, or packages, with them. The stock companies decayed, and the era of the actor-manager was born, which lasted until the Erlangers and Shuberts moved in and put the whole thing on a big business basis. This cycle is now in the process of inevitable repetition. The summer circuit, with its increasing financial and artistic importance, is the road of today, and the same inexorable forces are being brought to bear on it. Certain remote and well-organized playhouses, such as Pasadena, Dallas and Dennis, may be able to carry the standard of the community theatre, if they really desire to do so, but for the rest the old law applies that there is no substitute for talent: No amonut of earnest endeavor can replace the rare flower of stellar quality, no Equity regulations can provide the drawing power of a Lawrence, a Hayes, a Cornell, an Olivier or an Evans. Everything should contribute to the encouragement and development of stars whose ability and personality will draw the public into our theatres.

If the summer managers are not content to become, as some have complained to you, "mere real estate operators" my suggestion would be that each engage a star, with as good a company as possible, that careful preparation be given to a production, and that after playing the home base it should then tour the other theatres under its own name. While on the road another play could perhaps be prepared, so that the company might appear twice in a season at its own theatre.

Won't you adopt my suggestion and canvas the stars? I feel sure your readers would be interested in the result. *Brian Aherne.*

ILGWU Culture

Continued from page 1

rate rates. ILGWU, which loses about $6 weekly on every union member it houses (portion of the deficit is made up by non-union members) has a major booking problem in getting together its variety shows. One of the problems befalling Herman Fialkoff, who sets the shows out of New York, is the fact that virtually every program must have at least one Negro act, none of the turns can repeat during any given season, and only 10% of the turns that appeared the year before can be shown again.

Reason for the latter is that the ILGWU roster of vacationers is practically the same every year. They cannot be fed stuff that's too familiar. Another difficulty in this booking is the fact that the camp is not within the circuit of mountain resorts which regularly use outside acts, thus performers cannot pick up the extra coin by doubling.

Lotsa Name Talent

Withal, Fialkoff has been able to obtain name entertainment for the spot and this season's roster of acts includes Buck & Bubbles, Diane Courtney, Myron Cohen, Larry Storch, Beatrice Kraft, De Mattiazzis, Gus Van, Martin Bros., Winik & Mae, Norman Atkins, Church & Hale, Roy Douglas, Fred & Susan Barry, Helene & Howard, Amazing Mr. Ballantine, Larry Brooks and others.

In addition to these Saturday Night Variety shows, resort runs legit shows every Monday night, has two nights of first-run films and provides classical concerts with a house crew headed by Leon Van Gelder.

In addition, the booking of this camp becomes more difficult because of the fact that many union execs as well as the camp's manager, Alfred Taxin, continually case club-date acts because of their attendance at many trade functions. Frequently requests are made for names that would shatter the already-high budget.

In addition vacationers at this resort get the chance to appear in productions built at the camp. These revues are used later in various towns to raise money during the Red Cross, Community Chest and March of Dimes campaigns. The ILGWU educational dept. believes that its showbusiness aspects create goodwill in the community in which they're presented.

OBITUARIES

DAN S. GROESBECK

Dan Sayre Groesbeck, 71, muralist and motion picture sketch artist, died Aug. 29 in Hollywood after a long illness. In his early years he was a newspaper artist, later turning to murals, and at one time was an instructor at the Chicago Art Institute.

Moving to Hollywood about 25 years ago, Groesbeck became associated with Cecil B. DeMille and introduced the practice of sketching pre-production scenes for films. He first worked with DeMille on "The Volga Boatman" and later on "The Ten Commandments," "The Crusaders," "The Buccaneer" and others. His last work was on "Samson and Delilah." His wife survives.

SYMONA BONIFACE

Symona Boniface, 56, character actress, died, at the motion picture country hospital, Hollywood, Sept. 2. She was the daughter of thespers George C. Boniface, and Nona Ferner, and starred on Broadway in '20's in "Woman on the Jury." Prior to that she was for many years with Henry Duffy Players in San Francisco and Los Angeles. Also wrote and produced many plays including "The Viper's Fang" which ran in Los Angeles last year. She also appeared in a number of films, including Columbia's "Pirates of High Seas."

Husband, actor Frank Pharr Sims, survives.

FRANK GRAHAM

Frank Graham, 35, radio announcer, died in Hollywood Sept. 2. Police characterized death as possible suicide. He had been one of most active announcers in Coast radio, doing commercials on most Colgate shows. He was to have broadcast Saturday (2) night in CBS' series, "Jeff Regan," in which he was starred. He first attracted attention in radio because of his flexible talent, and was known as "man with thousand voices" and narrator on many films, his multiple voices being used in animated films at Disney, Warners and Metro.

VERNE W. (DICK) QUINLAN

Verne W. (Dick) Quinlan, 53, saxophonist and orch leader, died Aug. 30 in Cincinnati. His musical career covered 25 years. His Dick Quinlan's Gold Derby band was on tour and played Cincinnati niteries. He was a veteran of World War I and in recent years was a salesman for the Willis Music Co., Cincy.

Survived by wife, five sons, two daughters, mother and two brothers.

PAUL LONGO

Paul Longo, 39, died in Boston Aug. 29 as result of burns received when the administration building of his Medford Drive-In theatre was leveled by explosion of gas heater, Aug. 20.

In addition to owning and operating the drive-in, Longo also operated a real estate business in Medford and was a director of the local Independent Exhibitors.

Survived by wife, son, and daughter.

NOEL P. POEPPING

Noel P. Poepping, 85, bandmaster and composer, died in St. Louis Aug. 25 from injuries suffered in a fall at his home there.

Poepping, was bassoon player in the St. Louis symph orch for 33 years. In 1924 he wrote the music for "The Beggar Princess," which was produced by the Municipal Theatre Assn. A son and two daughters survive.

HELOISE LENETSKA

Heloise Lenetska, 44, theatre and radio agent, died of coronary occlusion in New York, Sept. 1. Mrs. Lenetska was for many years associated with her husband, Harry, in the operation of the Harry Lenetska Agency. Recently she has been in the hotel supply business.

Survived by husband, daughter and sister.

JOHN CHRISTIAN

John Christian, 66, stage and screen actor, died Aug. 29 in Hollywood. For a number of years he played with stock companies in the midwest, later moving to California where he divided his time between motion pictures and the Pasadena Playhouse.

Surviving is his wife, Dorothy Vernon Christian.

IRENE AGAY SEKELY

Irene Agay Sekely, 36, actress-wife of producer Steve Sekely, died in Hollywood, Sept. 2 after a brief illness. Born in Hungary, she made her first stage appearance at the age of 5 and was a central European star before coming to Hollywood in 1937.

Her last film was "The Fabulous Suzanne" at Republic.

EDWARD WEISSBURG

Edward Weissburg, 74, screen actor, died of a heart attack Aug. 30 at his home in Hollywood.

Herbert U. Heindl, 51, technician at Universal-International for 24 years, died of a heart attack Aug. 28 while working at the studio.

Wife, 50, of Dr. John A. Dyer, owner of station WGES, died in Chicago last week.

Mother, 70, of Judy Canova, film-radio star, died Aug. 30 in Burbank, Cal., after a heart attack.

Mrs. Orrin Johnson, 80, widow of the late actor, died in Neenah, Wisc., Aug. 30.

MARRIAGES

Margaret Sullavan to Kenneth Arthur Waggs, New York, Aug. 30. Bride is an actress; he's a London industrialist.

Lucy Seibert to David Crantz, Pittsburgh, Aug. 30. He's press-agent for the Pittsburgh Playhouse.

Adele Moss to Manny Herbstman, New York, Sept. 1. Bride is in Samuel Goldwyn N. Y. office; he's with Motion Picture Daily.

Lillian Heymann to Arthur Klein, Beverly Hills, Aug. 13. He's a sound effects editor at RKO.

Zelda Schumann-Heink to Arthur Wilmurt, La Jolla, Cal. Aug. 31. Bride's a grand-daughter of late opera star, Mme. Schumann-Heink; he's playwright and associate professor at Carnegie Tech Drama School in Pittsburgh.

Ruth Mansfield to George Callahan III, Pittsburgh, Aug. 19. He's with Exhibitors Service in Pitt.

Clare Krumenacker to Thomas J. Tucker, Pittsburgh, Aug. 15. Bride is daughter of Paul Krumenacker, WB exchange manager in Pitt.

Eleanor Sanner to Wesley R. Lund, Pittsburgh, Aug. 21. He's son of Jesse Lund, Allquippa, Pa., city manager for Alpenn Theatre Corp.

Helen Howick Rich to James G. Balmer, Jr., Pittsburgh, Aug. 12. He's son of general manager of Harris Amus. Co. in Pitt.

Joan Heller to Howard Miller, New York, Sept. 3. Groom is son of Bob Miller, Music Publishers Contact Employees prexy.

Donna Apland to Thomas Allen, Las Vegas, Aug. 29. Bride is a secretary at RKO.

Charlotte Keane to Ted Pearson, Hollywood, Aug. 30. Bride is a radio actress; he's an announcer.

Jill Kraft to Lou Morheim, Los Angeles, Aug. 27. He's a screen writer.

Jacquelyn Ross to Barre Schlaes, Portchester, N. Y., Aug. 26. Bride, a fashion designer, is daughter of the late Lou Metzger, general manager of the Universal studios under the Carl Laemmle regime; he's an indie television producer.

BIRTHS

Mr. and Mrs. Charles Lederer, son, Hollywood, Aug. 27. Mother is Anne Shirley, actress; father is a screen writer.

Mr. and Mrs. Tony Martin, son, Santa Monica, Aug. 28. Mother is Cyd Charisse, actress; father is the singer.

Mr. and Mrs. Matthew Rapf, son, Hollywood, Aug. 25. Father is an assistant producer at Metro.

Mr. and Mrs. George Rock, daughter, Hollywood, Sept. 2. Father is comic-trumpeter in Spike Jones' band.

'Widow,' 'Sing' Prepped For College Circuit

Chicago, Sept. 15.

Charles Blake, producer of Music-In-the-Round, at the Chicago Fair, is setting a college tour of either "The Merry Widow" or "Of Thee I Sing," with full two-hour versions, instead of the hour tabloid versions presented here. Tour, starting Oct. 1, will take 10 weeks in the south and then west, with prospects of the musicals doing some niteries afterwards.

Blake feels that the venture will succeed, claiming that the greatest untouched theatrical audience is in the college field on an off-beaten track.

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—*Variety*

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Jerry Gray

FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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PREDICT 1951 AS TOP FILM YEAR

Cafe Biz Envisions Boff Fall Season, Cued to Hefty Coin for Amusements

Nightclub operators throughout the country predict the coming season will be one of the best since the lush wartime years and probably reach the high grosses that were registered during 1946-47, conceded to be the best in history of cafes. The industry that has opened since the start of the Korean war, has apparently pumped fresh coin into the entertainment industry, and patrons seem to be stepping out with nearly the same frequency as they did during the lush-spending eras.

Bonifaces feel that gross business will exceed that of the lush years because of the fact that there are no OPA ceilings to hamper takes.

One factor that indicates top business is the fewer number of cafes still in the running. There's been a considerable decline in the number of spots and most of the clubs in operation are on reasonably good financial footing. Most spots had a good summer. This is especially true in New York. Top example is the Latin Quarter, which in summer previous lost about $40,000, but racked up a sizable profit this year.

Bonifaces also have faith in the
(Continued on page 61)

NBC-TV 50G Bid For Sadler's 1-Shot

NBC is still pursuing the Sadler's Wells Ballet of London, which is now doing a three-week season at the N. Y. Met Opera House, and is willing to spend the necessary $40,000 to $50,000 to put the dance troupe on video for an hour. All four N. Y. TV networks have been bidding for a chance to televise the famed dance troupe —the hottest thing in show biz today—with NBC believed to have the inside track. As of Monday (11), NBC thought it had the troupe clinched, but chances have eased off since.

Sadler's would have preferred a regular performance being tele-
(Continued on page 53)

Gypsy Rose Lee Denies Legion's Commie Charge; ABC Refuses to Cancel

ABC network cracked the barrier this week in the thorny performer blacklist problem now confronting the radio and television industries by indicating it will air Gypsy Rose Lee's new radio show, "What Makes You Tick," starting Saturday night (16), despite protests lodged by the Illinois American Legion that Miss Lee "has Communist sympathies."

Miss Lee, following the protest,
(Continued on page 61)

MacArthur's TV Shot?

Tokyo, Sept. 12.

Gen. Douglas MacArthur may make his first appearance on a regularly - scheduled television show via NBC's "Meet the Press." Web execs have invited the United Nations military chief to participate in a special version of the program, which would be filmed by NBC newsreel cameramen in Tokyo and flown to the U. S. for video transmission.

If MacArthur accepts the invitation, NBC plans to use its own staff correspondents now covering the Korean fighting to interview him. Among these are George Thomas Folster and his wife, William J. Dunn, Peter Murray and Ken Kantor.

TV Variety Show Guest Fees Spiral In Sellers Market

With the TV season just begun, the virtual inundation of the channels with variety shows is already throwing the video impresarios for a guest-star tailspin. It's the biggest sellers market since vaudeo became an established format and already the quest for talent has sent prices spiraling to new highs.

The situation becomes particularly acute in N. Y. because of the migration of variety shows to a Manhattan point of origination. The Jack Carter Saturday night NBC show, seen from Chicago last season, is now established in Gotham. Ed Wynn, kinescoped from the Coast last year, is also emanating his Wednesday night NBC show from N. Y.

The new Frank Sinatra TV show,
(Continued on page 12)

7 NAME SINGERS BLEAT BLURBS FOR CHEVROLET

Hollywood, Sept. 12.

Seven name singers have been inked by Chevrolet for a series of three-minute commercial blurbs to be used on radio this fall. Platter cost will run close to $20,000 for the spots.

Tony Martin, Dick Haymes, Ginny Simms, Dorothy Shay, Dick Powell, John Charles Thomas and Lauritz Melchior will collect $2,000 each for the stint, with musicians getting another $5,000. Sidemen pocketed $27 each for every 60-minute waxing session. Melchior and Thomas were backed by 42 men, the pop sessions by 24 tooters and Miss Shay by a 10-piece oatune combo. Leaders and contractor got $40.50, time and a half, on every session.

WAR SPENDING AS B.O. IMPETUS

Execs on the inside of film industry financial affairs are looking forward to 1951 as possibly the most profitable year in motion picture history. On the basis of current outlook and trends—and the considerable stock of finished pix made at reasonable costs—they foresee the 12-month stanza as topping 1947, when net profits in the industry hit their all-time peak.

Peering deeper into the crystal ball, they see 1951 as possibly a last big fling for the industry profits-wise.

Feeling is that the impact of the tremendous amount of coin the Government has started to spend on war production will begin to be felt strongly next January or February. This will give further impetus to the b.o. gains already experienced as a result of the industrial production splurge to date and the sense of economic security it has given workers.

This upturn will be met by release of films made during a period of declining costs. That will be just opposite to what occurred during the industry's disastrous days of 1948, when pix made at top costs were released during a declining market.

With comparatively low weekly amortizations being charged off against high income, profits naturally will be tops. This may not continue beyond 1951 if film costs during the year start to climb, so that by 1952 budgets and b.o. will
(Continued on page 61)

CBS Going Into Pix Production?

Hollywood, Sept. 12.

Possibility that CBS may make films for theatre exhibition was disclosed when Howard Meighan, veepee and general executive of the net, appeared before the zoning commission to ask for clarification of a city ordinance regarding film production at the recently-acquired Beverly-Fairfax boulevards site.

Meighan declared that "it is thought by many that some pictures or shows might eventually be made for a dual purpose, that of distributing through television channels and through traditional theatre channels. It is necessary that we have a specific understanding with the city that we may make moving pictures on CBS television property. Thus there is an economic reason as well as a show product reason for our requesting full permission of the city to make moving pictures on CBS property.

"Our contract for purchase of Gilmore Island property contains a provision for cancellation provided we are unable to get such permission."

Shaw Nixes $1,000,000 Valedictory; Sez No Vidpic for 'Ancient Spectre'

By ARTHUR BRONSON

A fantastic idea by a couple of enterprising young New Yorkers—involving George Bernard Shaw and what might have been a $1,000,000 TV-newsreel-radio-recording-newspaper parlay—has just been nixed by the British dramatist-sage, on apparent grounds of sheer vanity. Plan, if it had been consummated, would have been an astonishing news beat, perhaps unique in journalistic annals.

Idea revolved about a simple project. This was to make a 10 or 15-minute film of the venerable 94-year-old British savant, giving his valedictory or goodbye to the world. In this specially prepared testament, the brilliant-tongued Shaw would expound on the times and its problems, and leave a message to mankind based on his longtime, acute observations and reactions.

Plan was to bring this film short back to the U. S., for release on the day that Shaw died. Exclusive
(Continued on page 53)

Judy Garland's Legiter?

Judy Garland, in New York last week on a holiday, struck show people with her physical fitness, which is further borne out by talk that she may do a Rodgers & Hammerstein musical to be specially tailored for her. Metro star plans returning to N. Y. next month with her husband, Vincente Minnelli, M-G director.

Her legit chore would depend on the studio's approval.

Logan All-Time Top Earner As Author-Stager

On the basis of current grosses of his various shows, Joshua Logan is perhaps the top-earning legit director-author of all time. Excluding "Wisteria Trees," from which he is taking no income, his royalties and share of the profits for last week were figured to total about $12,800.

As director of "South Pacific" and "Mister Roberts," Logan got royalties totalling nearly $4,900 for the week. As co-author of "Roberts" he got additional royalties of nearly $1,100 (he is also co-author of the book of "South Pacific," but does not share in the royalties). In addition, his share of the profits from "Roberts" is estimated at around $1,100 on the week, while his cut of the "South Pacific" net is figured to have added about $5,700 more.

Logan's royalty as director of "South Pacific" is 2½% of the gross, which was approximately $50,800 at the Majestic, N. Y., and
(Continued on page 12)

JOLSON IN KOREA TO ENTERTAIN TROOPS

Hollywood, Sept. 12.

Al Jolson should be entertaining the UN troops in Korea by tomorrow (Wed.), having left Los Angeles by Air Transport Command on Monday (11), at General MacArthur's invitation. He will be gone around three weeks with his pianist, Harry Akst.

Jolson holds the distinction of having entertained troops in the following parts of the globe: North Africa, Sicily, Italy, England, Ireland, the Aleutians, Dutch West Indies, South America and Panama. This is his first time in the South Pacific.

Don Barclay, cartoonist-comedian, is just back from Korea, where he entertained for two weeks. He's due to return there shortly.

Army Mulling Tent-Show Setup

Lambertville, N. J., Sept. 12.

Army engineer officers were here last week to confer with St. John Terrell, producer of the local Music Circus, about the possibility of adapting his tent-show setup for soldier entertainment. It's figured that such a system could save the Army large amounts in theatre and recreation hall investment, besides simplifying production and transportation costs for shows for service men.

Ironically, Terrell offered the same idea to the Army during World War II, but it was turned down then as "impractical." However, with the Music Circus completing its second successful season here and similar operations mushrooming around the country, War Dept. brass now recognizes the possibilities of the tent-show setup, for both semi-permanent in-
(Continued on page 12)

Petrillo Cracks Down On D.J. Programs That Simulate Live Shows

Chicago, Sept. 12.

James C. Petrillo, American Federation of Musicians prexy, is currently prepping a crackdown on disk jockey programs which are simulating live shows via taped interviews with bandleaders. Hinterland jocks, in particular, have made the use of specially-taped interviews with top names in music field a familiar practice in the last couple of years. Cut-in of the interviews between numbers, in Pe-
(Continued on page 12)

COMPO Pledges Full Cooperation To Truman in War Emergency

Washington, Sept. 12.

Council of Motion Picture Organizations, across-the-board spokesman for the film industry, offered full cooperation to the Government last Friday (8) in connection with the war crisis and was promptly taken up by President Truman, who asked the industry spokesmen to line up with the U. S. program to counteract the powerful Russian propaganda machine.

Mr. Truman told the COMPO Committee for Cooperation with the U. S. Government that pictures had done a terrific job in World War II and called for a repeat. Especially, he said at the White House, "no organization in the world can make a better contribution to truth than can yours," urging help for the information program.

The COMPO delegation, headed by its president, Ned E. Depinet, met also with Secretary of Commerce Charles Sawyer, General J. Lawton Collins, Army Chief of Staff; Oscar R. Ewing, Federal Security Administrator, and Edward W. Barrett, Assistant Secretary of State for Public Affairs, whose division handles the foreign information program.

All acknowledged the contribution of pictures, admitted plenty

(Continued on page 12)

TOA Dissatisfied With COMPO Exhib Survey, Withholds Its Okay

Theatre Owners of America, one of the charter members of the Council of Motion Picture Organizations, informed COMPO this week that it is withholding an okay on COMPO's projected survey of exhibitors throughout the country. TOA reportedly is dissatisfied with several segments of the project and, as a result, TOA exec director Gael Sullivan is slated to huddle with COMPO exec veepee Arthur L. Mayer later this week.

Nine other charter members of COMPO, meanwhile, have approved the project. As detailed last week by COMPO prez Ned E. Depinet, the comprehensive study of exhibs would be used in composite form for magazine and newspaper feature stories to back the industry's public relations drive. Depinet emphasized that no private information on individual exhibs or circuits to be derived from the study would be made public in any way.

TOA's chief objection to the project is based on the length of the questionnaire to be mailed exhibs and its contention that many of the questions not only are unnecessary but will arouse exhib antagonism to the entire project.

PIX ELIGIBLE FOR 'FREEDOM' AWARDS

Motion pictures will be eligible for competition in the 1950 General Awards program of Freedoms Foundation, Valley Forge, Pa., because films "constitute one of the most powerful and effective instruments for telling the American story of freedom" and because they "do much to underscore the basic concepts of our American way of life," Kenneth D. Wells, Foundation's executive veepee, announced last week.

Annual competition, open to various fields of public expression and communication, had included documentaries and shorts. This year's competition will be open to full-length features because "in the process of providing entertainment to millions of persons throughout the world, American films dramatically reflect everyday aspects of life in a free society," according to Wells. "As such, motion pictures serve as messengers of the freedom story, a role that becomes increasingly vital in a world torn by mounting ideological conflict," he said.

Foundation, a non-political, non-profit group formed in 1949 to "encourage all citizens to 'speak up for freedom,'" is awarding $100,000 in cash plus medals and honor certificates to winners to be announced next spring.

N.Y. Bijou May Get 'Cyrano' as 2-a-Day

While no deal has been inked yet, it is likely that Stanley Kramer's "Cyrano" will preem on a two-a-day hard-ticket basis at the Bijou, N. Y. Maurice Maurer, operator of the house for the City Investing Co., recently journeyed to Chicago, where Kramer showed him a rough cut of the Jose Ferrer-starrer.

Opening is being primed for November or December. Whether the policy nationally will be roadshow hasn't been decided as yet. It is likely that George J. Schaefer, Kramer's sales chief, and United Artists' distrib topper Grad Sears will seek some out-of-town test engagements before making up their minds.

French, Berger Row on COMPO Org Procedure

Minneapolis, Sept. 12.

Harry B. French, president of Minnesota Amus. Co., and Bennie Berger, head of North Central Allied, have gone to the mat over procedure for establishing the local unit of the Council of Motion Picture Organizations. French wants it his way, although he jumped the gun on bringing Minneapolis exhibs under the COMPO roof, and Berger is claiming foul.

Battle has its roots in a meeting called by French latter part of last month at which a COMPO "war activities organization" was formed for the area with French elected to the chairmanship. Berger balked on the complaint that the unit wasn't formed in accordance with COMPO procedure.

Sensing trouble, COMPO's committee on organization, headed by circuit operator Harry Brandt, went into session in N. Y. and set the rules, providing for local committees to cooperate in the work of the organization. All the various charter members were to have representation and with the committee to select an area chairman, state chairmen were desired, theatre, distribution, publicity and any other chairmen representing groups affiliated with the industry who may be invited to participate in COMPO activities.

This action failed to stem the Minneapolis row. French asked the cooperation of all theatremen in the territory over the protests of NCA and Berger.

600 Pledge Support

Despite the NCA disapproval,

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Al Zimbalist Joins Alperson as Exec Aide

Hollywood, Sept. 12.

Al Zimbalist, formerly advertising-publicity head of Film Classics, has been named executive assistant to Edward L. Alperson, indie producer.

Alperson currently is shooting "Sword of Monte Cristo," slated for 20th-Fox release, at the Motion Picture Centre Studios with George Montgomery and Paula Corday in the leads.

Dale Exits Rank Press

Jerry Dale, handling U. S. press duties for the J. Arthur Rank Organization, left last week. Dale didn't work for Rank directly, but for Jock Lawrence, who continued as the British producer's chief Yank flack under a revision of his contract early this year that permitted him to take over the pubad duties for Samuel Goldwyn in New York.

Lawrence hired Dale to handle the Rank end. He has now transferred Jeff Estep, an aide who worked for him at the Goldwyn office, to the Rank headquarters. Dale had been associated with Lawrence in handling Rank publicity since the end of the war.

Col Gets 'Pickup'

Hollywood, Sept. 12.

After a lot of legal thumb-waving, Harry Cohn takes "Pickup" for a ride in a Columbia cab. Final legal papers to that effect were signed by the quickie's producers, Hugo Haas and Edgar Walden.

Picture, financed by Walden, was shot for approximately $85,000. For a time 20th-Fox tried to thumb its way into a releasing deal, but the problem was straightened out amicably by huddles between Cohn and Joseph M. Schenck.

Arthur Mayer To Be Pix Liaison In War Co-op Setup

Washington, Sept. 12.

Arthur L. Mayer, executive v.p. of Council of Motion Picture Organizations, will serve as the all-industry agency's liaison with the various Government departments in the new war cooperation program. Mayer was named for the job last Friday (8) at the D. C. meeting of the COMPO Committee for Cooperation with the U. S. Government. Mayer said later that he does not foresee the need to open a general office in Washington but believes that the newsreels will need a fulltime spokesman here, just as they had during the last war.

Art Arthur, executive secretary of the Motion Picture Industry Council, brought to Washington with him a report on duplication and waste in the production of Government films during World War II and urged immediate cooperation with the Government to eliminate such duplication. He failed to get action on his plan, which would have called for producer activity partially because the distributor and exhibitor spokesmen wanted to hold up decision until their own programs were ready for submission. However, Arthur remained in town for several days to consult with Army and Navy officials and make arrangements to help.

Actor William Holden made a report for the Hollywood Coordinating Committee on the volume of personal appearances arranged during the last war as an indication of what the Committee stands ready to do whenever called upon by the services.

Subtitled Spanish Pix Will Be Distributed To U.S. Theatres

Hollywood, Sept. 12.

Campaign to take Spanish-language films out of the Latino house category and make them available, with English subtitles, to general situations around the country has been launched by Azteca Films and Clasa-Mohme, which have banded together in a new Mexican distribution setup. Harry Stern has been named to head a special features division which will act as a sales agency and handle publicity and exploitation on the pix, many of which star name well-known to the American film public.

Clasa-Mohme handles the Cantinflas comedies, among others, while Azteca has another comedy star in Tin Tan, to bulwark the release list.

Drive for wider distribution actually has two phases, the first to make all of the films available to the 400-odd foreign film houses around the country, and the second to interest the larger chains in south-of-the-border extravaganzas in which such names as Maria Felix and Pedro Armendariz are starred.

Product earmarked for U. S. distribution will be the pick of the output of the Mexican film industry, currently marking its 50th anniversary.

Included among pix to be released generally in the U. S. are "Rio Escondido," starring Maria Felix; "The General and the Senorita," starring Maria Felix and Pedro Armendariz; "Little Dark Angels," described as a Mexican "Lost Boundaries;" and "Madness of Love," Spanish historical film, lensed in Spain.

Allied States in All-Out Drive Vs. Distrib Try to Increase Rentals

Franklin, Ind., Sept. 12.

Allied States is going all out in combatting what prexy Trueman Rembusch describes as a concerted drive by all distributors to boost film rentals on a nationwide basis.

Rembusch reports the committee at work on Allied's national convention in Pittsburgh Oct. 2-4 has developed a national film clinic which will be part of the get-together and to which film buyers might look to cure their product-licensing headaches. He said he's been at all local meetings of Allied units so far this year and has no doubt that the move is on full-scale for rental hikes at a time when the distributors "should be thinking about keeping their customers in business."

He said the clinic will function as "a school of instruction for film buyers" and indicated theatremen will be acquainted with their new "rights" under the court decisions in the Government's monopoly suit against the companies.

Rembusch also disclosed that Arthur L. Mayer, executive vice-president of the Council of Motion Picture Organizations, has accepted an invitation to address the Allied conclave, which will be at the William Penn hotel. Mayer will outline the full scope of COMPO activities and what it can accomplish for the industry. He is slated to do the same at the Oct. 30-Nov. 2 convention of the Theatre Owners of America in Houston.

The Allied film clinic plan is to break the sessions down into forums involving various types of theatres, each to be chairmanned by active Allied unit heads. These include: H. A. Cole and Charles Niles, small towns; Sidney Samuelson and Arthur Rush, medium town and suburban runs; Nathan Yamins and O. F. Sullivan, city runs; Martin Smith and Wilbur Snaper, key neighborhoods and subsequent runs; John Wolfberg and Rube Shor, driveins. Jack Kirsch and Abe Behrenson will conduct a special meeting for circuit buyers and those interested in bidding situations.

Distribs Collect 200% More, Sez Berger

Minneapolis, Sept. 12.

Figures show distributors here are collecting approximately 200% more in film rentals in aggregate from Twin City independent neighborhood and suburban exhibitors than they did before the consent decree's earlier runs, according to Bennie Berger, North Central Allied president.

Berger says he's taking these figures to National Allied States' convention in Pittsburgh Oct. 2, when he'll ask the national body for "some sort of action" that will bring exhibitors "relief" from present "exorbitant" rentals.

"Northwest Allied directors have protested to distributors, but nothing has come of it," says Berger. "Distributors persist in their gouging policy although theatre grosses are declining and costs are generally increasing, with film companies' earnings greater than ever."

20th's Longhair Interest Tied In With Theatre TV

Twentieth-Fox's newly-developed emphasis on longhair music, as exemplified by the N.Y. Philharmonic Symph's booking into the Broadway Roxy theatre and the upcoming series of feature-length concert films, is believed to be tied in directly with the company's plans for theatre television. Twentieth prez Spyros P. Skouras has repeatedly talked about spreading concert and ballet to the masses via large-screen video, and the present moves in that direction, consequently, are construed as a test of longhair's boxoffice potential.

If 20th's theatre TV plans go through as presently constituted, the company will have an initial investment of some $2,000,000 for the 24 theatres on the Coast to be linked initially for the new medium. With that much coin tied up, the company presumably wants to make certain that its large-screen programming will meet with public acceptance. Also bearing out the experimental aspects of the present moves is the fact that Skouras envisions both the concert films and theatre TV as secondary to a top feature on theatre programs, rather than the chief draw in themselves. He describes both as being designed

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L. A. to N. Y.

Irving Allen
Carlton Alsop
Glen Allvine
Lucille Ball
Edgar Bergen
True Boardman
Charles Boyer
Carleton Carpenter
Hal Chester
Melville Cooper
Al DeLynn
Charles Dreyfus
Dan Duryea
John Garfield
Denis Green
Charlotte Greenwood
George Guetary
Howard Harris
Dick Haymes
Van Heflin
Lou Irwin
Joe Kirkwood
Russell Lewis
Joseph L. Mankiewicz
Lillian Picard
Joel Preston
George J. Schaefer
Marvin H. Schenck
Gale Storm
Ben Thau
Syd Zelinka

N. Y. to Europe

Lenore Lemmon
Mark Marvin
Josephine Niggli
Eric R. Pleskow
Bernard Sobel
Alida Valli

PAR'S 50c DIVVY

Paramount board of directors has voted a quarterly dividend of 50c per share on the common stock, payable Sept. 29 to holders of record Sept. 18.

Europe to N. Y.

E. Power Biggs
Phil Bloom
Sidney Box
Jeanne Chauchoin
Thomas B. Costain
William Dieterle
Leo Dolan
Dame Edith Evans
Patrick Holt
Raymond Huntley
Dudley Jones
H. V. Kaltenborn
Pamela Kellino
Andre Kostelanetz
Anita Loos
Irvin Margulies
James Mason
Helen Mencken
Ralph Michael
Cecil Parker
Lily Pons
George Richard
Flora Robson
Cesar Romero
Rene Marie St. Germain
Oscar Serlin
Jean Simmons
Ethel Smith
Paul Vuillaume
Hal Wallis

N. Y. to L. A.

Art Arthur
George Byron
Frank Cooper
Cecil B. deMille
Judy Garland
Leonard Goldstein
Abel Green
William Holden
Bob Hope
Betty Hutton
Sol Lesser
Brenda Marshall
James Mason
Joe McConnell
Mack Millar
Michael Mindlin, Jr.
Manie Sacks
Skip Scully
Dinah Shore
Spyros P. Skouras
Jule Styne
Jonie Taps
Sam Wiesenthal
Tennessee Williams

ELC AIMS LASSO AT UA PRODS.

UA May Have Some Prod. Financing, But No Operating Coin Visible Yet

There were some indications this week that United Artists' new ruling triumvirate may have a start on a production financing plan, although no hint as yet that it has obtained much-needed working capital for its distribution setup. Board chairman Paul V. McNutt and prexy Frank L. McNamee have maintained their customary silence on both matters, but the trade is looking forward to a possible clarification of the company's status following a scheduled session of the new management with owners Mary Pickford and Charles Chaplin in New York next Wednesday (20).

McNamee has been working with a syndicate headed by agent-manager Edward Sherman and Coast lawyer Max Fink on a deal by which they would organize a unit through which all UA production would be channelled. They would advance coin via the unit for filmmaking by indies for UA release.

It was confirmed in New York and Hollywood that Sherman and Fink are working on the plan and have amassed considerable coin to put it into effect, although the problems of such an undertaking are so manifold there's no assurance that all the ends can be drawn together to make it effective. Sherman is a former Philadelphian and a close friend of McNamee, who also hails from the Quaker City. He's a vet vaude agent and booker, who was to a considerable degree responsible for bringing Abbott & Costello to prominence via his management.

Unless McNutt and McNamee have a source of operating coin up their sleeve, however, it appears

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Stillman's Stance On UA and McNamee Is Sweetness and Light

Indie producer Robert Stillman said in New York Monday (11), following a meeting with Frank L. McNamee, that he was "much impressed" with the new United Artists prexy. Session was Stillman's intro to the new regime which took over UA July 12.

Producer arrived in New York Sunday (10) for a week of talks with the UA management, sales chief Grad Sears and publicity-advertising-exploitation huddles with UA pub-ad chief Howard LeSieur and his own eastern pub-ad rep, Dick Weaver. He brought with him a print of his initial indie production, "Sound of Fury," for delivery to UA.

Stillman added that in talks on the Coast with Tom Deane, of the Bank of America, who recently was east to meet the new UA toppers, he had gotten the same expression

(Continued on page 6)

SYMINGTON TO TALK AT TOA CONVENTION

Moving ahead with plans for its annual convention in Houston Oct. 30-Nov. 2, Theatre Owners of America has lined up W. Stuart Symington, chairman of the National Security Resources Board, as guest speaker at the group's windup president's dinner. Symington informed TOA executive director Gael Sullivan of his acceptance of the TOA invitation. According to a statement from the organization, there's a likelihood the talk by Symington, top figure in the national defense program, will be carried in a nation-wide broadcast.

On the Texas front, convention general chairman R. J. O'Donnell and Fred Nahas, chief barker of the Houston Variety Club, have worked out arrangements for the unit's temporary move from its regular quarters at the Texas State hotel to the Hotel Shamrock, where the TOA conclave will take place. Variety Club privileges will be granted to all at the convention.

Leo Joins Rathvon

John Leo, former Eagle Lion division manager on the Coast, has joined the N. Peter Rathvon unit to supervise sales from Chicago west. He'll work under Rathvon's sales chief, Jack L. Schlaifer, and with the unit's southern manager, Lee Gribble.

Leo started as a salesman for EL in San Francisco. He more recently has been engaged in financing production of "Tokyo File 212," produced by Breakston-McGowan in Japan.

Rathvon distribs through Eagle Lion Classics and Leo will attend the company's convention in Chicago today (Wed.) before proceeding to the Coast.

Some More UA Producers in N.Y. To See What Goes

Influx of United Artists producers into New York in an endeavor to learn "what's cooking" went into high gear this week. Arrival of a new group brings to seven the number of indies who have traveled east in recent weeks in the hope of learning from the company's new management where it goes from here.

Robert Stillman arrived in New York Monday, while due later are Irving Allen, Edward Small and Joseph Justman. Already in to see the Paul V. McNutt-Frank L. McNamee-Max Kravetz operating-triumvirate have been Carl Leserman, I. G. Goldsmith and Sam Spiegel. Stanley Kramer, who was planning to head into New York this week, has been forced to change his plans to get back to the Coast today (Wed.) for final editing of "Cyrano." He has been on a publicity tour on behalf of "The Men."

Harry Popkin, who was expected this week, has pushed off his visit until after the Jewish holidays.

Producers had all been waiting on the Coast for the new regime's

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ZOELLNER HEADING M-G NEWSREEL SALES

Chicago, Sept. 12.

Presaging a hypoed drive by Metro for newsreel business, William B. Zoellner, head of the company's shorts and reprints sales department, has been assigned to take over as head of the newsreel sales concurrently. Creation of the new post was revealed here today (Tues.) by sales veepee William F. Rodgers, who stopped off en route to the Coast from New York for huddles with central division manager Burtus Bishop.

Appointment of Zoellner to head newsreel sales is believed based on the intensified interest in reels on the part of both exhibitors and the public in the wake of the Korean fighting. Zoellner is scheduled to leave in a few weeks for a nationwide tour of the company's exchanges to confab with branch managers. He'll also talk with the field salesmen in each branch who have been his special representatives for shorts and reissues, and whom he is now expected to tag for the newsreel also.

Rodgers, meanwhile, is scheduled to arrive on the Coast Thursday (14) to look over new product and huddle with studio chief Louis B. Mayer and production veepee Dore Schary. He'll attempt to get a line on the exact number of pictures to expect for the remainder of the year in order to implement his proposed new group selling plan.

SEEKS TO TAG POPKIN, OTHERS

With both its product and financial situation paradoxically improved via its recent abortive merger attempt with Film Classics, Eagle Lion Classics has turned to swinging its lariat on United Artists producers. It currently has a multiple-picture deal cooking with Harry Popkin and several other UA indies whose names are being kept dark until the noose is pulled tighter.

Deal with Popkin—who was endeavoring to buy control of UA when the Paul V. McNutt group recently moved in—entails first-money financing of his product by ELC. That's a hurdle which prexy William C. MacMillen is having some difficulty jumping, however, and on his success will hinge the outcome.

ELC advanced N. Peter Rathvon first money on his product and then was able to lay off the loan with the Fidelity-Philadelphia Trust Co. MacMillen is trying to work a similar arrangement for Popkin—or possibly skip a step and get them a bank loan directly.

ELC prexy is obviously trying to make hay mowing down some better-known producers while UA is in its present confused state. As an added attraction, he has just swit hed the company over from a delayed to an advanced payoff policy to producers. This is exactly opposite to what UA was recently forced to do in order to give itself a cushion of working capital.

Cash Settlement Weekly

Under the new ELC plan, top producers will get a cash settlement weekly, based on an estimate of the past week's earnings of their pix. Each fourth week there will be an adjusted payment to equal-

(Continued on page 20)

SWG Lists 24 Prods. 'Unfair'

Hollywood, Sept. 12.

Screen Writers Guild has advised its members that a total of 24 motion picture and television producers have been placed on the "unfair" list. Recently a resolution was adopted requiring all members to get permission from the Guild before entering into any business arrangement with producers who have been found "unfair, irresponsible or unsubstantial in their dealings with writers." The list, mailed to all the members, follows:

Eddie Albert, Irving Allen, Polan Banks, Benedict Bogeaus, Yorke Coplan-George Breakston-Phil Krasne of World Adventure Pictures, Lou Costello and Edward Sherman, Andre DeToth, Jerry Fairbanks, Inc., Samuel Goldwyn, Melvin Geimer and Joe Langdon, Remy Hudson, Carl Kreuger and Central National Pictures, Frank Melford, Richard Morros and M. R. S. Productions, Lou Moss, Seymour Nebenzal, Richard Oswald and Skyline Productions, Richard Polimer, Proser-Nasser Productions, B. B. Ray, Al Rogell, Frank P. Rosenberg and Lionel J. Toll, Berman Swartz-Harry Gray-Earl Cohen-Joseph Raboff, and Philip Waxman.

672G COAST ANTI-TRUST SUIT VS. FWC, WB, ETC.

Los Angeles, Sept. 12.

Parkton Theatres, Inc., filed suit for $672,000 against the Fox-West Coast and Warner Bros. theatre circuits charging conspiracy to violate the anti-trust law. Plaintiff operates the Park theatre in Huntington Park and accuses defendants of using monopolistic practices.

Also named in the suit are National Theatres, 20th-Fox, Paramount, RKO, Columbia, Loew's, Universal, United Artists and Warner Bros. Distributing Corp.

Industry Legalites Working Overtime Unravelling Partnership Obstacles

Film industry legalities still are working overtime, largely on matters of real estate. In addition to the approximately 100 private anti-trust actions on file and the wind-up manuevers in the government's monopoly suit, which is now in its 12th year, the lawyers are burning the midnight current on unravelling the last of the majors' partnership interests, affiliations which abound in corporate complexities.

Faced with the most extensive disaffiliation job of all, United Paramount has been doing well so far in meeting the demanding three-year schedule set down by the Department of Justice. But problems have been encountered in the required UP sale of some properties after the partner's holdings have been acquired. More time was needed and, with Dept. of Justice approval, that was granted last week by the U. S. statutory court in N. Y.

The D. of J. has allowed extensions on deadlines originally set down for unloading numerous houses in the south. Unless additional time again is granted, UP is now called upon to unload the following properties by Oct. 5 (original deadline was June 3):

One theatre each in Anniston, Bessemer, Jasper, Montgomery and Mobile, all Ala.; one each in Pensacola and Monroe, Fla.; two in New Orleans; one each in Biloxi, Clarksdale, Greenwood, Hattiesburg and Vicksburg, Miss.; one each in Chapel Hill, Gastonia, Greensboro, Raleigh and Rocking-

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Goldenson's Switch

Washington, Sept. 12.

Leonard H. Goldenson, president of United Paramount Theatres, has converted 500 certificates of interest into 500 shares of common stock of the chain, according to the Securities and Exchange Commission report for the month from July 11 to Aug. 10. This gives Goldenson a total of 900 shares of common stock. He owns another 250 shares jointly with his wife.

The report shows that A. A. Garthwaite, member of the board of Universal Pictures, purchased 500 shares of the U $1 par common.

Sherman 50-Pic Setup Linked To Bankers Trust

Bankers Trust Co. of N. Y. figures largely in the five-year program mapped by Harry Sherman in his 50-picture deal with Eagle Lion Classics. While firm commitments have yet to be made, the financial outfit has tentatively indicated willingness to provide first money for an initial group of four Sherman pix in an arrangement which could be extended to cover others. The credit would be guaranteed with equities in Harry Sherman Productions and California Studios, which Sherman owns.

So far as ELC is concerned the pact is strictly for distribution, with the company having no financial participation whatever. Distribution fee is 30%, it is reported, with Sherman to supply his own prints and advertising.

Teamed with Sherman on the business end is Neil Agnew, partner with Charles Casanave in Motion Picture Sales Corp., and Alec Moss, also of MPSC. The latter film, which distributes foreign pix here, is not equipped to handle the extensive Sherman output and for this reason MPSC and Casanave are not party to the ELC contract. Both Agnew and Moss have a financial participation in the deal. Agnew will have the

(Continued on page 22)

RATHVON UNCERTAIN ON BRIT. PIC DISTRIB

N. Peter Rathvon, in New York last week to arrange for further funds for his Motion Picture Capital Corp., said he expected the seventh pic which the company has financed in part to be completed in England at the end of this month. It is "Happy Go Lovely," starring Vera-Ellen and David Niven, and being produced by Marcel Hellman in association with Associated British Pictures Corp.

Rathvon said he is still uncertain as to what company will distribute it in this country, although Eagle Lion has handled all of MPCC's previous pix. Former RKO prexy also declared he plans to keep on financing product, but circumstances will determine distribution.

Rathvon financing has come in the past from a group headed by Robert R. Young, controlling stockholder in Pathe Industries, EL's parent company. This has been personal, not EL, coin. Nevertheless, it is believed that Rathvon is dealing with Young on the basis of giving the pix to EL for further financial backing.

Fidelity-Philadelphia Trust Co. put up first money for the first group of Rathvon pix and has indicated interest in further financing. Among the initialers was "Destination Moon," which has proved exceedingly profitable.

Music Pub Tieup, Mdse. Plans Mapped By Wald-Krasna

Hollywood, Sept. 12.

Jerry Wald-Norman Krasna are moving into high gear on a variety of fronts, immediate objectives including a music publishing tie-in, merchandising program which includes close contact with the RKO homeoffice and exhibitors and completion of casting for initial productions.

The two are dickering with several eastern publishing houses to become affiliated with their own pubbery to be known as Wald-Krasna Music Co. Deal, expected to be finalized in a few days, is cued by fact that RKO, with which W-K recently negotiated a deal, has no pubbery, nor has it any agreement with any publisher to sell its songs.

At least 20 of the 60 W-K pix under deal with RKO will be musicals, with a large number of tunes to be used in other films as well, so partners want an outlet. Situation was discussed with Howard Hughes and Ned Depinet, RKO heads, who have approved plan.

Six of first year's 12 pix will be tuners, with songs to be plugged to exploit pix. Additionally, partners plan sending a song out with

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SELZNICK MAINTAINS SKELETON SALES STAFF

Selznick Releasing Organization, which was reported a month ago as planning to drop its entire field sales force, is continuing with four men throughout the country and Sol Edwards as eastern division salesmanager in New York under distribution chief Sidney Deneau.

They are currently selling remaining accounts on "Third Man" and "Fallen Idol" and are also in a drive to book five reissues. They are "Since You Went Away," "I'll Be Seeing You," "Rebecca," "Intermezzo" and "Blandings Builds His Dream House." Eagle Lion, which handles residual selling for SRO, has been peddling the reissues for the past 18 months, but the Selznick force itself has now been turned loose on them to bring in maximum income.

All About Eve

20th-Fox release of Darryl F. Zanuck production, written and directed by Joseph L. Mankiewicz. Stars Bette Davis, Anne Baxter, George Sanders, Celeste Holm; features Gary Merrill, Hugh Marlowe. Music, Alfred Newman; camera, Milton Krasner; editor, Barbara McLean; orchestration, Edward Powell; special effects, Fred Sersen. Tradeshown Sept. 6, '50. Running time, 138 MINS.

Margo	Bette Davis
Eve	Anne Baxter
Addison De Witt	George Sanders
Karen	Celeste Holm
Bill Simpson	Gary Merrill
Lloyd Richards	Hugh Marlowe
Birdie	Thelma Ritter
Miss Casswell	Marilyn Monroe
Max Fabian	Gregory Ratoff
Phoebe	Barbara Bates
Aged Actor	Walter Hampden
Girl	Randy Stuart
Leading Man	Craig Hill
Doorman	Leland Harris
Autograph Seeker	Barbara White
Stage Manager	Eddie Fisher
Clerk	William Pullen
Pianist	Claude Stroud
Frenchman	Eugene Borden
Reporter	Helen Mowery
Captain of Waiters	Steve Geray

"All About Eve" is a literate, adult film of the calibre that will do big league, big town business. In addition it has all the elements for the general runs.

The whyfore of the producer's insistence for "scheduled performances" becomes obvious as the story unfolds from its banquet scene that honors a new Broadway legit great, and the flashbacks which detail the brittle, hard-bitten and frequently bitter saga that tells us "All About Eve."

Anne Baxter, in the title role, is the radiant newcomer who has attained the thespic heights. And as she mounts the podium to receive the supreme accolade, the intimates who figured in her breathless success story project their own vignettes on what made this hammy gammy run.

Bette Davis is the established albeit somewhat aging star. Hugh Marlowe is her author; Celeste Holm the playwright's wife; Gary Merrill the play's director who yields to a quick call, and some easy money, from Hollywood but soon returns to Miss Davis, his major romance. Backgrounding are Gregory Ratoff, as the producer, and George Sanders as the debonair, machiavellian dramatic critic who knows the angles—plus.

Miss Baxter plays a starry-eyed wouldbe actress who, by extraordinary design, finally meets Miss Davis, her histrionic idol (through the kind offices of Miss Holm). She is taken into the household, machinates an understudy chore, apparently possesses the basic talent to click resoundingly once she engineers an opportunity—and in return is ruthless in her pitch for both the beau and the husband of the two women who most befriended her.

The basic story is garnished with exceedingly well-cast performances wherein Miss Davis does not spare herself, makeup-wise, in the aging star assignment. Miss Baxter gives the proper shading to her cool and calculating approach in the process of ingratiation and ultimate opportunities; and the other principals mouth dialog which is real and convincing. The intra-trade references to Zanuck (perhaps the first time a producer permitted his own name-dropping to further the plot), the William Morris agency, 21 and the Stork (both reproduced with authentic interiors) are plausible and not dragged in for any smartalecky reasons. The snide references to picture people, the plug for San Francisco ("an oasis of civilization in the California desert") and the like are purposeful and manifest an intelligent reflex from a group of hyper-talented people towards the picture business. In itself it was courageous to retain these segments. It is typical of the general quality of the film, both as to the screenplay and the players.

It is obvious author-director Joe Mankiewicz knew what and how he wanted his cast to say and interpret. It comes out that way, even in the bitter ending with its suggestion that still another tyro, who had latched onto Miss Baxter, might well tread the same hard path.

It is cogent that a sharp Broadway play—at least a screenplay about Broadway people—was cradled and produced in Hollywood. The characterizations are composite prototypes, of course, although some may see in Miss Davis' role a vivid counterpart. The ruthless critic is 100% fiction; any analogy, because of his debonair typecasting, ends there.

"All About Eve" has substance in virtually every dramatic and romantic mood, which have been given proper shading and projection by producer Darryl F. Zanuck and Mankiewicz. The segue from the commentary school of cinematurgy, to bridge the flashback sequences, into the vignettes is unobtrusive but an effective technique to tie up the entire package which ends with Miss Baxter hugging the coveted trophy—and a stranger to her friends.

The Zanuck production investiture is plush in every department. *Abel.*

Miniature Reviews

"All About Eve" (20th). Sock romantic drama with a big league cast and production for big league grosses.

"The Breaking Point" (WB). Routine remake from Ernest Hemingway's novel, "To Have and Have Not," with John Garfield and Patricia Neal.

"Farewell to Yesterday" (20th). Dramatic documentary of the last three decades, based mainly on war news clips.

"Frisco Tornado" (Rep). Stock addition to the Allan "Rocky" Lane series.

"Triple Trouble" (Mono). Routine entry in the Bowery Boys series; okay for dualer situations.

The Breaking Point

Warner Bros. release of Jerry Wald production. Stars John Garfield, Patricia Neal; features Phyllis Thaxter, Juano Hernandez, Wallace Ford, Edmon Ryan, Ralph Dumke. Directed by Michael Curtiz. Screenplay, Ranald MacDougall, based on story by Ernest Hemingway; camera, Ted McCord; editor, Alan Crosland, Jr.; dialog director, Norman Stuart; musical director, Ray Heindorf. Tradeshown N.Y., Aug. 31, '50. Running time, 97 MINS.

Harry Morgan	John Garfield
Leona Charles	Patricia Neal
Lucy Morgan	Phyllis Thaxter
Wesley Park	Juano Hernandez
Duncan	Wally Ford
Rogers	Edmon Ryan
Hannagan	Ralph Dumke
Danny	Guy Thomajan
Concho	William Campbell
Amelia	Sherry Jackson
Connie	Donna Jo Boyce
Mr. Sing	Victor Sen Yung
Macho	Peter Brocco

A relatively minor Hemingway novel, "To Have and Have Not," has again been adapted by Warners as a vehicle for one of its he-man stars. The initial picture, which used the book's original title, was made in 1944, with Humphrey Bogart starred and Lauren Bacall featured. This remake, titled "The Breaking Point," co-stars John Garfield and Patricia Neal. It strays even further than its predecessor from the Hemingway story line, but is apparently no more effective entertainment.

For this version of the yarn, the hero is no longer a gun-runner in the West Indies but a former PT-boat skipper who owns a power cruiser which he rents for private fishing parties out of a southern California port. He's already in debt, so when a client whom he's taken to Mexico skips out without paying his bill, the skipper gets involved with smugglers of coolie labor and then with a mob of gunmen in order to get money enough to get back home and pay what he owes on the boat. But where the Hemingway hero was killed in a gunfire finish, this remake has him wipe out the gangsters and, it's implied, is ready to face the future again with his wife and kids.

On the screen, this is a shallow story, with sketchy characterizations and no suggestion of the feel and smell of the water or the inexpressible devotion of a skipper to his boat. The inarticulate hero is neither bright nor sensitive, and the principal femme character, played by Miss Neal, seems more an afterthought than an integral element.

As the dense, mute, tough-tender hero, Garfield is plausible, direct and manages to read the stilted lines credibly. Miss Neal is understandably baffled by the unnecessary, ill-defined and inconsistent role of the siren whom the four-flusher fisherman-client ditches when he jumps his bill.

On the other hand, Phyllis Thaxter, featured in the best part in the film, gives a genuinely touching portrayal of the wife who knows all the hero's faults and loves him only the more for it. Juano Hernandez is excellent as the skipper's devoted Man Friday, while Wally Ford, Edmon Ryan and Ralph Dumke are acceptable in lesser parts, and there is an eloquently silent bit of a small Negro boy waiting in solitary terror on the dock for his father, whose murder has precipitated the gunfight finale.

The adaptation, credited to Ranald MacDougall, fails to get beneath the surface of what is essentially a concocted yarn or give dimension to the characters. The direction of Michael Curtiz stresses underplayed realism, except in a couple of phoney-seductive scenes in which Miss Neal does almost a Mae West characterization in trying to lure Garfield into shipboard dalliance. *Hobe.*

War Over 'Formosa'

Hollywood, Sept. 12.

War clouds over Formosa are causing repercussions on the Hollywood film lots, causing complications in the MPAA title registry.

RKO registered two titles, "Formosa" and "The Defense of Formosa," aiming to dramatize that island, but Paramount and David O. Selznick have prior claims.

Farewell to Yesterday
(DOCUMENTARY)

20th-Fox release of Edmund Reek-Movietonews production. Written by Joseph Kenas; edited by Louis Tetunic; editor, Frank Coffman; original score by Louis Applebaum, Robert McBride, Richard Mohaupt; music director, Jack Shaindlin; narrated by Sidney Blackmer, John Larkin, Kermit Murdock, William Post, Jr. Tradeshown in N. Y., Sept. 8, '50. Running time, 90 MINS.

"Farewell to Yesterday," 20th-Fox's historical harkback based on its own as well as outside newsreel shots, is no less fascinating because it is familiar. It will do business. Like Warners' "Fifty Years Before Your Eyes" and March of Time's "The Golden Twenties," this documentary relives the events of our times via its compilation of news clips. It is longer than the others. Its canvas covers the period from the signing of the Versailles Treaty after World War I to today.

But where the other documentaries had a nostalgic motif, or divided their interest between the frivolous and the sombre, emphasis of "Farewell" is strictly on the serious side. As 20th prexy Spyros P. Skouras bluntly told reviewers at its trade-screening, "Farewell" is not only entertainment but propaganda. The film, he said, is reminder of yesterday's mistakes and today's threat. By showing the effect of yesteryear's appeasement, it points a moral for today in the light of the current challenge to our freedom.

Ironically enough, the film also points up some of the lessons we apparently haven't learned — such as our present attitude towards Germany in view of the horrors it unleashed, or our official attitude towards Spain, etc. But its main effect is to alert us once more to the barbarities of war and the necessity of being on guard. This it does via its emphasis on war shots—the bombings of towns, burnings of buildings, attacks on planes and ships—from Italy's invasion of Ethiopia to the North Korean spillover into South Korea. Such shots have been seen before —in newsreel shorts, in otherwise fictionalized Hollywood war features—but rarely in so concentrated and overwhelming a fashion, for so powerful an effect.

Scenes of bombed European cities, of sinking aircraft carriers, of Jap snipers flushed out by flame-throwers, of crashing buildings, of concentration camps and crematoriums, are no less breathtaking or appalling because they are being reprised. The frequent Hitler-Mussolini get-togethers; the attack on Pearl Harbor; the Normandy invasion; the Pacific campaign, have a fresh fascination and interest.

Editing by Louis Tetunic and production by Edmund Reek have a good deal to do with the impact of the pic. Narration, written by Joseph Kenas, has a frank but pertinent editorial slant, and is handled alternately and capably by Sidney Blackmer, John Larkin, Kermit Murdock and William Post, Jr. Original score by Louis Applebaum, Robert McBride and Richard Mohaupt is vivid backgrounding for the events, especially in the presentation Jack Shaindlin and orchestra give it. *Bron.*

Frisco Tornado

Republic release and production. Stars Allan "Rocky" Lane; features Eddy Waller, Martha Hyer, Stephen Chase. Directed by R. G. Springsteen. Written by M. Coates Webster; camera, John MacBurnie; editor, Robert M. Leeds. Tradeshown Sept. 8, '50. Running time, 60 MINS.

Allan "Rocky" Lane	Himself
Nugget Clark	Eddy Waller
Jean	Martha Hyer
Jim Crail	Stephen Chase
Paul Weston	Ross Ford
Brod	Mauritz Hugo
Mike	Lane Bradford
Thompson	Hal Price
Mac	Rex Lease
Gun Guard	George Chesebro
Stage Driver	Edmund Cobb
	and Black Jack

This hour-long oater is a stock addition to the Allan "Rocky" Lane series. Business should par that done by other Lane gallopers.

Course of events has Lane, in the capacity of a U. S. marshal, cracking down on a crooked insurance outfit which has been offering citizens of a cowtown protection against a gang of outlaws who are actually in the employ of the insurance agency. Plot carries little weight, with routine situations occurring throughout. In the action department Lane makes his entrance by walking into an ambush from which he escapes after a couple of minutes of gunplay. Some more scattered scenes pave the way for flying bullets and heavy riding. There's little fisticuffs.

Working with Lane in getting the goods on the gang is Eddy Waller, a regular in this series. Both turn in okay portrayals, per usual. A romantic lift is provided by Martha Hyer and Ross Ford. Duo perform routinely. As head of the insurance company and leader of the gang, Stephen Chase is convincing. R. G. Springsteen's direction keeps things going at a snappy pace. *Gros.*

The Cheat

"The Cheat," French-made, tradeshown in N. Y., Friday (8), was reviewed in VARIETY from Paris, March 8, 1950, under its original title, "Maneges" ("The Riding School"). Reviewer *Mosk* lauded pic as being "an intelligent, biting study of the selfish, erring wife and the faithful, adoring husband." Noting that film "is done in a brilliant visual manner and accompanied by fine thesping," review went on to say "it rates as a definite art house and sureseater entry." Review continued: "word-of-mouth and crix will probably assure its stateside run."

Reviewer added; "film is underlined with a bitter irony that makes it one of the most important social films to come out of France this year." Directed by Yves Allegret and starring Simone Signoret and Bernard Blier, it is being released in the U. S. by Discina International.

Triple Trouble

Monogram release of Jan Grippo production. Features Bowery Boys. Directed by Jean Yarbrough; screenplay, Charles R. Marion; additional dialog, Bert Lawrence; camera, Marcel LePicard; editor, William Austin. At New York theatre, N. Y., dual, week of Sept. 5, '50. Running time, 66 MINS.

Slip Mahoney	Leo Gorcey
Sach	Huntz Hall
Gabe Moreno	Gabriel Dell
Skeets O'Neil	Richard Benedict
Bat Armstrong	Pat Collins
Shirley O'Brien	Lyn Thomas
Louie Dumbrowsky	Bernard Gorcey
Pretty Boy Gleason	Paul Dubov
Benny the Blood	Joseph Turkel
Whitey	William Benedict
Butch	Buddy Gorman
Chuck	David Gorcey
Squirrely Davis	George Chandler
Hobo Barton	Eddie Gribbon
Judge	Jonathan Hale
Warden	Joseph Crehan
Ma Armstrong	Effie Laird
Murphy	Edward Gargan
Charleston	Eddie Foster
Red	Frank Marlowe

Another in the Bowery Boys series, "Triple Trouble" is a routine entry for the dualer situations. Formula is pat, with gang finding itself up to its ears in trouble which it eventually irons out. Film sports the usual quota of yock material conveyed via corny actions and lines.

Leo Gorcey is on hand to chieftain the boys and murder the king's English with his constant misuse of words, one of the angles used mostly to draw laughs. Huntz Hall, as Gorcey's No. 1 stooge, continues to take the brunt of friendly insults and abuse dished out by the latter. Rest of the gang, made up of William Benedict, Buddy Gorman and David Gorcey, have little to do.

During pic's running time boys become innocently involved in a robbery for which they have to take the rap due to circumstantial evidence. Before going to trial, however, Gorcey discovers that a prisoner in the state penitentiary is in contact with the actual robbers.

He and Hall pass up a chance for probation, which the other members of the gang take, in order get into the state prison and thus get a line on the mob responsible for pulling the caper. Once in prison the pair are mistaken for a couple of w.k. tough guys, which aids them finally getting the goods on the crooks and clearing their names.

Gorcey gives his role the characterization it demands, mugging throughout, while Hall does a convincing job as his exasperating buddy. Gabriel Dell is sincere as a former Bowery Boy turned lawyer. Bernard Gorcey, as a sweetshop owner, is good for a few laughs, while Pat Collins is adequate in the heavy department. Jan Grippo's production, Jean Yarbrough's direction and Marcel LePicard's camera are all standard. *Gros.*

Secrets of Nature
(DOCUMENTARY)

Oxford Films production and release. In four parts (part one adapted by Israel Berman; part two directed by Boris Pavlov at Mostechfilm Studios; part three produced by Kievtechfilm Studios; part four directed by Boris Dolin at Mostechfilm Studios). Previewed in N. Y., Sept. 8, '50. Running time, 80 MINS.

This is a fairly good documentary of its sort. Difficulty is that it does not for the most part constitute overall theatre entertainment. Film is suited only for a few arty spots, and then only for mild biz.

Production is divided into four parts, with different producing units or directors on each. Only part two and part four have worthwhile material theatrewise, and even these need sharp scissoring. The bird subject is skillfully done, with some change of pace and humor, enhanced by deft photography. But even with this subject, it is prolonged, dragging in too many varieties of birds when the obvious interest is centered on an injured stork forced to stay in the Ukraine during the winter with its mate.

Part two depicts what occurs when all types of wild animals are brought up together from infancy at a Russian zoo. Some of scenes captured by the camera are especially good. But here also there are too many digressions. There is enough material in this subject to make a first-class one-reeler, providing it was given smart narration.

The family life of a fish is hardly for theatre audiences (part one). The dog-eat-dog episodes in a desert (part three) are unpalatable, repetitious and far from original. Only here they are done in bad taste, with closeups of nauseating episodes.

Scripting and narration are very commonplace, excepting in part four, which is half-way passable. *Wear.*

Warners' Unloading

Continued from page 3

were in full accord on the terms which seemed attractive to the company largely because the required divestiture was so relatively limited that the new independent circuit which would emerge would be largely the same as that now in existence.

Upward Trend

However, the upward trend in boxoffice activity seems reasonably certain to continue, particularly in view of the international crisis. It's a well established fact that any global emergency up to and including fullscale conflict sends the public on an entertainment-buying spree.

The thinking at Warners, it is said, is that the prosperity which the industry experienced during the last war and immediately after stands a chance of returning in future months. Consequently good business sense demands that the company hold off on separating with its theatres in one year when it can put the split over to three years, when the market valuations of the theatres figure to be so much greater.

Of the three remaining majors in the Government's trust action, only Loew's, until now, had no intention of entering a compromise with the Department. The motivation was different, however, the Loew's idea being from the outset that the need for divorcement itself might be averted. Although turned down once on appeal to the U. S. Supreme Court, Loew's, as well as all other parties to the action, have petitions pending for reconsideration by the high tribunal.

20th-Fox decree talks with Justice Department lawyers will be resumed in Washington late this month when Philip Marcus, U. S. attorney, returns from Oregon where he has been active on another case.

The Warner accord with the Government came after several months of strenuous negotiating. Every theatre situation was examined on an individual basis, not only to the extent of existing threats on competition but also on the basis of future possibilities in every town.

When the final agreement was reached it was sent to the Treasury Department for a ruling on its taxation aspects. This subsequently was withdrawn when the company decided on divorcement in 1953 with its prospects of healthier theatre-marketing conditions.

Stillman-UA

Continued from page 5

of confidence in them. This was reflected, he indicated, in the Bank's granting to him of a loan to make his second picture, "Queen for a Day," which goes into production next week. Loan is the first by a bank for a release by UA since the new regime took over. It is secured in part by Stillman's share on his initial pic, on which Bank of America advanced first money.

Stillman was accompanied east by Irving Rubine, v.p. of the production unit, in charge of advertising and publicity. Rubine will remain in New York for about three weeks, setting plans for "Fury," which goes into release in January.

YANKS DRAINING DEEP FREEZE

RKO Mgrs.' Meeting an Omen?

There was reportedly more than met the eye behind the conclave of RKO theatre managers called in New York last week by prexy Ned E. Depinet and circuit chief Sol A. Schwartz. It is understood that the meeting was held at least partly at the instigation of Harry Brandt, who is negotiating with Howard Hughes for purchase of control of the chain.

Brandt is reportedly anxious to keep personnel of the circuit intact if he does acquire it. He has already publicly stated that Schwartz would continue as general manager. Part of the purport of the New York session, therefore, was to indicate to the theatre managers and execs that there would be continuity of operation and that their jobs are secure. It is understood that some of the men, feeling a change was inevitable and they might lose out in the shuffle, have been sounding around for other posts. They were reportedly given as broad hints as possible that such precautionary action is unnecessary.

Brandt, Hughes Reported to Have Tentative OK From Justice Dept.

Harry Brandt and Howard Hughes are understood to have won informal and preliminary approval from the Dept. of Justice for merger of the Trans-Lux and RKO chains. Attorney-General's office has also reportedly hinted that an extension of the Jan. 1 deadline for divorcement of the RKO theatres by Hughes will get D. of J. assent if there's an actual written agreement by that time between Hughes and a prospective buyer.

Meantime, Brandt and his principal negotiator, Sam Dembow, Jr., are continuing efforts to put the other pieces together in what has become a giant jigsaw puzzle. Brandt, controlling stockholder in Trans-Lux, is endeavoring to purchase control of the RKO web from Hughes for the melding of the two chains.

Dembow left New York for the Coast yesterday (Tues.) for another personal session with Hughes and his negotiators, RKO board chairman Noah Dietrich and Hughes' counsel, Tom Slack. Brandt and his attorney, Milton Weisman, may follow if necessary, or the Hughes reps may come east. In any event, Brandt is pushing for a settlement of the situation within 10 days.

Still to be obtained is approval of the Securities & Exchanges Commission for the deal, which would entail payment by Trans-Lux of something over $7,000,000 to Hughes at the rate of about $8 a share for his 929,000 shares, representing a 24% interest.

SEC has so far withheld its nod,

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Brandt's 2-a-Day Vow

Should Harry Brandt succeed in present negotiations to acquire control of the RKO circuit from Howard Hughes, it well might mean return of two-a-day vaude to the Palace, N. Y. Brandt has long had a conviction that he could successfully restore RKO's Broadway showcase to its former glory as the nation's top vaudery, and vows he'll try it if he gets control.

Brandt feels he can get a weekly bigleague layout for the Palace at $12,000 to $14,000 a week and show a profit. House for the past 15 months has been playing acts plus first-run lower-case pix on a grind basis at a combined budget of somewhere around $4,000. Grosses have been ranging from about $16,000 to $25,000, permitting reasonable profits.

Frankovich Raps Sourgrape Yanks

International trade relations would benefit considerably if U. S. producers, upon returning to the U. S. from abroad, would exercise more caution in comments about their counterparts in foreign lands, Mike Frankovich said in N. Y. last week. He observed some American producers too often openly criticize European pixmakers, particularly because they were unable to make a deal in either production or distribution.

Active in indie production in Italy the past two years, Frankovich said he found numerous Italian producers plenty riled over unfriendly statements made by Americans who were not capable of recognizing problems in Italian industry operations.

Frankovich has two pix nearly completed, including "I'll Get You for This," which has stampings of three global points. His company, Venus Productions, made the picture in Italy in association with John and James Woolf of England and Joseph Kaufman of Hollywood. Rights to the picture, shot in both English and Italian versions, will be shared on the basis of the Western Hemisphere to

(Continued on page 22)

FBI RECOVERS SEVEN 'HOT' 16M PRINTS

Investigation by the Federal Bureau of Investigation has led to the recovery of 16m prints of five features and two shorts which were being illegally marketed, it was disclosed in New York yesterday (Tuesday). Trail of the "hot" prints began in Kansas City and led to Oregon and Virginia, where they were recovered and turned over to Sargoy & Stein, special counsel for the major distributors in copyright matters, for return to their respective owners.

Metro's "Three Men in White" was found in Vale, Ore., and its "Dangerous Partners" in Portsmouth, Va., where 20th-Fox's "Junior Miss" and Columbia's "Talk About a Lady," "Honeymoon Blues" and "Camera Digest" also were recovered. Columbia's "Bedtime Story" was found in Norfolk, Va.

Len Goldstein to Coast

Leonard Goldstein, Universal-International producer, left for the Coast yesterday (Tuesday), after a five-day visit, to start rolling with "A Prince Who Was a Thief" and "Up Front With Mauldin." His schedule after these includes "Reunion in Reno" and "Francis Goes to the Races."

Goldstein was in N.Y. for a round of promotional events in connection with the campaign on "Sleeping City," which opens at the N. Y. Paramount Sept. 20.

Robert Siodmak To Direct de Rochemont Pic

Robert Siodmak has been signed to direct Louis de Rochemont's next feature, "Whistle at Eaton Falls," for Columbia release. The director arrived in N. Y. yesterday (Tues.) for script and casting conferences with de Rochemont.

The two will choose actual locations in New England next week for the pic, which marks Siodmak's first in the east. It concerns a labor leader who prevents his community from becoming a ghost town. Production starts at the end of September. Robert Lantz of the Gale agency set the deal for Siodmak.

USING UP COIN IN ANGLO COOLER

Most important aspect of the new Anglo-U. S. films agreement seen by the majors and indies who stamped it with the Yank okay last week is that it undoubtedly means the end of frozen coin in England. At least during the one-year period of the agreement, terminating Oct. 1, 1951, the combination of guarantee, bonuses and uses for blocked funds is seen as insuring there'll be nothing left in the deep freeze.

Only minor changes in wording to assure clarification of intention are being asked by the Americans in the draft which was received in the U. S. last week. Otherwise, pact has won approval of both the Motion Picture Assn. of America and the Society of Independent Motion Picture Producers.

Switches in language being sought will be handled via correspondence with the British Board of Trade. There is expected to be no difficulty in achieving them and the pact should have final signatures on it prior to its Oct. 1 effective date.

Agreement admittedly leaves many questions unanswered, which

(Continued on page 17)

Brandt Labels 500G Stockholder Action Just a Nuisance Suit

That $500,000 stockholders' action tossed at Harry Brandt and others by a group of security holders of Trans-Lux Theatres is labeled by Brandt as a "nuisance suit." The action, filed in N. Y. supreme court last Thursday (7), charges that Brandt and others, as trustees in the dissolution of Sherbrooke Realty, engineered the sale of Sherbrooke properties in upstate N. Y. to Trans-Lux at costs far in excess of values.

Complaint alleges that Brandt and co-defendants Milton C. Weisman, William M. Girden, Allan Fromme and David Greenfield induced the Trans-Lux acquisition of the Embassy theatre, Dobbs Ferry, N. Y., and the Hastings theatre, Hastings, N. Y., without making it known to Trans-Lux that they were Sherbrooke trustees. Brandt controls Trans-Lux.

Brandt said Monday (11) the action is no cause for great concern to him. "In my opinion it is nothing but a nuisance suit and we'll just have to disprove whatever they (the plaintiffs) are trying to prove," he stated.

The complaining stockholders, including Jerome B. Ross, state that Sherbrooke was dissolved in 1948 with the sale of the theatres to Trans-Lux at a price in excess of $200,000. They charge the amount was about twice what it should have been and Trans-Lux has lost money since on operating the houses. This, they charge, entitles them to damages of $500,000.

PAR STREAMLINES WITHOUT SLASHING

Hollywood, Sept. 12.

New streamlined efficiency policy was adopted on the Paramount lot without eliminating any departments or personnel. Under the new setup Richard Johnston, as executive production manager, will be in charge of all departments directly engaged with motion picture production. This includes the editing and music departments, which have hitherto been taking orders from the front office.

Y. Frank Freeman and his aides, Sam Briskin and Jack Karp, will be responsible for all plant and studio operations not directly concerned with actual filming. These five departments and their heads are: special engineering, Loren Ryder; plant managment, A. B. Hilton; industrial relations, Ted Leonard; legal staff, Sidney Justin, and comptroller, M. H. Simpson.

Threat of Federal Excess-Profits Tax May Up Net of Major Cos.

Reports on major companies nets for 1950 may be materially improved by the threat of a federal excess profits tax. If 1950 is to be included as one of the base years for figuring excess profits, companies will attempt to exclude all potential writeoffs in their annual statements so as to present the highest possible nets.

In the event the tax does not materialize or 1950 is not included as a base year, companies will revert to their normal procedure. Some take only those writeoffs ordinarily dictated by business prudence, while others have been in the process of putting on their balance sheets all possible losses in order to clear the slate for a better financial report next year.

Writeoffs are normally taken on anticipated picture losses, inventories, values of real estate, story properties and numerous other items. There is a wide variance in how much is knocked off each year, determined partially by accounting discretion and practice, tax questions, Internal Revenue Bureau rules and the aims of company execs.

Top financial men with the majors are still in the dark as to what course to follow for '50. They are awaiting presently pending tax legislation. This is almost certain to call for the excess profits tax—as in the case of World War II—but reports vary on what the base period may be.

Base period is the one on which comparisons are made with current revenues to determine how much is in excess of normal. During the last war it was 1936-39 inclusive. Reports now have it likely to be 1947-50, 1946-49 or 1947-49.

Air, of course, is to show highest possible profits for the base period, so there's a more favorable comparison with current earnings. Film companies generally favor including 1946 and leaving out 1950, while large industrial firms, such as General Motors, have been lobbying for the reverse.

What a Lady!

Rags-to-riches saga in a new version was incorporated unintentionally this week in the Motion Picture Assn. of America's title registration report. Listing similarities to a new picture-tag registered by Metro, "That Was No Lady," the registration bureau also printed in the following order.

"That Ain't No Lady," "Almost a Lady" and "She Was a Lady."

20th's $1,500,000 Budget Average

Hollywood, Sept. 12.

While common necessities are going up, production costs at 20th-Fox are going down. They're down to a level of $1,500,000 per "A" production, except in cases like "The Black Rose," which cost over $3,600,000 in being filmed abroad with frozen coin.

Lineup of recent 20th-Fox pictures shows a tendency to keep within the million-and-a-half budget. For example, "Rawhide" cost $1,350,000; "I'll Get By," $1,495,000; "The Jackpot," $1,135,000, and "All About Eve," $1,451,000." All of them were enacted by top-salaried personnel.

'SUNSET' LOOKS TO MUSIC HALL RECORD

With "Sunset Boulevard" expected to finish its fifth (current) week at Radio City Music Hall with $134,000, the Gloria Swanson starrer seems assured of toppling the former five-week mark at the Hall and come close to the all-time record of $1,203,000 if it should go seven stanzas. "Sunset" looks to reach $790,800 in the first five sessions as against $789,000 for "Notorious," registered in 1946. RKO release continued on eight weeks to hit $1,189,000.

"Sunset" may run seven weeks although a commitment will not be made until after the first four days of the sixth round, which starts tomorrow (Thurs.). The seven-week total would bring pic close to the record made by RKO's "Bells of St. Mary's" in its nine weeks, opening in 1945 and carrying through the Christmas-New Year's holiday to 1946. "Bells" had the benefit of upped scale, extra shows and the annual Xmas stageshow for the holiday frame.

"Sunset," Paramount release, is beating the five-week marks of "Anna and King of Siam" (20th), registered in 1946, the total made by "In Good Old Summertime" (M-G) last year and "Father of Bride" (M-G) hung up recently.

Current week of "Sunset" is the first one in which the weekly gross has dipped below $161,000.

While "Sunset" is breaking records in major cities, it is doing below average in a number of minor openings. Feeling by Par execs is that it is a pic that must be keyed by publicity and exploitation and that it is impossible, no matter how big a job is done, to reach through the sticks. Par is attempting to counteract this by preparing new ads to be used by small town houses.

'Wednesday' Coming Up

Hollywood, Sept. 12.

After two years on the shelf, the Harold Lloyd starrer, "Mad Wednesday," is coming out into the open under the RKO banner. Howard Hughes has ordered a press preview date, indicating the picture's early release.

Film, once known as "The Sin of Harold Diddlebock," has been on ice ever since its lone pre-release showing in Florida.

UI BUYS 140 ACRES IN EXTENDING STUDIO

Hollywood, Sept. 12.

New slogan at Universal-International is "Movies Are Covering More Territory Than Ever." In keeping with that idea the company has bought a tract of 140 acres in San Fernando Valley adjoining the film lot, making a total of 381 acres, the widest spread ever rounded up by one studio in connected acreage. Deal was swung by Nate Blumberg, UI president, who explained:

"By this move we not only assure ourselves of elbow room for anticipated growth, but we will also be enabled to make substantial savings in production costs over the years in the elimination of costly location trips for filming outdoor pictures."

Indie Joe Kaufman Opening N. Y. Office

Indie producer Joseph Kaufman, who made the Ava Gardner-James Mason "Pandora and the Flying Dutchman" and George Raft-Coleen Gray "I'll Get You For This" abroad this year, is opening a N. Y. office for talent and story properties, with Michael Mindlin, Jr., in charge. Kaufman is returning to N. Y. on the Ile de France Sept. 27. No release has been set on the Raft pic yet, while Metro will handle "Pandora."

Mindlin, last season on the production staff of the "We, the People" airer, will be Kaufman's personal assistant. He left N. Y. yesterday (Tues.) for the Coast to work on screenplay of a new mystery, "Sudden Fear," with scripter Allen Vincent. Kaufman is to film

L.A. Loaded With H.O.'s, Biz Down; 'Own' Sturdy $43,500; 'Rose' Oke 32G, 'Tea' 26G, 'Louisa' 16G, All 2d Wks.

Los Angeles, Sept. 12.

Biz pace is leveling off following very satisfactory Labor Day week, with all situations now in holdover. "Our Very Own," which started its second week yesterday (Mon.), hit stout $43,500 on initial week in two theatres.

Second week of "Black Rose" was off to about $32,000 in five spots, but still is sturdy. "Sunset Boulevard" is shaping to get nice $26,000 in two Paramount houses in third time around, while the same expected for second round of "Tea for Two" in three locations is rated mild. Other extended-run bills are thin.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 60-$1)—"Black Rose" (20th) (2d wk). Okay $32,000. Last week, great $66,000.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 60-$1)—"Tea for Two" (WB) (2d wk). Down to mild $26,000. Last week, strong $50,400.

Loew's State, Egyptian (UA) (2,404; 1,538; 60-$1)—"Petty Girl" (Col) (2d wk). Slim $13,000. Last week, $18,600.

Hillstreet, Pantages (RKO) (2,890; 2,812; 50-$1)—"Our Very Own" (RKO) (2d wk). Started yesterday (Mon.). Last week, stout $43,500.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 40-$1)—"Sunset Boulevard" (Par) (3d wk). Nice $26,000. Last week, $36,500.

Orpheum, Hawaii (Metropolitan) (2,210; 1,106; 50-$1)—"Convicted" (Col) and "Fighting Redhead" (EL) (2d wk). Slow $12,000. Last week, dull $18,000.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 60-$1)—"Louisa" (U) and "Timber Fury" (EL) (2d wk). Down to $16,000. Last week, fair $22,200.

Four Star (UA) (900; 60-$1)—"Since Went Away" (SRO) and "I'll Be Seeing You" (SRO) (reissues) (3d wk). About $1,000. Last week, mild $1,500.

Broadway Grosses

Estimated Total Gross
This Week $555,700
(Based on 18 theatres.)
Last Year $633,000
(Based on 18 theatres.)

'Pants' Brisk 17G, Leader in Prov.

Providence, Sept. 12.

"Fancy Pants" is doing very well in second week at Metropolitan, what is usually a so-so house on grosses after lively opening round. Also big on holdover are Majestic's "Black Rose" and State's "Summer Stock." "Saddle Tramp" at Albee, standout newcomer, looks nice.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Saddle Tramp" (U) and "Madness of Heart" (L). Nice $11,000. Last week, "Born To Be Bad" (RKO) and "Bunco Squad" (RKO), strong $12,000.

Fay's (Fay) (1,400; 25-65)—"The Avengers" (reissue) and vaude on stage. Fair $6,000. Last week, "Sunset In West" (Rep) and vaude, neat $7,500.

Majestic (Fay) (2,200; 44-65)—"Black Rose" (20th) and "Hi-Jacked" (Rep) (2nd wk). Fine $12,000. First week was solid $15,000.

Metropolitan (Snider) (3,100; 44-65)—"Fancy Pants" (Par) and "Triple Trouble" (Par). Second week started Saturday (9). First round was very lively $17,000.

State (Loew) (3,200; 44-65)—"Summer Stock" (M-G) (2nd wk). Good $10,500. Last week, sweet $16,000.

Strand (Silverman) (2,200; 44-65)—"Admiral Was Lady" (UA) and "When You're Smiling" (Col). Opened Monday (11). Last week, "Sunset Boulevard" (Par) and "New Pioneers" (Par) (2nd wk), so-so $7,000.

'Station' Stalwart 13G, Buff; 'Rose' Okay 20G, 'Moon' Lofty at $15,000

Buffalo, Sept. 12.

Best showing being made here this week is "Union Station," which looms great at the Center. "Destination Moon" also shapes fast at Century while "Black Rose" did okay at the Buffalo in nine days. "Fancy Pants" continues good in second Paramount round.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Summer Stock" (M-G). Opened Sunday (10). Last week, "Black Rose" (20th), okay $20,000 in 9 days.

Paramount (Par) (3,000; 40-70)—"Fancy Pants" (Par) (2d wk) and "Motor Patrol" (Lip). Off to good $9,000. Last week, "Pants" alone, socko $19,000.

Center (Par) (2,100; 40-70) — "Union Station" (Par). Great $13,000 or near. Last week, "Kiss Tomorrow Goodby" (WB) (2d wk), $7,500.

Lafayette (Basil) (3,000; 40-70)—"Desert Hawk" (U) and "Rookie Fireman" (U). Okay $10,000. Last week, "Petty Girl" (Col) and "Forbidden Jungle" (Col), fine $12,500.

Century (20th Cent.) (3,000; 40-70)—"Designation Moon" (EL) and "I Killed Geronimo" (EL). Fast at $15,000. Last week, "White Tower" (RKO) and "Tarzan Slave Girl" (RKO), $12,000.

'STOCK'-VAUDE GIANT $30,000, LEADS WASH.

Washington, Sept. 12.

Biz is surprisingly steady after the Labor Day boom, thanks to hefty draw of several first-runs. "Summer Stock" with vaude will top the town at Loew's Capitol, where trade is best in months. "Sunset Boulevard" at the Warner, is hefty, but not up to hopes. "Louisa" at RKO Keith's is pleasant.

Estimates for This Week

Capitol (Loew's) (2,434; 44-85)—"Summer Stock" (M-G) plus vaude. Howling $30,000, best here in months. Last week, "Mystery Street" (M-G) plus "Going Native" revue onstage, fine $24,000.

Columbia (Loew's) (1,200; 44-74)—"Shakedown" (U). Husky $7,500 for first-run in this small-seater. Last week, "Broken Arrow" (20th) (m.o.), big $7,000 in third consecutive midtown week.

Metropolitan (Warner) (1,163; 44-74)—"Tea for Two" (WB) (m.o.). Nice $6,000. Last week, "Convicted" (Col), firm $7,000.

Keith's (RKO) (1,939; 44-80) — "Louisa" (U). Good $10,000. Last week, "Our Very Own" (RKO) (2d wk), big $10,000, hypoed by holiday.

Palace (Loew's) (2,370; 44-74)—"Black Rose" (20th) (2d wk). Okay $14,000 after sock $25,000 last week.

Playhouse (Lopert) (485; 50-85)—"Panic in Streets" (20th) (5th final wk). Okay $4,000 after $5,000 last week.

Warner (WB) (2,164; 44-74) — "Sunset Boulevard" (Par). Smash $18,000, well above house average, in day-and-date with Ambassador company's nabe. However, not up to record-breaking hopes. Last week, "Tea for Two" (WB) $17,000.

Cincy Tent's Rassling Show

Cincinnati.

Variety Club Tent 3 will stage Cincy's first $5 top all-star wrestling show Sept. 13 in Music Hall for benefit of its foundling fund. Grapplers include Don Eagle, Argentine Rocco and Gene Stanlee.

'Rose' Rich $35,000, Aces In Denver; 'Words' 19G

Denver, Sept. 12.

Rain and cool weather here is boosting trade at all first-runs currently. "Black Rose" is sockeroo at Denver, Esquire and Tabor to give this three-house combo its biggest session in months. "Three Little Words" looks smash at Orpheum, while "711 Ocean Drive" looms great in four spots. "Rose" is holding over in two theatres and moving to Rialto also. "Words" also is holding while "Pants" will stay a third at the Denham.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"711 Ocean Drive" (Col) and "Sideshow" (Mono), day-date with Paramount, Rialto, Webber. Big $4,000. Last week, "Saddle Tramp" (U) and "Trial Without Jury" (Rep), $5,000.

Broadway (Wolfberg) (1,500; 35-74)—"Summer Stock" (M-G). Rousing $13,000, and holds. Last week, "Happy Years" (M-G), $6,000.

Denham (Cockrill) (1,750; 35-74)—"Fancy Pants" (Par) (2d wk). Fairly good $11,000 or close. Last week, big $14,500.

Denver (Fox) (2,525; 35-74)—"Black Rose" (20th) and "Was Shoplifter" (U), day-date with Tabor, Esquire. Sock $23,000, and is holding. Last week, "Broken Ar-

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'Rose' Sockeroo $40,000 Tops Det.

Detroit, Sept. 12.

Pacing the field this session is "Black Rose," which is socko at the Fox. Elsewhere takings are largely on disappointing side. "Saddle Tramps" looks okay at United Artists. "Sunset Boulevard," after a nifty two weeks at the Michigan, is still clicking on Madison movecover.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"Black Rose" (20th). Smash $40,000. Last week, "Broken Arrow" (20th) (2d wk). Great $28,000.

Michigan (United Detroit) (4,000; 70-95)—"Tea for Two" (WB). Fair $16,000 or over. Last week, "Sunset Blvd." (Par) (2d wk), fancy $18,000.

Palms (UD) (2,900; 70-95)—"Kiss Tomorrow Goodbye" (WB) (2d wk). Trim $10,000. Last week, wow $18,000.

United Artists (UD) (2,000; 70-95)—"Saddle Tramp" and "Rookie Fireman" (Col). Okay $8,000 or close. Last week, "Admiral Was Lady" (UA) and "The Showdown" (UA), $5,000.

Adams (Balaban) (1,700; 70-95)—"Three Little Words" (M-G) (4th wk). Oke $10,000. Last week, $13,000.

Downtown (Balaban) (2,900; 70-95) — "Summer Stock" (M-G) (2d wk). Par $6,000. Last week, okay $8,000.

Madison (UD) (1,800; 70-95) — Trim $5,000 for third week downtown. Last week, "Alcatraz" (WB) and "San Quentin" (WB) (reissues), $3,500.

'Pants' Hot $12,000 In K.C.; 'Heaven' Nice 13G, 'Kiss' Rousing $12,500

Kansas City, Sept. 12.

Biz at first-runs here continues good. Weather is excellent for third week after an unusually wet summer. "Fancy Pants" is great at Paramount. Loew's Midland, holding over "Summer Stock," looms swell. RKO Missouri is going to solid total with "Kiss Tomorrow Goodbye." Fox Midwest trio combo has "My Blue Heaven," and shapes strong.

Estimates for This Week

Kimo (Dickinson) (550; 50-75)—"Dedee" (EL). Doing average $2,000. Last week, "Man About Town" (Indie) and "Golden Twenties" (RKO) (2d wk), big $2,200.

Midland (Loews) (3,500; 45-65)—"Summer Stock" (M-G) (2d wk). Great $14,000. Last week, smash $20,000.

Missouri (RKO) (2,650; 45-65) — "Kiss Tomorrow Goodbye" (WB) and "Four Days' Leave" (FC). Solid $12,500. Last week, "Born to Be Bad" (RKO) and "Federal Man" (EL), $11,000.

Paramount (United Par) (1,900; 45-65)—"Fancy Pants" (Par). Great $12,000. Last week, "Sunset Boulevard" (Par) (2d wk), hot $8,000.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 43-65)—"My Blue Heaven" (20th). Strong $13,000 or over. Last week, "Black Rose" (20th), terrific $22,000 in 8 days.

'Louisa' Lush $10,000 in Lagging Mpls.; Grable-Dailey Fine 14G, 'Rose' 8G, 2d

Minneapolis, Sept. 12.

There are only two major newcomers but both have what it takes at the boxoffice. The nice pair are "Louisa" and "My Blue Heaven," former being especially sock at Orpheum. The Betty Grable-Dan Dailey starrer at Radio City also looks big despite usual post-holiday dip. Standout holdover is "The Black Rose," in second State round. Biz elsewhere is lagging.

Estimates for This Week

Century (Par) (1,600; 50-70) — "Fancy Pants" (Par) (m.o.). Here after fine Radio City initial stanza, this one continues to cash in on Bob Hope's big local popularity. Good $5,000. Last week, "Sunset Boulevard" (Par) (3d wk), okay $4,000.

Lyric (Par) (1,000; 50-70) — "Sierra" (U) and "Savage Horde" (Rep). Mild $4,000. Last week, "The Furies" (Par) (2d wk), $3,500.

Radio City (Par) (4,000; 50-70)—"My Blue Heaven" (20th). Well-liked picture with added boxoffice advantage of Betty Grable's presence. Fancy $14,000 or over. Last week. "Fancy Pants" (Par), big $15,000.

RKO-Orpheum (RKO) (2,800; 35-70)—"Louisa" (U). First-rate exploitation and heaps of critics and customers' word-of-mouth praise boosting this one into the money. Good $10,000. Last week, "Born To Be Bad" (RKO), light $8,000.

RKO-Pan (RKO) (1,800; 35-70)—"Woman on Pier 13" (RKO) and "Destination Murder" (RKO). Good $6,000. Last week, "711 Ocean Drive" (Col) (2d wk), nice $5,500.

State (Par) (2,300; 50-70)—"Black Rose" (20th) (2d wk). This one has demonstrated surprising strength Still doing fine with stout $8,000, following big $14,000 first canto.

World (Mann) (400; 50-85) — "Story of G. I. Joe" (Indie) (reissue). Good $2,500. Last week, "Our Very Own" (RKO) (3d wk), okay $2,700.

Key City Grosses

Estimated Total Gross
This Week $2,472,000
(Based on 25 cities, 199 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,804,000
(Based on 24 cities and 205 theatres.)

'Rose' Best Bet In L'ville, $12,000

Louisville, Sept. 12.

Trade is brisk this week, with product better than it has been on tap in downtown houses for some time. Kentucky State Fair is in progress currently, and influx of rural visitors is helping first-runs. "Black Rose" at Rialto looks big. "In Lonely Place" and "Lady Without Passport" at the State teed off briskly, and should be okay. "Cariboo Trail" at the Strand, getting boost from vocalist-organ combo on stage. Cool weather is helping all spots.

Estimates for This Week

Mary Anderson (People's) (1,000; 45-65)—"Tea for Two" (WB) (2d wk). Good $6,000 looked for after last week's big $10,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"Black Rose" (20th). Got off to a zoomy start, and indications point to lusty $12,000. Last week, "Fancy Pants" (Par), $13,000, and m.o.

State (Loew's) (3,000; 45-65)—"In Lonely Place" (Col) and "Lady Without Passport" (G-M). Oke $9,000 looms. Last week, "Summer Stock" (M-G), strong $12,000.

Strand (FA) (1,200; 45-65)—"Cariboo Trail" (20th) and "Lonely Hearts Bandit" (Rep). Satisfactory $5,000. Last week, Furies" (Par), $4,500.

'PANTS' PACING PORT., $16,000; 'ROSE' 9G, 2D

Portland, Ore., Sept. 12.

Biz is perking up surprisingly this week, with nice product helping. "Fancy Pants" at Oriental and Orpheum is standout with smash total. "Foreign Legion" at Broadway looks fine. "Black Rose" is big on second Paramount week.

Estimates for This Week

Broadway (Parker) (1,850; 50-85)—"A. & C. in Foreign Legion" (U) and "Great Jewel Robber" (WB). Fine $12,000 in 8 days. Last week, "Happy Years" (M-G) and "Mystery Street" (M-G), okay $8,500.

Oriental (Evergreen) (2,000; 50-85)—"Fancy Pants" (Par) and "Snow Dog" (Mono), day-date with Orpheum. Torrid $6,500. Last week. "Black Rose" (20th) and "David Harding" (Col) (2d wk).

Orpheum (Evergreen) (1,750; 50-85)—"Fancy Pants" (Par) and "Snow Dog" (Mono), also Oriental. Terrific $9,500. Last week, "Panic In Streets" (20th) and "Triple Trouble" (Mono); $7,800.

Paramount (Evergreen) (3,400; 50-85)—"Black Rose" (20th) and "David Harding (Col) (2nd wk). Big $9,000 or near. Last week, also Oriental, $13,700.

United Artists (Parker) (890; 50-85)—"Three Little Words" (M-G) (3rd wk). Sock $7,000. Last week, $8,500.

'Rose' Terrif in Toronto At $17,000; 'Pants' 16G, 2d

Toronto, Sept. 12.

With several strong films on deck, biz is generally good this week. "Black Rose" at two houses tops the newcomers.

Estimates for This Week

Downtown, Glendale, Scarboro, State (20th) (1,059; 955; 698; 694; 33-57)—"Cariboo Trail" (20th) and "David Harding" (Col). Healthy $13,000. Last week, "Side Street" (M-G) and "Devil's Henchman" (Col), $14,000.

Imperial (FP) (3,373; 37-59)—"Fancy Pants" (Par) (2nd wk). Still big at $16,000. Last week, $22,500.

Loew's (Loew) (2,096; 38-67)—"Duchess of Idaho" (M-G) (2nd

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'Pier 13' Boosted By 3 Suns, $20,000, Indpls.

Indianapolis, Sept. 12.

Biz continues to show new-found strength at first-runs here. "Woman on Pier" is drawing top coin at Circle with big assist from stage-show headed by Three Suns. "Black Rose" is leading straight-filmers with sturdy figure at the Indiana.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 50-90)—"Woman On Pier 13" (RKO) with Three Suns, others onstage, Plump $20,000. Last week, "Sunset Boulevard" (Par) and "Golden Twenties" (RKO). Neat $11,500 at 44-65c scale.

Indiana (G-D) (3,300; 44-65)—"Black Rose" (20th). Sturdy $12,000. Last week, "Fancy Pants" (Par) and "Destination Big House" (Rep), $13,000.

Loew's (Loew's) (2,427; 44-65)—"Lady Without Passport" (M-G) and "In Lonely Place" (Col). Oke $11,000. Last week, "Summer Stock" (M-G), solid $14,500 in 9 days.

Lyric (G-D) (1,600; 44-65)—"Where Sidewalk Ends" (20th) and "San Antone Ambush" (Indie). Fair $5,000. Last week, "Beau Geste" (Par) and "Lives of Bengal Lancer" (Par) (reissues), $6,000.

'Flame' Torrid $7,000, Omaha; 'Furies' $10,500

Omaha, Sept. 12.

"Flame and Arrow" at the Brandeis looms nifty and "The Furies" at Orpheum also is strong to lead the town. Former caught on quickly with good reviews and fine - word - of - mouth. "Sunset Boulevard" at the Paramount is a slight disappointment in the face of a big ballyhoo.

Estimates for This Week

Brandeis (RKO) (1,500; 16-65) — "Flame and Arrow" (WB). Strong $7,000. Last week, "Born To Be Bad" (RKO), $6,000.

Orpheum (Tristates) (3,000; 16-65)—"The Furies" (Par) and "Destination Big House" (Rep). Shapes good $10,500 or near. Last week, "Saddle Tramp" (U) and "Operation Haylift" (Lip), $10,800.

Paramount (Tristates) (2,800; 16-65)—"Sunset Boulevard" (Par). Below hopes at $10,000 although reviews were excellent. Last week, "Fancy Pants" (Par), $11,500, and m.o.

State (Goldberg) (865; 16-65) — "Duchess of Idaho" (3d wk) (M-G). Still oke at $3,000. Last week, $4,200.

Carson Lifts 'Lonely' Okay $14,000 in Balto

Baltimore, Sept. 12.

With most of the downtown sector on holdover of last week's strong holiday entries, trade has slowed down a bit. A bad weather break on the all-important week-end made for an added assist in the slump. Of the repeaters, "Black Rose" and "Fancy Pants" loom best. Mindy Carson heading stage-show will help "In a Lonely Place" to an okay round at the Hipp.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Crisis" (M-G). Rather mild $7,000. Last week, "Summer Stock" (M-G) big $20,200 in 9 days.

Hippodrome (Rappaport) (2,240; 20-80)—"In Lonely Place" (Col) plus vaude headed by Mindy Car-

(Continued on page 24)

Chi Still Strong; 'Rose' Mighty $24,000, 'Tea'-Vaude Moderate 45G, 'Kiss'-Torme Hep 48G; 'Men' 19G, 2d

Chicago, Sept. 12.

Post holiday let-up has failed to take the starch out of downtown business this frame, but heaviest trade revolves around holdovers. Topping the new card, "The Black Rose" at State-Lake, looks mighty $24,000, with opening day gross of $5,500.

Vaudfilm house entries, however, appear spotty. Chicago newcomer, "Tea for Two" with stageshow, has fair $45,000 in sight. Oriental, with "Kiss Tomorrow Goodbye" and Mel Torme topping stage bill, should rack up a good $48,000.

Woods second-weeker, "Broken Arrow" shapes stout $26,000. "The Men" holding over at the Grand should snag tall $19,000. United Artists carryover, "Summer Stock," in second round, looks brisk $12,000. "Saddle Tramp" and "A Kiss for Corliss" hold steady at the Roosevelt at fast $10,000 in second week.

Estimates for This Week

Chicago (B&K) (3,000; 50-98)—"Tea for Two" (WB) with the Wiere Bros. topping vaude show. Modest $45,000. Last week, "Fancy Pants" (Par) (2d wk) and Victor Borge heading stageshow, solid $53,000.

Grand (RKO) (1,200; 50-98)—"The Men" (UA) (2d wk). Fancy $17,000. Last week, $26,000.

Oriental (Indie) (3,400; 50-98)—"Kiss Tomorrow Goodbye" (WB) and Mel Torme onstage. Good $48,000. Last week, "Blue Heaven" (20th) and Al Morgan heading stageshow (3d wk), $38,000.

Palace (RKO) (2,500; 50-98)—"In Foreign Legion" (U) and "Rookie Fireman" (Col) (2d wk). Neat $10,000. Last week, $13,000.

Roosevelt (B&K) (1,500; 50-98)—"Saddle Tramp" (U) and "A Kiss for Corliss" (UA) (2d wk). Smart $10,000. Last week, $14,000.

State-Lake (B&K) (2,700; 50-98)—"Black Rose" (20th). Mighty $24,000. Last week, "Pretty Baby" (WB) (2d wk), $10,000.

United Artists (B&K) (1,700; 50-98)—"Summer Stock" (M-G) (2d wk). Fast $12,000. Last week, $19,000.

Woods (Essaness) (1,073; 98)—"Broken Arrow" (20th) (2d wk). Excellent $26,000. Last week, $40,000.

World (Indie) (587; 80)—"Children of Paradise" (Indie) and "Jamaica Inn" (Par) (reissues). Tidy $3,800. Last week, "Ghost Goes West" (UA) and "Elephant Boy" (UA) (reissues) (4 days) plus "Children of Paradise" (3 days), $2,200.

Holdovers Dim Frisco; 'Saddle' Strong $15,000, 'Passport' Okay $13,000

San Francisco, Sept. 12.

Six-hour Admission Day Centennial parade that sloughed matinee biz last Saturday is producing a rather tepid session at first-runs this week. The fact that the city is loaded with holdovers also is hurting. Despite the offish tone, "Saddle Tramp" looms fine at the Orpheum. "Lady Without Passport" is barely okay at Golden Gate while most holdovers including "Black Rose," "Life of Her Own," and "Fancy Pants" are way off. "Louisa," however, looms steady in second United Artists stanza.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85) — "Lady Without Passport" (M-G) and "Bunco Squad" (RKO). Just okay $13,000. Last week, "Our Very Own" (RKO) (2d wk), $9,500.

Fox (FWC) (4,651; 60-95) — "Black Rose" (20th) (2d wk). Down to $16,000 in 5 days. Last week, sock $30,500.

Warfield (Loew's) (2,647; 60-85)—"Life of Her Own" (M-G) (2d wk). Modest $11,500. Last week, smash $20,500.

Paramount (Par) (2,646; 60-85)—"Fancy Pants" (Par) and "Hi-Jacked" (Lip) (2d wk). Moderate $12,000. Last week, big $23,000.

St. Francis (Par) (1,400; 60-85)—"Sunset Boulevard" (Par) (3d wk). Okay $10,000. Last week, boff $14,500.

Orpheum (No. Coast) (2,472; 55-85) — "Saddle Tramp" (U) and "Jungle Stampede" (Rep). Fine $15,000 or close. Last week, "Desert Hawk" (U) and "Chain Gang" (Col), $14,500.

United Artists (No. Coast) (1,208; 55-85)—"Louisa" (U) (2d wk). Steady $11,000. Last week, sock $12,000.

Stagedoor (Ackerman-Rosener)

(Continued on page 24)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Legion' Lusty $12,000, Philly

Philadelphia, Sept. 12.

Rain over weekend is being blamed by some for the slump in biz for current stanza but dearth of new product appears mostly to blame. City is nearly 100% holdover. "Union Station" looks to do okay at big vaudfilm Earle which usually needs stage layout to get best results. "A. and C. in Foreign Legion" shapes lusty at Stanton. "Black Rose," "Life of Own" and "Summer Stock" loom as strongest of second-week holdovers.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Life of Her Own" (M-G) (2d wk). Solid $15,000 after $18,000 in opener.

Boyd (WB) (2,360; 50-99)—"Tea for Two" (WB) (2d wk). Mild $12,000. Last week, okay $16,000.

Earle (WB) (2,700; 50-99)—"Union Station" (Par). Okay $16,000. Last week, "Bunco Squad" (RKO) plus Louis Armstrong, Sarah Vaughan onstage, hefty $27,000, with stage-layout big draw.

Fox (20th) (2,250; 50-99)—"Black Rose" (20th) (2d wk). Great $20,000 or near. Last week, terrific $35,000.

Goldman (Goldman) (1,200; 50-99)—"Sunset Boulevard" (Par) (3d wk). Down to $12,000. Last week, great $17,000.

Karlton (Goldman) (1,000; 50-99)—"Lady Without Passport" (M-G) (2d wk). Slim $4,500. Last week, $7,500.

Mastbaum (WB) (4,360; 50-99)—"Summer Stock" (M-G) (2d wk). Holding okay at $20,000. Last week, sturdy $30,000.

Randolph (Goldman) (2,500; 50-99)—"Three Little Words" (M-G) (3d wk). Still nice at $13,000 or near. Last week, $17,500.

Stanley (WB) (2,950; 50-99)—"Fancy Pants" (Par) (3d wk). Fell to $11,000, still profitable. Last week, $14,000.

Stanton (WB) (1,475; 50-99)—"A. & C. in Foreign Legion" (U). Sturdy $12,000 or close. Last week, "Shakedown" (U), $11,000.

Trans-Lux (T-L) (500; 50-99)—"Destination Moon" (EL) (4th wk). Nice $7,000. Last week, $8,000.

H.O.'S BOP PITT BUT 'STOCK' NICE $13,500

Pittsburgh, Sept. 12.

Holdovers of holiday pictures dotting the first-run situation with one exception, the Warner, where "Happy Years" and "Shadow on the Wall" are doing virtually nothing. Of the holdover pix, "Black Rose" at Harris and "Broken Arrow" at Fulton are getting the best play, with "Summer Stock" okay at Penn.

Estimates for This Week

Fulton (Shea) (1,700; 45-80)—"Broken Arrow" (20th) (2nd wk). James Stewart picture still staying big at $10,000 on top of a smash $15,000 last week. May hold again.

Harris (Harris) (2,200; 45-80)—"Black Rose" (20th) (2nd wk). Will probably wind up stout $9,000. Last week, terrific $18,000.

Penn (Loew's) (3,300; 45-80)—"Summer Stock" (M-G) (2nd wk). Not too sharp a drop for Judy Garland-Gene Kelly starrer. Nice $13,500. Last week, big $21,500.

Stanley (WB) (3,800; 45-80)—"Tea for Two" (WB) (2nd wk). Staying for only 4 days on h.o. for okay $7,000. Last week, nice $15,000.

Warner (WB) (2,000; 45-80)—"Happy Years" (M-G) and "Shadow on Wall" (M-G). Anemic $5,000. Last week, "Kiss Tomorrow Goodbye" (WB) (m.o.), satisfactory $6,500.

'Life' Lively $9,000 In Seattle; 'Rose' 10G, 2d

Seattle, Sept. 12.

After a satisfactory Labor Day week, several new pix are doing nicely this round as holdovers fare well. "Life of Her Own" is ace newcomer at the Liberty. "Panic in Streets" is fairly good at Coliseum. "Black Rose" still is great on second Fifth Avenue stanza.

Estimates for This Week

Coliseum (Evergreen) (1,877; 59-84)—"Panic in Streets" (20th) and "Marshal of Heldorado" (Lip). Good $9,000. Last week, "Union Station" (Par) and "I Killed Geronimo" (EL), 9 days, oke $10,300.

Fifth Avenue (Evergreen) (2,349; 59-84)—"Black Rose" (20th) and "When You're Smiling" (Col) (2d wk). Great $10,000 after huge $18,000 opener.

Liberty (Hamrick) (1,650; 59-84)—"Life of Own" (M-G) and "Fun at Zoo" (U). Big $9,000. Last week, "Louisa" (U) and "Bunco Squad" (M-G), fine $9,500 in 9 days.

Music Box (Hamrick) (850; 59-84)—"Our Very Own" (RKO) (2d wk). Solid $6,000 after big $8,800 last week.

Music Hall (Hamrick) (2,200; 59-84)—"3 Little Words" (M-G) (3d wk). Fine $7,500. Last week, $10,500.

Orpheum (Hamrick) (2,600; 59-84)—"Saddle Tramp" (U) and "Music and Moonlight" (Rep). So-so $7,000. Last week, "Kiss Tomorrow Goodbye" (WB) and "Jungle Stampede" (Rep), $9,900 in 9 days.

Palomar (Sterling) (1,350; 40-69)—"711 Ocean Drive" (Col) and "Kid from Texas" (U) (2d runs). Good $5,000. Last week, "Sidewalk Ends" (20th) (2d run) and Cab Calloway orch onstage, moderate $9,500 at 50c-$1 scale.

Paramount (Evergreen) (3,039; 59-84)—"Fancy Pants" (Par) and "Rookie Fireman" (Col) (2d wk). Oke $7,500. Last week, great $14,300.

'Pants' Powerful $14,000, St. Louis

St. Louis, Sept. 12.

Turnstile activity at the mainstem houses was hypoed over the weekend by intermittent rain and colder weather. Holdovers predominate currently. However, "Saddle Tramp" with "County Fair" shapes solid at the Fox and "Fancy Pants" finished its first week at the Missouri with a big total. Strongest holdover appears to be "Black Rose," great in second round at the St. Louis.

Estimates for This Week

Fox (F&M) (5,000; 60-75)—"Tea for Two" (WB) and "Federal Man" (EL). Opened today (Tues.). Last week, "Saddle Tramp" (U) and "County Fair" (Mono), solid $16,500.

Loew's (Loew) (3,172; 50-75) — "Summer Stock" (M-G) (2d wk). Down to $15,000 following wow $23,500 initial session.

Missouri (F&M) (3,500; 60-75)—"Fancy Pants" (Par) (2d wk) and "Saddle Tramp" (U) (m.o.). Opened today (Tues.). Last week, "Fancy Pants" (Par) and "Louisa" (U), big $14,000.

St. Louis (F&M) (4,000; 60-75)—"Black Rose" (20th) and "Rock Island Trail" (Rep) (2d wk). Great $14,000 after $20,000 first stanza.

Shubert (Ind) (1,500; 60-75) — "Sunset Boulevard" (Par) (m.o.) (2d wk). Holding at $5,000 after opening session of fine $6,500.

B'way Dips After Labor Day Wham; Holdovers Plentiful; 'Sunset' Eyes 5-Week Record, 'Rose'-Symph 87G, 2d

With Broadway virtually 100% holdover this week, business at first-run theatres generally is off sharply from Labor Day week's bullish session. It was the usual post-holiday dip but accentuated by a return of warm weather ended by Sunday's (10) rain. Tail-end of the Florida hurricane cut in Monday (11) night. Trade picked up considerably yesterday (Tues.) and likely will today (Wed.) because of the Jewish holidays. Upbeat started yesterday afternoon at most houses.

Still pacing the city is the Music Hall although "Sunset Boulevard," with the same stageshow, is in its fifth week. Hall is heading for $134,000, which makes $790,800 for the first five weeks, Hall record for a five-week run. Current stanza is the first for "Sunset" to dip below $161,000 since it opened.

"Black Rose," with N.Y. Philharmonic Symphony orchestra on the stage, is running far below opening week at the Roxy, with big $87,000 likely for this second frame. This contrasts with a terrific $124,000 garnered in first week. Second week of "Summer Stock," with Rosita Serrano, Noro Morales band, Hal Le Roy, Phil Foster onstage, continues strong with $65,000 at the Capitol.

"Fancy Pants," plus Carmen Cavallaro band topping stageshow, is holding at big $70,000 in second week at the Paramount. "Tea For Two," with Gordon MacRae, Patrice Wymore, Alan Carney heading stage bill, shapes up for sturdy $48,000 in second round at Strand.

"No Way Out" is slipping to $20,000, nice for fourth Rivoli week, while "Treasure Island" continues stoutly with $21,000 for fourth round at the Mayfair.

Estimates for This Week

Astor (City Inv.) (1,300; 60-$1.50)—"Edge of Doom" (RKO) (6th wk). Down to $8,000 this round after $12,000 last week. Stays.

Bijou (City Inv.) (589; $1.20-$2.40) — "Red Shoes" (EL) (99th wk). Back in regular stride with nice $5,000 after holidays pushed take up to $6,000 last week. Stays.

Capitol (Loew's) (4,820; 55-$1.50) — "Summer Stock" (M-G) with Rosita Serrano, Noro Morales orch, Hal Le Roy, Phil Foster topping stageshow (2d wk). Still doing strong business with $65,000 likely this round after smash $86,000 opening week, although below hopes. Stays a third.

Criterion (Moss) (1,700; 50-$1.75) — "Gilda" (Col) and "Platinum Blonde" (Col) (reissues). Opened yesterday (Tues.). Last week, "Shakdown" (U) held four extra days for okay $22,500 in 10 days.

Globe (Brandt) (1,500; 50-$1.20)—"San Quentin" (WB) and "Alcatraz Island" (WB) (reissues) (2d wk). Off to around $8,000 after nice $15,500 opening week.

Mayfair (Brandt) (1,736; 50-$1.20)—"Treasure Island" (RKO) (5th wk). Fourth session ended Monday (11) held to $21,000 after great $29,000 for third week. Continues, with "Louisa" (U) due to open next.

Palace (RKO) (1,700; 55-$1.20)—"Spy Hunt" (U) and vaude. Good $20,000 or near likely. Last week, "Cariboo Trail" (20th), with vaude, fancy $24,000.

Paramount (Par) (3,664; 55-$1.50)—"Fancy Pants" (Par) plus Carmen Cavallaro orch, Jean Carroll, 4 Evans, Alan Dale with the Sapphires onstage (3d-final wk). Second stanza ended last night (Tues.) slipped to $70,000, albeit very good, after sock $91,000 opening week. "Sleeping City" (U) due in Sept. 20.

Park Avenue (U) (583; 90-$1.50)—"Madeleine" (U) (2d wk). Holding to about $7,000 after fine $8,000 initial week. Continues.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Sunset Boulevard" (Par) plus stageshow (5th wk). Slipped somewhat after Labor Day holidays but still doing sensationally at about $134,000, making $790,800 for first five weeks, ahead of previous high for such run by "Notorious" (RKO) in 1946. Fourth round held to smash $161,000. Stays a sixth week and possibly a seventh. "Glass Menagerie" (WB) due in next.

Rialto (Mage) (594; 44-98) — "Strange Mr. Gregory" (Mono) and "Mystery of Mr. Wong" (Mono) (reissues). Not doing well at around $5,000, and staying only one week. In ahead, "Bedeviled Woman" (Indie) and "Miracle From Stratosphere" (Indie) (reissue) (2d wk), held well at $5,500.

Rivoli (UAT-Par) (2,092; 90-$1.25)—"No Way Out" (20th) (5th wk). Fourth session ended last night (Tues.) declined sharply but still nice at $20,000 after smash $30,500 for third week. Stays on.

Roxy (20th) (5,886; 80-$1.75) — "Black Rose" (20th) plus N. Y. Philharmonic Symphony orch onstage (2d-final wk). Down sharply from opening round though still big at $87,000 or a bit under; first soared to terrific $124,000 but below expectancy. Initial week hit new Labor Day week high for house. Booked for two weeks only, with "Blue Heaven" (20th) with Mindy Carson, Betty and Jane Kean, Mr. Ballantine, new iceshow opening Friday (15).

State (Loew's) (3,450; 55-$1.50)—"Three Little Words" (M-G) (6th wk). Fifth round ended last night (Tues.) slipped back to $16,000, still solid, after $23,000 for fourth week. Continues.

Strand (WB) (2,776; 55-$2) — "Tea For Two" (WB) plus Gordon MacRae, Patrice Wymore, Alan Carney topping stage bill (2d wk). Off to sturdy $48,000 after big $65,000 opening stanza, below expectancy. Stays a third.

Sutton (R & B) (561; 90-$1.50)—"Winslow Boy" (EL) (15th wk). Continues very profitable at $4,700 after $5,400 last week. Stays on, with "Trio" (Par) opening Oct. 10.

Trans-Lux 60th St. (T-L) (453-74-$1.50)—"Kind Hearts, Coronets" (EL) (14th wk). Still fine with $5,500 after $7,000 last round. Continues.

Victoria (City Inv.) (1,060; 95-$1.50) — "Our Very Own" (RKO) (8th wk). Seventh session ended last night (Tues.) held to $9,000, still in chips, after stout $14,000 last week. Holds indef.

'Very Own' Bright 17G, Cleve.; 'Sunset' $17,500; 'Rose' Robust 12G, 2d

Cleveland, Sept. 12.

Upsurge in key-house takes is bringing back managerial smiles. "Our Very Own" at Palace stepped out rapidly for a great showing. "Sunset Boulevard" is fine at State but not big enough to hold. "Black Rose" at Allen looms stout on second week. "Tea For Two" is okay for initial holdover round.

Estimates for This Week

Allen (Warners) (3,000; 55-75)—"Black Rose" (20th) (2d wk). Stout $12,000, following wow $25,000 last week.

Esquire (Community) (704; 55-75)—"Johnny Holiday" (UA). Nice $3,000. Last week, "If This Be Sin" (UA) (2d wk). Okay $2,800.

Hipp (Warners) (3,700; 55-75)—"Tea For Two" (WB) (2d wk). Oke $11,000 after $17,500 last frame.

Palace (RKO) (3,300; 55-75)—"Our Very Own" (RKO). Rousing $17,000. Holds. Last week, "Woman on Pier 13" (RKO) and Louis Prima orch onstage, sock $33,500.

State (Loew's) (3,450; 55-75)—"Sunset Boulevard" (Par). Fine $17,500, but won't hold. Last week, "Summer Stock" (M-G), $18,500.

Stillman (Loew's) (2,700; 55-75)—"Summer Stock" (M-G) (m.o.). Pitching fancy $8,000. Last week, "Furies" (Par), lively $9,000.

Hub Slowed by H.O.s; 'Hawk' $14,500, 'Rose' Rich 21G, 'Stock' 28G, 2d Wks.

Boston, Sept. 12.

Only newcomer in town this session is "Desert Hawk" at the Boston with okay stanza. All other majors are holding over with "Black Rose" at Met and "Summer Stock" at State and Orpheum holding up well. "Fancy Pants" at Paramount and Fenway is off but still oke in second round while "Our Very Own" at Astor is not bad in third week.

Estimates for This Week

Astor (Jaycox) (1,200; 50-95)—"Our Very Own" (RKO) (3d wk). Neat $11,500 after nice $15,000 for second.

Boston (RKO) (3,200; 40-85)—"Desert Hawk" (U) and "It's A Small World" (EL). Oke $14,500. Last week, "A & C in Foreign Legion" (U) and "Timber Fury" (EL), $14,000.

Fenway (NET) (1,373; 40-85)—"Fancy Pants" (Par) and "Modern Marriage" (Mono) (2d wk). Not bad $5,000. Last week, neat $7,000.

Memorial (RKO) (3,500; 40-85)—"Born To Be Bad" (RKO) (2d wk). About $8,000 for 3-day holdover after $18,000 for first week.

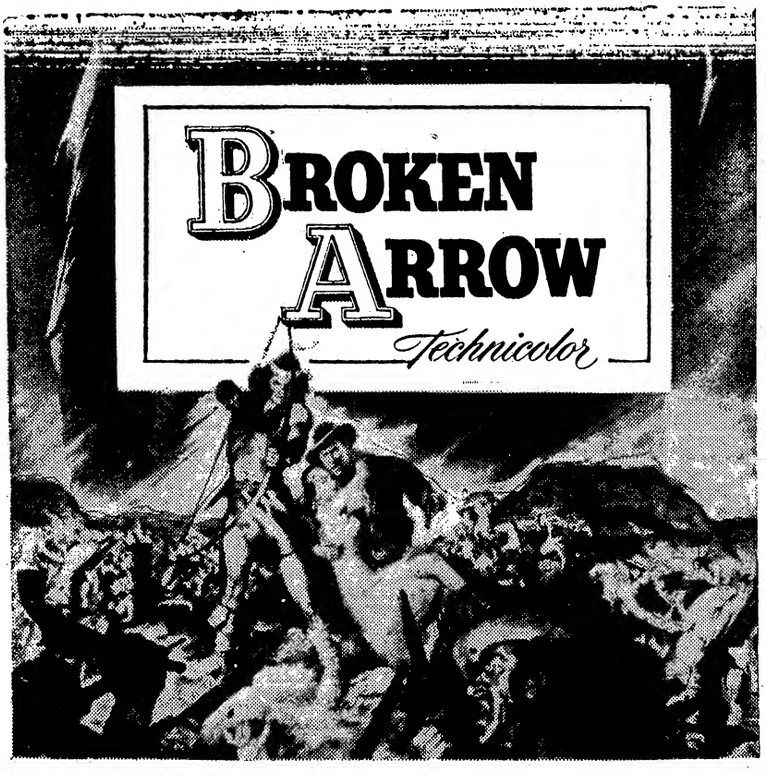
Metropolitan (4,367; 40-85) — "Black Rose" (20th) and "Lonely Heart Bandit" (Rep) (2d wk). Still strong at $21,000 after smash $28,000 for first.

Orpheum (Loew) (3,000; 40-85)—"Summer Stock" (M-G) (2d wk). Off to about $17,000 following nifty $25,000 for opener.

Paramount (NET) (1,700; 40-85)—"Fancy Pants" (Par) and "Modern Marriage" (Mono) (2d wk). Nice $10,500. Last week, $15,000.

State (Loew) (3,500; 40-85)—"Summer Stocks" (M-G) (2d wk). Neat $11,000. Last week, $17,000.

THE 3 BIG! BIG! BIG!



There's No Business

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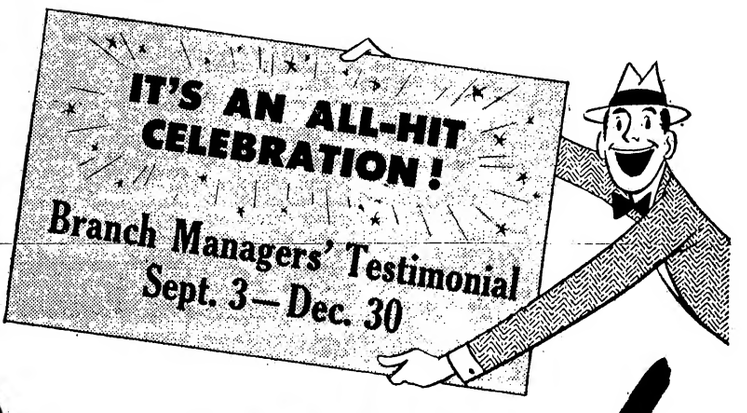

Like 20th CENTURY-FOX Business!

50 Features in '50 for Spain As Producers Get Coin Via Exporting

Washington, Sept. 12.

Spanish film production looks good for about 50 features this year on the basis of the 26 completed during the first seven months of year, reports Nathan D. Golden, chief of the Commerce Department's film division.

For the 26 pictures made, the government has issued a total of 31 export licenses which the Spanish producers may sell to foreign distributors to obtain additional production funds. During June and July alone, 14 import licenses were issued to the producers as a reward for 10 films completed. Spain produced 32 features in 1945, 38 in 1946, 49 in 1947, 45 in 1948, and 38 in 1949.

The county has seen a considerable decline in the number of American pictures shown. During the first seven months of this year, only 40 Hollywood pictures were released for first-run in Madrid, compared with 57 during the same period last year. Take of our pictures totaled 60% of all grosses in the Madrid first-runs, a drop from the 76% registered in 1949. During 1949, the U. S. had 105 of its pictures released in Madrid. The year before the figure was 134; in 1947 it was 141; and in 1946, 150. This year it will be under 100.

16m Theatres on Upbeat

Other countries which Golden reports on:

Cuba: Country has about 600 film theatres in operation with a seating capacity of approximately 360,000. In addition, there are 145 houses using 16m, mostly in the sticks, plus six houses, three of them in Havana, which have both 35m and 16m equipment.

France: The 16m theatre is growing in France. There are currently 1,250 theatres and halls so equipped and operating either part or full time. In addition, there are about 5,500 operators of either mobile or fixed 16m equipment operating in 19,000 communities. Presently 14 French firms are making 16m projectors.

India: Two more 16m theatres have opened, lifting to 12 the number of regular commercial theatres operating with sub-standard equipment. In addition, many factories, mills, mines, etc., entertain their personnel with 16m films. Number of feature pix in 16m size is steadily increasing.

Foreign, U.S. Film Industries Aided By Mutual Co-op Setup

Report covering the first six months' operations of the Motion Picture Assn. of America advisory Unit for Foreign Films shows that the project has benefited both overseas filmmakers as well the U.S. industry in general. Foreign producers, through assistance of the unit, have placed three pictures with U.S. distributors at "favorable terms." Likewise, the MPAA has gained considerable goodwill abroad via its program of assistance extended producers in some 18 film-producing countries.

Following recent trade screenings in New York under the unit's auspices, two Italian films and one French entry were acquired for U.S. distribution by American distribs. Italian-made "Stranger of San Marino," owned by Countess Dorothy di Frasso, was picked up by Irwin Shapiro's Films International. "Passion of St. Matthew" also an Italian entry, was taken by Lewis Productions, Inc., while Bill Holland's Hyperion Films bought the French pic, "Barry."

Typical of reactions among foreign producers who have been aided by the unit is a statement which "St. Matthew" producer Bruno Sequin made to MPAA prez Eric Johnston following consummation of his U.S. distribution deal. In a letter to the MPAA chief, Sequin praised the "spirit of negotiations" and lauded the program of cooperation. Countess di Frasso, according to the unit's executive director B. Bernard Kreisler, said she placed her film with the MPAA's help after other avenues were exhausted

Brit. Plan to Protect Children in Show Biz

London, Sept. 5.

A plan has been drafted to settle long tussle in legal circles over the employment of children in the entertainment world. A government appointment committee proposed welfare safeguards in the interests of the minors.

Main points proposed are: A limit of 80 days' work a year when special provision for education is made; a working week of five eight-hour days on a film; restriction of stage performances to four a week; employment of private teacher if child had to be absent from school; medical examination before and after every show; appointment of a matron for every 12 children; and banking of earnings of more than $280 a year with a county court.

'Kangaroo Kid' Finished While 20th-Fox Shoots 'Kangaroo' Down Under

Sydney, Sept. 5.

Indications are that 20th-Fox will stick to the title "Kangaroo" for its first Aussie-made Technicolor pic, with Peter Lawford and Maureen O'Hara costarred. Lewis Milestone is directing.

Interesting angle is that a local outfit, Allied Australian Films Ltd., headed by the McCreadie Bros. in association with the Harry Brown Hollywood Productions, already has completed a pic out here called "The Kangaroo Kid," with Jock O'Mahoney, Douglas Dumbrille and Veda Ann Borg. Leslie Selander is director.

"Kangaroo" will be distributed by 20th-Fox, with "Kangaroo Kid" handled by Eagle Lion-British Empire Films.

19 Transmitters Used On Yank's Korean News

Tokyo, Sept. 5.

Nineteen transmitters of the Broadcasting Corp of Japan have been pressed into service by U. S. officials in Tokyo to beam American informational broadcasts to Korea. Operation is directed by the psychological warfare section in MacArthur's headquarters, which swung into action three days after the Korean reds crossed the 38th parallel.

Both medium and shortwave BCJ transmitters are employed, usually with no more than nine in use at one time. The present broadcast schedule includes a daily 30-minute newscast and commentary for South Korea, a daily 15-minute newscast at dictation speed for South Korean newspapers and radio stations, and daily 30-minute newscast and commentary for North Korea which is broadcast twice on different frequencies. Whenever possible, U. S. officials say, Korean networks pick up the programs and rebroadcast them for additional coverage.

Jap Occupation Legit Director Back to U. S.

Tokyo, Aug. 29.

Willard Thompson, theatrical officer in the American occupation headquarters for the past three years, has returned to the U. S. to prepare for his return to active duty in the Marine Corps. Thompson was a leatherneck pilot for four years during World War II, seeing action with the First Marine Air Wing in the South Pacific and Philippines. He holds a reserve commission in the corps and anticipates early orders to report back.

As SCAP theatrical officer, Thompson has helped Japanese producers stage approximately 40 American, British or French plays since the surrender, in addition to a large number of one-acters and shorter theatrical offerings produced by universities and amateur groups. Most successful of the commercial productions under his sponsorship were "I Remember Mama," "The Voice of the Turtle," and "Of Mice and Men."

Set 12th Venice Fest

Venice, Sept. 5.

Announced here that the Biennale Festival committee has decided to hold the 12th Venice Film Festival in 1951. It will be held here from Aug. 20 to Sept. 10, preceded by the second Scientific and Art Documentary Festival and the Third Festival of Films for Children.

Invitations to the various nations are being sent out through official channels.

Red Toho Studio Cell Dissolved

Tokyo, Sept. 5.

The Communist cell at the Toho motion picture studio has been ordered dissolved and its 14 leaders have been purged from public office, the Japanese attorney general's office announced. The dissolution order was issued chiefly because of the anti-occupation and terroristic activities of the Toho cell in recent months, announcement stated.

The Toho Communist cell contained an estimated 150 members. The group was largely responsible for the protracted Toho strike of 1948 which shut down the studio for five months and caused Toho management to suspend its production schedule indefinitely. Firm has kept going with the distributing end of its operation, relying on the product of the offshoot Shin Toho (New Toho) studio or indie producers.

Crackdown follows in the wake of General MacArthur's purging last June of Japan Communist bigwigs and the closing of red newspapers and party organs.

Army Tent-Shows

Continued from page 1

stallations and portable use.

Meanwhile, Terrell is proceeding with plans for a tent-show tour this fall and winter of his special in-the-round "Show Boat" production, which previously played Richard Aldrich's Cape Cod Music Circus, at Hyannis, Mass., and last week concluded the season here. The tour will be sponsored by Music Circus of America Co., of which Terrell is manager, with Oscar Hammerstein II, Richard Rodgers and Laurence Schwab as silent partners.

Besides using a system of plastic pipes to heat the tent, Terrell plans to employ a special plastic dome for the canvas playhouse, to improve the acoustics and permit the elimination of the present amplification system. Technicians at the Mass. Institute of Technology are perfecting the device for him.

The Music Circus firm has tentative deals for musical tent-show operations next summer in Baltimore, Buffalo, San Francisco, Minneapolis or St. Paul, and an Idaho location to be selected, in addition to resuming its season here and continuing its Cape Cod tieup with Aldrich. Terrell is already figuring on opening his Lambertville season of 1951 with the first under-canvas presentation of "Carousel," with an English-language production of Bizet's "Carmen" as the second bill. Both productions would be toured to other tent-shows in the Music Circus Co. circuit.

Petrillo-D.J.s

Continued from page 1

trillo's opinion, is an attempt to simulate live programs.

Petrillo's office has written to some 20 name bandleaders to gather some factual data about the interview practice. Bandleaders who received letters over last weekend were asked to describe how the interviews were put together.

Petrillo's move is seen as a sure prelude to the banning of such interviews by members of the AFM. AFM execs contend that it's bad enough that records are replacing musicians on the airlanes without bandleaders giving these programs the added prestige of live shows.

COMPO Pledges

Continued from page 4

of help would be needed again and, in turn, promised Government backing.

The day shook down primarily into a series of get-acquainted meetings to grease the way for future working arrangements and to start the wheels of industry-government cooperation.

The COMPO pledge of support was given by Depinet in the gardens back of the White House offices. With the entire delegation gathered around, the RKO prexy declared: "The American motion picture industry grew up in an atmosphere of freedom. We accept the responsibilities which go with the privileges of freedom. So we are here today, representing all branches of the motion picture industry, to pledge the aid of our cameras and our screens.

"We are at your service and the service of the United Nations—until peace and freedom are made secure."

During the morning, the delegation, then in session at the Statler hotel, was thanked by Oscar Ewing for COMPO's pledge of support to the Mid-Century Conference of Youth to be held in Washington in December. COMPO had previously passed a resolution endorsing this conference.

Adjourn to MPAA

Following a noon visit to the White House, the COMPO committee adjourned to the Motion Picture Assn. of America for a luncheon addressed by Assistant Secretary Barrett. He told about the expanded foreign information program just getting under way and said bluntly that "American motion pictures have more of an impact abroad than all the things the U. S. government can do."

In the new "Truth" campaign, said Barrett, the best and biggest job must be done among the Russian satellites, especially those in Eastern Europe. "We haven't lost the propaganda war," he concluded, "and we have a good chance to win it."

Later Barrett, Herbert Edward, his motion picture specialist, and Howland Sargeant of the State Department met with a newly appointed COMPO sub-committee headed by Cecil B. De Mille, to cooperate with the "Voice of America" program.

General Collins came in after lunch to extend his thanks to the industry for making new pictures available for showing in the training camps. He assured those present that "our camps will stick to the rules and admit only authorized personnel" and said he would take cognizance of any complaints from distributors of violations.

In the later afternoon the COMPO Committee went to the Department of Commerce to meet Secretary Sawyer, who promised help in any troubles over allocations and controls, and assured the industry people that they would be dealing directly with Nathan D. Golden, head of the motion picture division, who has been allocated the wartime job.

Others in the group which went to the White House to pledge support to President Truman included: Arthur L. Mayer, COMPO executive v.p.; Art Arthur, executive secretary of the Motion Picture Industry Council; William Holden, Hollywood Coordinating Committee, Myrna Loy, Screen Actors Guild; Brenda Marshall, Carter T. Barron, Loew's rep here, for Variety Clubs International; Harry Brandt, president of Independent Theatre Owners Assn.; Leo Brecher, president of the Metropolitan Motion Picture Theatres Assn.; Roy Brewer, head of the AFL Film Council; A. Julian Brylawski, president of the Motion Picture Theatre Owners of Metropolitan D. C.; Sherrill C. Corwin, national v.p. of Theatre Owners of America; Lauritz Garman, alternate for Trueman Rembusch, of the Allied States Assn.; Abel Green, editor of VARIETY, representing the picture industry's press; Francis S. Harmon, MPAA v.p.; Gunther R. Lessing, for Society of Independent Motion Picture Producers; Abram F. Myers, Allied States Assn. board chairman; Joyce O'Hara, executive assistant to Eric Johnston at MPAA; Marc Wolf, alternate to Robert J. O'Donnell, of Variety Clubs International; Edmund Reek, chairman of the MPAA newsreel committee; Anthony Muto, of Fox Movietone; and Richard F. Walsh, president of International Alliance Theatrical Stage Employees.

TV Guest Fees

Continued from page 1

the "Star Time" one-hour variety layout on DuMont, the new ANTA show preeming next month, the Danny Thomas-Ed Wynn-Jimmy Durante rotating shows; the Colgate-sponsored Eddie Cantor, Fred Allen, Martin & Lewis, Bobby Clark Sunday night NBC productions—these are all added starters this season to the long string of carryover variety stanzas that have created a bonanza for guest talent.

Acts that got $500 last year are getting as high as $1,500 this season. Milton Berle has upped the ante from $1,500 to $2,500 for guests. Ed Sullivan, who generally pays around $750-$1,000 fees for guests, is going as high as $3,500. That's what he's paying Gloria Swanson. NBC's Saturday night "Show of Shows" will also pay as high as $3,500. Sam Levenson, who 10 months ago started on TV at $100 per shot, is getting $2,500 a shot when he goes on "Star Time."

And so on down the line.

Logan Top Earner

Continued from page 1

$85,400 at the Memorial Auditorium, San Francisco. His director royalty on "Roberts" is 3% of the gross, which was $27,900 at the Alvin, N. Y., and $20,900 at the Forrest, Philadelphia. His royalty as "Roberts" co-author is slightly less than 2¼% of the gross.

As one of the four co-producers of "South Pacific," he gets one-ninth of the profits, which are estimated to have totalled around $51,000 on both companies last week. And as silent partner of Leland Hayward in the presentation of "Roberts," he gets one-sixth of the profits, which came to an estimated $6,300 on both companies last week.

If Logan were taking his "Wisteria" royalties (10% as author and 3% as director), his week's earnings would have been increased by nearly $1,500. But he has been putting them into an escrow account to be paid to the backers in case, as expected, the show fails to recoup its $100,000 investment. In addition, the author-stager is paying the operating deficit of any losing weeks.

The above figures exclude Logan's royalties and share of the profits, the amount of which is not yet clearly indicated, from the London production of "Roberts."

Preminger Schedule

Continued from page 1

sustain. "If an unknown actor is right for a particular role," he said, "the public will accept him as willingly as it accepts an established star." In addition, he explained, casting has become one of the greatest problems faced by a film producer. "Even with the number of stars in Hollywood," he said, "there seems to be a shortage of talent when you are trying to cast a part the way the writer and director visualize it."

Film which Preminger is now lensing in Montreal is "The Scarlet Pen," scripted by Howard Koch and starring Linda Darnell, Charles Boyer and French actress Francoise Rosay. About 60% of the picture, he said, will be shot in Canada, since it is a French-based story requiring Gallic flavor and bi-lingual accents. Film will feature Judith Evelyn, Guy Sorrell and Romney Brent, all from the Broadway stage, as well as some 20 French-Canadian actors.

'Trio' Star To N. Y. For Preem

London, Sept. 5.

Jean Simmons, star of J. Arthur Rank's "Trio," sails for New York Sept. 17, to make a personal appearance when the picture opens in New York Oct. 10.

Plan '51 Edinburgh Fete to Serve As Climax to Gt. Britain's Festival

Edinburgh, Sept. 12.

The current topic here is the planning for the Edinburgh International Festival of Music and Drama in 1951, which is now set to act as a sort of grand finale to the 1951 Festival of Britain. Gerald Barry, now director of the all-Britain festival, is here to dovetail plans. He admits the Edinburgh event is now an established favorite among overseas visitors. So it will be closely linked to Britain's Festival.

The 1951 Edinburgh program will highlight concerts by the New York Philharmonic Orchestra under Bruno Walter and Dimitri Mitropoulos plus the Royal Philharmonic under Sir Thomas Beecham.

Opera will be shared by the Glyndebourne and Sadler's Wells theatre companies, the latter being set to stage the world preem of Benjamin Britten's "Billy Budd." The Sadler's Wells Ballet is also skedded for here in 1951.

Already, as the 1950 show here nears its close, appraisal is being made of this year's successes. On the music side one of the top hits has been the Glyndebourne Opera's performance of "Ariadne auf Naxos."

Rosario and Antonio Score

Rosario and Antonio have also clicked strongly, making their first appearance on any British stage. They held an Empire Theatre audience for a whole performance.

Queen Elizabeth has been honoring plays and opera this week. She and Princess Margaret saw the partly-panned "Atom Doctor," and received author Eric Linklater together with James Bridie.

The associated Film Festival here has an interesting American contribution, "Tanglewood," film record of the Berkshire Music Festival held annually in Tanglewood, Mass. This took in a rehearsal and performance by the Boston Symphony Orchestra, conducted by Serge Koussevitsky.

Biggest transport job of the 1950 Festival has just been completed with the arrival of the La Scala company from Milan—virtually a full military operation. The whole of La Scala—everything except the building—has come to the United Kingdom in two parts. A special train brought an orchestra of 143, a chorus of 163, a boys' chorus of 23, soloists and three conductors. Remainder of the company, numbering 100, plus 300 tons of equipment, reached London Saturday (9). In its 200 years' existence La Scala has visited only Vienna, Paris and Berlin.

Israel Neutral Policy On Cold War Results In Banning 3 U.S. Pix

Tel Aviv, Sept. 5.

Israel's neutral stand in the cold war has resulted in banning Metro's "The Red Danube" and "The Conspirators," and 20th-Fox's "The Iron Curtain."

The Israeli Censorship Board felt these films hit the Eastern bloc countries. Since Israel's policy is one of non-identification with West or East, in its cold war, no films of such character will be permitted to be shown in Israel for as long as this policy is followed by the government.

RKO's "Born To Kill" and "Dick Tracy," and Warners' "White Heat" were also banned on the grounds they demonstrated excessive cruelty.

Japs Entertain Wounded

Tokyo, Sept. 5.

A special theatrical performance for occupation personnel, with wounded soldiers from Korea now in U. S. army hospitals in Tokyo as special guests, was staged by the Shochiku Theatrical Co. at its big Tokyo theatre. Admission was free to some 1,500 allied patrons.

Program featured two "kabuki" (Japanese classical) plays with three of the nation's top "kabuki" stars in lead roles. Shochiku outfit said it sponsored the event to show its appreciation for the sacrifice U. S. forces are making in Korea.

Delfont's Jewish Play Series Opens Strongly

London, Sept. 5.

Bernard Delfont's short season of Jewish plays in English opened at the Saville, Sept. 4, with Bella and Samuel Spewack's "Spring Song." Presented by the Glasgow Unity Theatre Co., this sordid East Side drama was warmly received, mainly for its acting.

Meier Tzelniker, Anna Tzelniker, Yvonne Mitchell, Lilly Molnar scored in leading roles. Show is in for four weeks, and will be succeeded by Israel Zangwill's "King of Schnorrers."

French Film Production High

Paris, Sept. 5.

Recently completed survey shows the period from January to September this year was the healthiest state since prewar years for French film production. In this eight-month period 75 films were started and 71 completed with 21 films now in production. In this same production period of 1945 only 59 pix were finished, while 1949 had 66. This increase in production is due in a great part to the government aid extended to producers.

France still has a large backlog of unreleased pix, and increased production may lead to a slowdown if the films keep piling up. There is still one unreleased pic made in 1948, with 18 made in 1949 and 53 produced in 1950 still waiting release.

The holdback on films during the unfavorable summer months is also a factor. This fall will find a deluge of pictures for the first-run market.

MARKOVA, DOLIN FORM NEW BALLET COMPANY

London, Sept. 12.

Alicia Markova and Anton Dolin are heading a new ballet company called The Festival Ballet. Company is now touring the English provinces before a London season at the Stoll theatre for eight weeks starting Oct. 24.

Dolin is artistic director of the company. Leonid Massine has staged "Blue Danube" and "Petrouchka" for it. Markova has been ill and out of the company, but will rejoin it on tour a week or so before it opens in London.

Markova and Dolin and their personal manager, Alfred Katz, arranged the new company with the Julian Braunsweg organization. Natalie Krassovska, formerly of the Ballet Russe, has joined the troupe, as well as a group of English dancers headed by John Gilpin. Yvette Chauvire will come from France to dance "Pas de Quatre" with Markova, and Dolin is negotiating with Mia Slavenska to join the company for the last half of the London season.

British Film Toppers For All-Industry Pic

London, Sept. 5.

Many of the biggest names in British films are to co-operate in the all-industry production venture of the "Life of Friese-Greene," which is to be the British motion picture's contribution to the Festival of Britain in 1951. Among the artists who have already agreed to participate are Sir Laurence Olivier, Ralph Richardson, Alec Guinness and Margaret Lockwood.

The film, which is to be made in Technicolor, starts rolling at the Associated British Elstree studios in December. Producer Ronald Neame and director John Boulting are now readying the screenplay with scripter Eric Ambler.

All artists and technicians are agreeing to defer a portion of their salaries on this $700,000 production. Distribution is being set through British Lion.

Rennie in 20th-Fox's 'Pen'

Glasgow, Sept. 5.

Michael Rennie, British pic star, here to make personal in connection with new film "Trio," plans to leave soon for location work in Canada.

He will have a featured part in the new 20th-Fox, "Scarlet Pen," with Linda Darnell and Charles Boyer starring, and Francoise Rosay also in cast. Entire film will be made in streets, offices and hotels of Montreal.

Robertson Hare Scores In 'Gentlemen'; 'Accolade' Also a London Click

London, Sept. 12.

Two shows, "Will Any Gentleman" and "Accolade," bowed on London's West End last week to favorable press reception. Former entry produced by Linnit & Dunfee, Ltd., and written by Vernon Sylvaine opened at the Strand Wednesday (6) after a successful provincial tryout.

A farce, written around the dithering personality of Robertson Hare who excels himself as a hypnotized nitwit turned adventurer. Work was slickly directed by Richard Bird. Play also boasts a lively supporting cast, headed by Arthur Riscoe.

"Accolade," new Emlyn Williams play starring himself and Diana Churchill, teed off at the Aldwych Thursday (7) following a provincial tour. Play with a Jekyll and Hyde theme, deals with a Nobel prize novelist, disgraced following knighthood. Williams, superbly supported by a cast that includes Anthony Oliver, Anthony Nicholls, Ruth Dunning, John Stratton, Dora Bryan and Noel Willman, triumphs in the lead. Directed by Glen Byam Shaw, play looks like a sure-fire entry.

RANK'S DAVIS INSPECTS EAGLE LION OVERSEAS

London, Sept. 12.

John Davis, managing director of J. Arthur Rank Organization, is on an extensive tour of Eagle Lion's distribution branches in Europe to examine inter-cooperation, in company with EL's exec, Air Commodore West.

First visit will be Hamburg company's top office in Germany, where discussions will be held on over product line-up. The two executives then will visit Brussels for distribution talks with Gaumont Eagle Lion's manager, R. Bagot, and attend the preem of "Morning Departure." They then go on to Hollywood, France and Italy.

Rank Now Only 2d Most Active Brit. Director

London, Sept. 5.

J. Arthur Rank, who for several years topped the figure of directorships with 64, has this year lost top position to Edward Taylor, who now leads the field in Britain by being director with 69 companies.

None of Taylor's companies has any connection with the film industry. Hence, Rank still ranks top man in the picture biz.

Current London Shows

(Figures show weeks of run)

London, Sept. 12.

"Accolade," Aldwich (1).
"Ace of Clubs," Cambridge (10).
"Brigadoon," Majesty's (72).
"Capt. Carvallo," St. Jas. (5).
"Carousel," Drury Lane (14).
"Cocktail Party," New (19).
"Dish Ran Away," Vaude (11).
"Folies Bergere," Hipp. (49).
"Golden City," Adelphi (13).
"Got What Wanted," Ph'nix (4).
"His Excellency," Princess (16).
"Holly and Ivy," Duchess (18).
"Home at Seven," Wyndh'm (27).
"Ice-Capades," Empress (16).
"King Rhapsody," Palace (51).
"Knight's Madn'ss," Vic. Pal. (26)
"Latin Quarter," Casino (26).
"Little Hut," Lyric (3).
"Mister Roberts," Coliseum (8).
"Oklahoma," Stoll (171).
"Ring Around Moon," Gl'be (33).
"Seagulls Sorrento," Apollo (13).
"2nd Tanqueray," Haymarket (2).
"Touch & Go," Wales (16).
"Traveller's Joy," Criterion (118)
"Will Any Gent," Strand (1).
"Worm's View," Comedy (177).

CLOSED LAST WEEK

"Eliz. Slept Here," Strand (44).
"Love or Money," Ambass. (1).

All Branches of Mexico's Film Biz Gird to Fight New Cinema Statute

Mexico City, Sept. 12.

Branding as totalitarian the national cinematographic law, enacted last year (enforcement of which is impending), the Mexican pic trade has aroused the national cinematographic chamber to go to bat against it. Also enlisted to fight it is the confederation of industrial chambers which agrees that the law can set a dangerous state-intervention precedent for other industries in Mexico.

Announcing that the government wants to be fair to all, J. Jesus Castillo Lopez, chief of national cinematographic board, Andres Serra Rojas, prexy of trade's own bank, and Ernesto Santos Galindo, representing the trade, were named to hear and sift all opinions about the measure.

Chamber cites several clauses in explaining the trade's outcry of totalitarianism in this law. Also the trade brands it unconstitutional on the ground that the statute would virtually place the Mexican pic industry under government control, which the constitution forbids. Pointed out that the law demands that the board pick the films which exhibitors may screen and fix the number of hours exhibition for each pic. Also that unless cinemas strictly obey the law, the government can take over and operate the houses, as well as book them.

Producers resent the law since it demands that they must give the board a copy of every pic they make so that a national cinematographic library can be founded. Distributors object to the measure because it provides that whenever there is a stockpile of Mexican pix, the board can take over and arbitrarily distribute such pix to cinemas.

'Cocktail' for Cork; To Open This Month

Dublin, Sept. 12.

Irish rights of T. S. Eliot's "The Cocktail Party" landed by Stanley Illsley and Leo McCabe who will preem the play at Cork Opera House near the end of this month. Illsley will produce.

Same pair have also set "The Heiress" and "The Happiest Days of Your Life" for coming season. Neither "Cocktail Party" or "Heiress" have yet been staged in Dublin owing to lack of theatres to house shows.

Argent. Concert Season Bullish

Buenos Aires, Sept. 5.

The 12 years since Marian Anderson was last in Argentina have in no wise diminished her Argentine audience, and her three concerts at the Colon Opera were completely sold out. She is now due to give a number of popular concerts at the Gran Rex theatre.

She is so popular here that she is applauded when she goes to a restaurant. Miss Anderson has also given concerts in Montevideo, Uruguay, and in cities in the interior of Argentina, all big grossers. General Electric Argentina sponsored her two broadcasts over the Mundo web and the Municipal radio outlet has carried her Colon Opera concerts.

The German pianist Walter Gieseking is doing a concert at the Colon, which has no prejudices against performers who accepted the Nazi doctrines in Hitler's Germany.

The grosses at the Colon Theatre for the four concerts given earlier in August by Yehudi Menuhin amounted to around $41,000 (U.S.), while three other concerts, two in Buenos Aires itself and one in La Plata gross close to $16,000, in spite of the abundance of world-famous long-hair talent which has come here this year.

AMERICAN CIRCUS SRO IN TOUR THROUGH SPAIN

Bilbao, Spain, Sept. 5.

An American circus is packing them in in Spanish towns. Billed as "Will Schow West," with "Buffalo Bill" as headliner, they've been playing to SRO every night. The troupe is costumed as cowboys and Indians, with gals in brief shorts, most unusual in this country. "Bill" and his wife are the only Americans in the outfit. Others are circus acts, from Germany, Austria, Lithuania, England, Canada and Spain.

The Spanish public is warm towards anything American. Imitation of Roosevelt gets biggest hand in the show. Next best goes to the Lithuanian acrobats, the Cervantes family. Crowd liked everything. The performance begins at 11 p.m., the usual hour here. Admission runs from 12c to 75c.

Foreign Stars Cast For German Pix in Venice

Rome, Sept. 5.

Meteor Film Co. of Weisbaden, Germany, will bring a company of 18, including actors and technicians, for the filming of exteriors for pic, "Hochzeitsnacht im Paradies." However, no Germans are set for star roles.

Ernst Marischka, who did the recent "Passion of St. Matthew," adapted the story for the pic from an operetta of Heinz Henschke, with the music of Friedrich Schroeder. All are well known to the Austrian music lovers of a few years past. Geza von Bolvary of Hungary will direct.

Claudine Farrell, French actress, and Hollander Johanner Heesters will do the leads; This one is the first time that foreigners have played in a German film, made in Italy.

Rule Against Doubling In Mexico Held Threat Vs. All Foreign Actors

Mexico City, Sept. 5.

Mexico definitely will be deprived of all foreign working showfolk if the government continues its new policy of insisting that alien troupers can't double into theatres and nightclubs. Rule is they can only work down here only in theatres or in niteries, but not both simultaneously Francisco Benitez, secretary general of the national theatrical federation, outlined how this ruling will hit biz.

Benitez claims the policy makes playing Mexico unprofitable for foreigners as neither theatre nor niterie impresarios can pay them enough to warrant singling. Weak peso in terms of dollars hurts since really good imported talent only works for dollars.

Benitez indicated the government fears that doubling keeps Mexican entertainers out of jobs. Such is not the case, Benitez contends citing that its the merit of the individual performer that decides his and her playing time.

Benitez as well as theatre and nitery impresarios are conferring with Ernesto P. Uruchurtu, subsecretary of the interior, who has direct charge of enforcing the policy, in an effort to have the measure killed or at least modified.

Mexico Tourist Biz Soars

Mexico, Sept. 5.

Tourist trade was big during the year ended Aug. 31, with the entry of 298,000 visitors or 121,000 more than during the previous year. President Miguel Aleman announced this upbeat in his special annual message on the opening of the 1950-51 federal legislature.

'Cinderella' Set for Italy

Venice, Sept. 5.

"Cinderella" (RKO-Disney) has been taken over by Giovanni Rizzoli for distribution in Italy. Rizzoli, an Italian millionaire from Milan, is the publisher of several magazines and film weeklies. Currently, he is backer of Rossellini's "St. Francis," and plans to angel his future productions.

He went to the Venice Festival in a big yacht having a crew of 30. Rizzoli came from an orphanage at the age of 16 without a cent, but now in his 50's, he has millions.

...And there are
1000 nameless places
to hide them both in the
waterfront and Chinatown
dives of San Francisco!

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Inside Stuff—Pictures

Council of Motion Picture Organizations' executive vice-president, Arthur L. Mayer, takes a slap at censorship of motion pictures in the October issue of Esquire. Mayer describes his post and duties as official censor for the American Military Government in Germany for over a year, and defined the censorship job there as justifiable, "since we were consciously working toward the reorientation of a still dangerous, if conquered, people." He attacks censorship pressures in the U. S. by exhibitor groups, by state and local governments, by church groups, and by the industry itself through the Motion Picture Assn. of America's Production Code Authority. He summarizes: "What I should like to see guarded is not our private morals—in a good society there are plenty of firm safeguards for virtue—but our public welfare."

Commonwealth circuit president H. E. Jameyson takes a swipe at undue criticism of Hollywood and Hollywood product in the Missouri 80-house circuit's fall advertising pressbook. In a full-page article on the front cover of the book, which uses the VARIETY frontpage nameplate, he points out that American films are a target for Communists because "with all of its sins of omission and commission the movie is a reasonable facsimile of American culture, folkways and mores."

As to advertising, Jameyson presses for simpler language in ads, for use of common vernacular and idiom. He asks for and prepares ads to talk to patrons "as most of you (Commonwealth managers) would talk to them in ordinary conversation."

Metro came up with still another facet for the film industry's intensified public relations drive this week. Company ordered its recording subsidiary, M-G-M Records, to press a new tune, "Let's Go Out to the Movies," to which it plans to give the full disk jockey, radio and sheet music ballyhoo. Tune, played by the Korn Kobblers, is being published by Robbins Music, also an M-G affiliate.

To convince more exhibs to use the record in lobbies, for recessional music, etc., Metro is offering it to theatres or exhib organizations on a non-profit basis—30c each, instead of the usual 79c retail price. Several New York circuits have already placed orders for the disks.

Metro has instituted a new policy of screening one of its top new features for its board members at the conclusion of their homeoffice meetings the first Wednesday each month in an attempt to show them the type of product the company is turning out, instead of merely talking about it as has been done heretofore. While several of the directors are company homeoffice execs, several others do not hold such positions and so usually don't see the pictures until they open in a theatre. Company last week (6) screened "King Solomon's Mines" following the board meet.

Conveying a report from Dr. Karl Murdock Bowman, who is back in the U. S. after a study of army psychiatric casualties in Korea, Kenneth Banghart on his NBC program last Thursday (7) discussed the importance of the motion picture in providing battle-weary G. I.'s with temporary means of escape from nervous tension. Films are screened in any place remotely suitable for a theatre—barn, potato patch or an abandoned rice warehouse, Banghart related. Bowman's report was that the U. S. troops in Korea, who are veterans of World War II, are finding the fighting with the Reds the toughest yet.

Unique cross-plug idea has been worked out by 20th-Fox for its upcoming "Mr. 880" with WCBS, CBS radio outlet in N. Y. Plugs, scheduled to begin the week before "880" opens at the Broadway Roxy (Sept. 29), read: "For your favorite radio program, turn to 880 on your dial. For your favorite movie, see 'Mr. 880' at the Roxy theatre." Under the deal 20th reportedly gets one-and-a-half commercials for each one paid for.

By sheer coincidence in scripting, Alida Valli, Italian screen star, appears to be doing a sequel to her role in "White Tower" in her new forthcoming picture, "Walk Softly, Stranger." In "Tower" she had a part concerned with mountain climbing; in "Stranger" she is a cripple as the result of a fall while climbing a mountain.

Miss Valli plays in the latter film entirely from a wheelchair. RKO is releasing both pix.

First person to benefit by Century Theatres' retirement plan is cashier Ethel M. Bryan, who drew her initial pension check recently. Now 65, she joined the New York metropolitan circuit in 1911, when it operated but one house, the Linden, Brooklyn. Chain inaugurated the pension plan June 1, 1946.

Charles K. Feldman will pay Tennessee Williams $375,000 for screen rights to "The Glass Menagerie" over a period of 10 years at the rate of $37,500 per annum. Budget for the picture, made at Warners, was $1,179,500. Of this sum, Warners contributed $968,000 and Feldman the remainder. Irving Rapper drew $50,000 as director.

Universal's opera set, where Lon Chaney frightened the folks a quarter-century ago in "The Phantom of the Opera," is being dusted off for the first time in years. This time it will be used by Republic for sequences in "Belle Le Grand," co-starring Vera Ralston and John Carroll.

Communication from California Trust Bank discloses that the late showman Sid Grauman's square handle is Sidney Patrick Grauman, and that the bank and Gertrude Skall are the duly appointed administrators of the late showman's estate. He died March 5, 1950.

'Skip-a-Long' No Vidpic, So Moore-Lessy Team Skips Out of Pic Deal

Hollywood, Sept. 12.

Disagreement as to whether deal called for telefilm or feature film work led to cancellation of the pact between Patti Moore and Ben Lessy to appear in Wally Kline productions. Sammy Lewis, husband-manager of Miss Moore, said the original deal was for a series of telefilms with Maxie Rosenbloom, and that this later was changed to a feature western tagged "Skip - A - Long Rosenbloom." He cancelled the pact because he did not want the comedy duo to appear in a feature western.

Spokesman for Kline said the film was planned as a feature and that it was never considered as a vidpic project.

Cleve. Photog to Korea

Cleveland, Sept. 12.

Frank Koza, newsreel cameraman and former manager of Telenews Theater here, flew to Tokyo Monday (11) on a last-minute appointment to cover the Korean war for Telenews Productions, Inc.

Taking the place of Ken Inouye, the chain's Far-East photographer who was killed in an airplane crash in Japan Sept. 7, Koza had less than one day to prepare for the sudden assignment.

Daff Maps U Tour

Back in N. Y. after a Coast visit and a view of the company' recently completed pictures, Al Daff, head of Universal's foreign department, is now planning a trip to South America.

Daff has not toured the territory since he replaced Joseph Seidelman in the top foreign spot. He probably will tour the key S. A. cities in November, but a specific itinerary has yet to be set.

KOREA WAR HALTING COMMERCIAL PIX

Hollywood, Sept. 12.

The war is taking bites out of the commercial film production business in Hollywood. Many manufacturers, with threats of general warfare in the offing, are slashing their orders for commercial pictures and converting their plants for production of military material.

No less than 10 cancellations have been reported by commercial producers within the last two weeks, wiping out deals ranging from $40,000 to $100,000 apiece.

Doug Fairbanks Joins Sol Lesser as Partner In Prod.-Distrib Co.

Douglas Fairbanks, Jr., has joined producer Sol Lesser as a partner in newly-formed Principal Pictures International, which has far-reaching plans for production abroad, importation of foreign pix grooved for the art situations and joining up to 300 U. S. houses for showing of alien product. Also in the outfit are actor Jean Hersholt and Sherrill Corwin, president of the Metropolitan Theatres of Los Angeles, as board members.

Back in the States after six months abroad, Lesser unveiled plans to produce Upton Sinclair's "Lanny Budd, American" in Germany in association with Erich Pommer and Arthur Brauner, latter of CCC Studios, Berlin. Pommer, functioning as European executive producer, is due in N. Y. from Germany on Sept. 30 to assist in selection of an American director for the film.

Long-range production sked in Africa also is in view for Lesser, who has acquired permanent filming facilities in Kenya Colony, British East Africa. He has in mind seven-year program, including one Tarzan jungle pic annually, plus other independent productions.

On home front, the plan is to import 15 releases annually for Principal, with two from Italy already acquired. These are "The Son of D'Artagnan," produced by Raffaela Colamonici, and "Twin Trouble," dubbed comedy which Lesser co-produced with Marquis Theodoli.

The theatre group he hopes to set up for the imports will participate in the profits of the national distribution here in addition to individual house receipts. The idea is to bring the total to 300 through some lease acquisitions, franchise arrangements and inclusion of some of Lesser's own situations on the Coast.

Branching out in another direction, Lesser also is organizing Cinema Merchandise Corp. International, which will create and supervise novelties, tieins and exploitation for his productions. Firm will be managed by Julian Lesser, president of Thalia Production. Initial campaigns will be directed to the Tarzan series and "Lanny Budd."

Eric R. Pleskow has been named European representative for Sol Lesser Productions to supervise distribution, serve as liaison on European productions and acquire distribution rights to European product for U. S. art theatre presentation. He will sail for his Frankfort headquarters on the Queen Mary tomorrow (14).

Pleskow has served as assistant general manager of the Motion Picture Export Assn. and U. S. film officer in Munich.

Chi Outfit Maps 3 More 'American' Pix

Chicago, Sept. 12.

Central National Picture Corp., indie production outfit which debuted with "Golden Gloves Story," is planning at least three more productions with "typically American" themes imposed on sports background, according to corporation officer Sidney Libit. No production dates are set, however.

Outfit's first effort, which had received exploitation backing from the Chicago Tribune, was self-subsidized, and all production costs were met within the organization. According to Libit, the indie has not had—and will not receive—any financial backing from outside sources.

In addition to Libit, Wallace Shlopak and Henry Lindauer round out the three-man setup. All three are Chicago attorneys.

20th's 'Eve' May Give Exhibitors Chance to Up Prices Via New Plan

Number of exhibitors who have been toying with the idea of hiking their admission prices because of increased operating costs may try it out with 20th-Fox's upcoming "All About Eve." While 20th, under the anti-trust decree, is not permitted to demand a boost in b.o. scales on the film, many exhibs believe the "scheduled performances" plan under which 20th is attempting to sell the film makes it a natural for the experiment, since the plan is basically the same as roadshowing.

Andy W. Smith, Jr., 20th's sales veepee, last week revealed the contractual details of the "scheduled performances" plan and outlined the company's thinking on how it should work in theatres. Contracts, which go out to the branches this week, include only one formal stipulation—that exhibs must agree not to book "Eve" on a double bill. The "scheduled performance" idea is carried merely as a "request" in the contract, with the following notations:

"No patron is to be seated after the picture starts; the theatre is to be cleared after each performance, with the schedules to be lined up accordingly; tickets for each performance may be sold in advance, and the picture, plus the special exhibition plan, is to be advertised at least two weeks in advance 'so as to acquaint patrons with the policy' and with the 'efforts made to present it under the most favorable circumstances for the public'."

Smith said 20th plans to advertise, via trailers and newspapers, the above information. He suggested that theatres opening early in the morning should have not more than four shows per day, with those usually opening at 1 p.m. scheduling only three shows except on Saturdays. (Film runs 128 minutes.) "It is our thought," he added, "that tickets should be sold as far in advance as possible and that these tickets should indicate the date on which they become available and the scheduled time of the performance they cover. This does not mean reserved seats, but it does mean that anybody may buy a ticket in advance and will find a seat in the theatre when he presents his ticket."

Smith further suggested that the entire show with "Eve" should include a newsreel and a cartoon or some other short so that the entire program does not run over three hours.

Mature, Lund Mishaps Defer 'Winds' Till Spring

Hollywood, Sept. 12.

Production of "Wild Winds" has been postponed by 20th-Fox until next spring, due to accidents sustained by Victor Mature and John Lund on location in Missoula, Mont.

Former suffered leg injuries in a motorcycle accident and Lund, bitten by a wasp, has a badly swollen neck. Decision to bring troupe back to studio before shooting actually got underway also was prompted by advices that adverse weather, including snow, probably would prevent completion of film this fall.

BIG 'TRIO' PREMIERE FOR RUNYON FUND

Paramount is planning an elaborate world premiere of the J. Arthur Rank production of "Trio" at the Sutton theatre, N. Y., on Oct. 9 as a benefit for the Damon Runyon Cancer Fund. The major is distributing the film in the western hemisphere.

Sidney Box, who produced for Rank; W. Somerset Maugham, author of the three stories which form the subject matter for the picture, and Jean Simmons, who stars in one of its episodes, all will participate in the debut ceremonies. Preem is being sponsored by syndicated columnist Leonard Lyons.

Maugham is due in N. Y. Sept. 27 on the Queen Mary. Box arrived yesterday (Tuesday) on the same ship, and Miss Simmons is due by plane next Monday (18). Paramount and Rank are sharing the expenses of Miss Simmons' trek across the sea, while Doubleday, the publishers, sponsored Maugham's trip.

Mrs. Ruby Schinasi is chairman of premiere arrangements.

Sues His 2 Brothers To Balk Theatre Operation

Kansas City, Sept. 12.

Circuit Court Judge Joe W. McQueen has taken under advisement an application by Edward D. Durwood (nee Dubinsky) for an injunction to keep his two brothers from operating a theatre in St. Joseph, Mo.

Durwood, prez of Durwood Theatres, Inc., alleges his brothers, Irwin and H. W. Dubinsky, are violating a contract by operating the business and also using his name, Dubinsky Bros. Theatres, Inc. Current legal fracas is an echo of 1946 settlement over use of name and operations in four nearby cities which Durwood insists has been broken.

Earlier the courts refused to dismiss Durwood's original petition and granted attorneys for both sides until Sept. 9 to file briefs. Defendants (which include Ruth Dubinsky, of Tuscon, widow of Barney Dubinsky, another brother) had moved to dismiss the petition on grounds of insufficient evidence.

20th-Fox Sues Md. Exhibs on % Reports

Baltimore, Sept. 12.

Under-reporting of receipts on percentage pictures is charged by 20th-Fox in a U. S. district court action against Frederick B. Klein and Charles W. Wingfield, operating the Churchill theatre, Churchill, and the Chester, Chestertown, both Maryland. Inspection of defendants' records will be asked to determine alleged damages.

R. Dorsey Watkins of Piper, Watkins, Arivett & Egerton, Baltimore, is attorney for the plaintiff, with Sargoy & Stein of N. Y. principal counsel.

Texas Booth Blaze

Abilene, Texas, Sept. 12.

Gas masks were used by firemen to combat a blaze which broke out in the projection room of the Broadway here. Fire was confined to the projector and film. Automatic device on the projector closed when film ignited. Patrons remained seated until informed by Mrs. Likins that the showing would be discontinued.

Wald-Krasna

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each film, using film title as song title, as added exploitation device.

Five-point merchandising program was worked out with Depinet, Robert Mochrle, distribution chief; Phil Reisman, foreign head; S. Barrett McCormick, advertising, and Perry Lieber, studio publicity. Intention is to work more closely with the sales and publicity departments in furnishing exhibs with direct help in selling their pictures.

Plan calls for a "film merchandising manager" who will headquarter at the studio and act as liaison between producers, h. o., the sales force and theatremen around the country. He'll sit in on all story, casting and production talks to provide suggestions for both audience and sales appeal. Copies of basic story material, together with preselling ideas are to be given the ad-pub and sales departments immediately upon skedding the pix. Long-range adselling campaigns will begin when story is purchased, with early emphasis to be placed on national advertising and merchandising tieups anywhere from four to six months before the release date.

Deal is cooking for Paul Munt and Claire Trevor to take over two of four co-starring roles in "The Harder They Fall," which Wald-Krasna will make as their first for RKO. Pair will play a fight manager and his wife. Arthur Kennedy is set as the fighter but the femme lead still is unsigned.

Tom Gries has checked in at RKO as aide to Wald-Krasna on talent and stories, shifting from assistant to George Glass, Stanley Kramer Productions veepee.

"STOCK" SOARS

SECOND HIGHEST FIRST 5 DAYS IN 2½ YEARS AT THE CAPITOL, N. Y.

M-G-M's "SUMMER STOCK" SOCKO!

M-G-M adds another top-grosser to its Technicolor Musical Parade: "Annie Get Your Gun," "Duchess Of Idaho," "Three Little Words." And watch for "Toast Of New Orleans," "Two Weeks With Love" and more!

HERE ARE TYPICAL "SUMMER STOCK" RESULTS:

—Tops "Annie Get Your Gun" in 14 comparable spots.
—In 5 cities it tops "Father Of The Bride" July 4th business.
—In 5 cities it beats Thanksgiving records of "Adam's Rib."
—Six day gross in Worcester is $184 less than "Battleground."
Every day in every way it's getting Bigger and Bigger!

★

M-G-M presents JUDY GARLAND • GENE KELLY in "SUMMER STOCK" co-starring EDDIE BRACKEN • GLORIA DE HAVEN MARJORIE MAIN • PHIL SILVERS • With Ray Collins Color by TECHNICOLOR • Screen Play by George Wells and Sy Gomberg • Story by Sy Gomberg • Music by Harry Warren • Lyrics by Mack Gordon • Directed by CHARLES WALTERS Produced by JOE PASTERNAK • A Metro-Goldwyn-Mayer Picture

IF YOU WANT GOOD NEWS PHONE YOUR M-G-M EXCHANGE!

Agencies Ponder Ruling Each Pact Amendment Must Get State Okay

Los Angeles, Sept. 12.

Talent agents and their lawyers were thrown into a flurry by the recent decision of the California State Labor Commission which voided the agency contract between Famous Artists and Robert Wise, film director. Now they are wondering how many more contracts are like that. The Famous Artists-Wise pact was nullified because an amended letter of agreement was added to the standard contract form.

The original agreement, signed in 1944, had attached a letter which provided that the pact would run for seven years after he left the employ of RKO, where he was engaged at that time. In effect, the letter extended the contract over an indefinite period.

The Labor Commission ruled that there can be no amendments to the standard contract form unless such amendments are scrutinized and approved individually. Next move is up to the California Superior court.

Brit. Freeze

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will be sources of discussion during the year. It was thought by the negotiators, however, that attempts to foresee every possible interpretation would have made their task interminable, and that the present more-or-less skeletonized form on detail was preferable, particularly since all coin would be unfrozen anyway.

$17,000,000 Guarantee

There was about $34,000,000 in U. S. earnings in Britain during the past year and the Americans are counting on the new deal to absorb that much in earnings next year plus $7,635,000 which will have been previously accrued as of the Oct. 1 date. Convertibility is guaranteed for $17,000,000, with another $4,000,000 possible in bonuses in three categories and the rest usable for production, printmaking, paying salaries of employees in the sterling zone and/or some 24 other purposes.

Production by Yank firm utilized about £3,000,000 ($8,400,000) of their blocked sterling last year. Under the bonus plan, the same quantity of production during the next year will give the American companies who make pix in England additional convertibility of $1,960,000.

This is worked out in the agreement by providing that the Yank producers get added convertibility amounting to 23% of anything they spend on picturemaking. Thus, 23% of the £3,000,000 spent last year equals approximately £700,000, which in turn equals about $1,960,000.

In addition to this convertibility, of course, the producing company will also have used up out of its sterling supply the amount needed to make the pix on which the 23% is being figured. Thus, it will be scraping at its frozen sterling from two directions at once, and this incentive is expected to hypo production by U. S. firms in England.

Bonus Allowances

Second bonus allows for convertibility of a sum equal to 50% of sterling expenditures by Americans for outright purchase of western hemisphere rights to British pix. Third bonus is convertibility of a sum equal to 50% of sterling paid to British interests resulting from distribution of their product in the western hemisphere.

Since all the figures used in working out the percentages were from the eight major companies, the negotiators employed the assumption that these companies represented 95% of U. S. earnings in Britain and that the indies thus represented 5%.

Pact was basically negotiated in July by Eric Johnston, MPAA prez; Ellis G. Arnall, SIMPP prez, and James A. Mulvey, repping SIMPP. Details were worked out by MPAA London rep Fayette W. Allport, who explained the whole deal to MPAA members at the session at which they okayed it last week. Arnall gave the lowdown to his membership at a session on the Coast.

$7,500,000 Loan

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made for the reason that production-distribution had been lagging far behind exhibition so far as earnings were concerned. Thus, bolstering the cash reserves of the new picture firm put them both on a more or less equal basis as they went their separate ways last Jan. 1.

The RKO plan for reorganization, which is due on Jan. 1, 1951, similarly calls for transfer of $10,000,000 in theatre company money to the new picture outfit.

The new National Theatre monetary deal is in the form of an amendment to a loan made in 1946. That provided $20,000,000 via issuance of $12,000,000 in debentures to Metropolitan Life Insurance Co. and $8,000,000 in credit from the Chase National Bank, N. Y., and the Bank of America in Los Angeles. Repayments had reduced this total to $16,800,000 as of last July 1. The new borrowing of $7,500,000 was arranged with the two banks.

As a further step in anticipation of divorcement, 20th-Fox also has plans for retirement of its two preferred stock issues to simplify the capital structure. The corporation has outstanding 152,929 shares of $1.50 cumulative preferred securities, which may be called at $35 per share, and 74,469 of $4.50 prior preferred, which may be called at $100 per share.

Actually there has been a hiatus of about six weeks in 20th-Fox's conferences with Government attorneys on terms for divorcement but that the two sides are very close to agreement has been indicated. Reason for the lull is that Philip Marcus, who took the case for the Government when prosecutor Robert Wright left U. S. employ at the end of last winter, has been in Oregon arguing another suit. The 20th-Fox divorcement talks will be resumed in Washington, it is expected, upon his return late this month.

Venice Fete'

Continued from page 2

Dmytryk in association with Rod Geiger and J. Arthur Rank.

Festival, which preemed Aug. 20 on a highly festive scale, nosedived in activity after the opening week. War scare presumably kept most Americans away, and Europeans, apparently waiting until the event got under way, didn't appear in any great numbers until this week. Little buying activity was consummated, as most foreign film distributors remained on the sidelines as spectators.

To further any buying of films, the festival authorities this year set up a special "mercato," or film market, in the city of Venice, not at the Lido Island where the fete has been held. Innovation drew good response and will probably continue as a permanent part of future festivals. Films screened at the market were not competing for prizes and thus did not have to conform to any artistic standards. Producer having a film for sale must pay about $65, plus expenses of the screening room, and then can invite whomever he pleases.

20th's Longhair

Continued from page 4

to take the place of a stageshow.

First of the concert films was finished last week on the Coasts. Titled "Music—Now and Forever," the picture features Artur Rubinstein, Jascha Heifetz, Jan Peerce, Nadine Connor and Dimitri Mitropoulos conducting the N.Y. Philharmonic. Deems Taylor is narrator. Film also spotlights several ballet sequences presented by impresario Sol Hurok, who is cooperating in production of the series with World Artists.

Twentieth hasn't yet announced its selling policy on the concert series, which are to be handled by the shorts department under the supervision of Peter Levathes. It's expected the company will seek flat deals for them in general situations, same as with a second feature on a regular bill. In situations where they may be booked as the top feature, such as art houses, 20th might ask for percentage terms.

MONO-AA LOOK TO 46-PICTURE SCHEDULE

Hollywood, Sept. 12.

Total of 46 pictures will be released by Monogram and Allied Artists during the 1950-51 season, it was announced by Steve Broidy, president of both companies, at their annual three-day sales convention. Of these pix, Monogram will supply 40 and Allied Artists six.

Expressing optimism over the future prosperity of the companies, Broidy declared the sales quota for the season had been set at $12,500,000, a boost of $2,000,000 over any season in the past.

Briefs From the Lots

Hollywood, Sept. 12.

RKO signed **Frankie Carle** orch for two numbers in its "Footlight Varieties" . . . **Edward L. Alperson** appointed **Al Zimbalist** as his executive assistant with "The Sword of Monte Cristo" as his first assignment . . . "Highway 301" is the release tag on "The Big Stickup" at Warners . . . **Phyllis Avery** makes her screen bow as femme lead in "The Gossamer World," first of three episodes in **Robert Stillman's** "Queen For a Day" . . . Mid-Century Films, new indie production unit, bought "Murderer," authored by **John Jacoby** and **Anne Lazlo** . . . **Virginia Mayo** will divide top femme billing with **Doris Day** in "Miss America" at Warners . . . **Adolph Green** switched from scripter to actor for a role in "An American in Paris" at Metro.

William Cameron Menzies will direct "Drums of the Deep South," Civil War yarn to be produced by the **King Bros.** in Cinecolor, starting in October . . . **Harry Horner** signed as art director on "He Ran All the Way" for Roberts Productions . . . **Jerry Wald** and **Norman Krasna** talking deal to star **Eleanor Parker** in two pictures they will make for RKO. Wald-Krasna also bought **Raymond Hakim's** screen rights to the Emile Zola novel, "The Human Beast," and "Cowpoke," rodeo yarn authored by David Dortort . . . **Lt. Comm. R. C. Cannon** will function as liaison between the Coast Guard and Republic in the filming of "Fighting U.S. Coast Guard."

Metro's Pete Smith Specialty, "Table Toppers," will be whooped up in a national campaign by three pocket billiard champs, **Willie Mosconi, Jimmy Caras** and **Charlie Peterson** . . . **Robert Merrill** signed multiple-picture contract with Metro, to go into effect whenever the singer is at liberty from his Metropolitan Opera roles . . . **Alan Ladd** will star in "The Submarine Story," **Joe Sistrom** production which **John Farrow** will direct for Paramount . . . Normandy Productions, Inc., organized by **Arthur Ripley, Rudolph Monter** and **Robert Goelet, Jr.**, with "A Texas Scandal" as the first picture . . . **Billy Eckstine** signed a one-picture deal with Metro, calling for a film to be made before March, 1951.

Columbia hunting a fat thesp for role of Walt in a series of pictures based on the newspaper strip, "Gasoline Alley" . . . Metro registered "Lorelei Brown" as a title for a forthcoming feature . . . **Buster Keaton** signed a term contract to work on comedy scripts for Metro . . . "Girls of the Road" is new tag on "Missing Daughters" at Columbia . . . **James Vaughn** bought "Something for Nothing," written by **Harry Essex**, for indie filming under the Bel Air Productions banner . . . Kay Productions will make "The Return of Captain Bligh" for Columbia release . . . **Brad Dexter** drew featured role in RKO's "Macao," with an option for a term contract.

Don Weis signed writer-director contract with Metro after two years as dialog director for **Stanley Kramer** . . . **Joe Sistrom** producing a war film, tentatively titled "The Submarine Story," at RKO . . . Newly formed Saturn Productions will tee off with "Port of Call" with **Alfred Green directing** and **Dick Foran** in one of the top roles. . . . Metro signed **Billie Burke, Moroni Olsen, Paul Harvey, Rusty Tamblyn, Tommy Irish** and **Marietta Canty**, all members of the "Father of the Bride" troupe, to re-enact their roles in "Father's Little Dividend" . . . **William Jacobs'** current production, "Lullaby of Broadway," is his 75th since joining Warners . . . Warners acquired screen rights to **Robert Louis Stevenson's** "The Master of Ballantrae," for production in England.

'More Bounce' to B.O. With Greater Effort, Schwartz Tells Managers

There's bounce to the business now, and with more effort there will be more bounce. That is the motivating factor behind the current series of meetings of RKO Theatres which got underway in N. Y. last week and will continue today (Wednesday) in Cincinnati, tomorrow and Friday in Chicago and next Monday in Los Angeles, circuit head Sol A. Schwartz said Monday (11).

Schwartz and assistant general manager William Howard, who are conducting the "boost business" sessions, are going into every detail of theatre operation, Schwartz said prior to his trek to Cincinnati. All on hand are participating in forum discussion on the same level; there is no dais.

At the opening sessions assistant theatre managers had the same prominence in talking trade problems as department heads with the result there were no mental barriers restraining any of the participants, Schwartz recounted. He said that bringing in the assistants at the N. Y. sessions, held at the Waldorf-Astoria hotel, was a last-minute idea hit upon when the initial conclave, with only division and theatre managers, generated so much enthusiasm. He added the informality of the meetings demonstrated conclusively the mutuality of interest between home-office executive and the man in the field, leading to a better understanding, and smoother operation.

Schwartz reiterated there is "a predominance of good pictures" and now is the time to get behind them with the added push. For this reason, he said, every item entailed in operating a theatre was canvassed at the meetings, from the way the telephone is answered to the problem of filling the front seats on a big night.

The current series of meetings is preliminary to the RKO circuit's three-month campaign which will begin Oct. 1. Added incentive for homeoffice personnel as well as theatre staffs is a group of prizes totaling $3,000 for contributions of various sorts toward boxoffice turnover. Two top awards to managers of $250 each, one in N. Y. and the other out of town, will go for the best combined ratio of profit-gross attendance during the three months as compared with the same period in 1949. The other prizes will cover campaigns, showmanship, theatre parties, publicity, service, vending, operation economy and children's and midnight shows.

WALLIS PLANS FILM IN ENGLAND NEXT SPRING

Hal B. Wallis said on arrival in N. Y. from Europe on Monday (11) he has tentative plans to produce one picture in England in the spring. He reported he had preliminary talks while abroad with writers, performers and others on doing "Son and Stranger," by David Demarest Lloyd, which has its locale in Cambridge.

Wallis came in on the Ile de France after 11 weeks, mostly in England, France and Switzerland. He also attended the showing of his latest, "September Affair," at the Venice Film Festival last month and arranged for the world premiere of the film at the Sistine theatre, Rome, tomorrow (14).

The producer, who releases through Paramount, will leave for the Coast at the end of the week with plans to begin two productions before Jan. 1. He said one will be a Lucille Fletcher story starring Burt Lancaster and the other likely will be "The Stooge" with Dean Martin and Jerry Lewis.

Foreign Pix B.O.

Continued from page 3

in New York, and if it doesn't click there art houses throughout the country are reluctant to book it. If they do buy it, it is at comparatively poor terms for the distrib. In most cases, too, the unfavorable New York reaction has a way of seeping through to the public out-of-town and the b.o. reflects the Broadway offbeat.

Perfect example of the Times' potency is seen in the case of "Difficult Years," Italian lingualer currently at the World, N. Y. It got favorable reviews in every New York daily except the Times, but is languishing at the b.o. and will be pulled Friday (17) after a poor four-week run. Lopert Films, which imported the pic, spent considerable coin in having an English narration written by Arthur Miller ("Death of a Salesman") and spoken by John Garfield. Distrib is moving the pic over to its own house, the 55th Street, following the World run.

Incidentally, critics Bosley Crowther of the Times and Archer Winsten of the Post got into another of their columnistic duels over "Years." Winsten, who has called Crowther names by name previously, was more discreet in his Post pillar last week, but his reference was unmistakable. Crowther in turn took cognizance of the fact that he seemed to be alone in his opposition to the pic in his Sunday (10) column.

Winsten wrote: "A critic should never discourage other critics from vigorous expression of their inalienable right to be wrong. Besides, if they were all in constant agreement, what would be the point in having more than one of them" He then went on to barb: "Most films can be adequately gauged by anyone with an eye to see and an ear to hear. But a few turn the tables without warning. Impervious to ordinary weapons of attack, they measure the deficiences of those who fail to meet their test of understanding."

Court Denies Dismissal In Hawk % Actions

Salt Lake City, Sept. 12.

U. S. district court has denied motions to dismiss eight pending percentage actions against Hal F. Hawk, as administrator of the estate of Claude C. Hawk and the Claude Hawk Corp. Plaintiffs are Universal, United Artists, RKO, Warners, Paramount, Columbia, Loew's and 20th-Fox.

VanCott, Bagley, Cornwall & McCarthy are attorneys for each plaintiff, with Sargoy & Stein of N. Y. of counsel.

M. N. Wolf's More Gab

Following up on its scheduled one-two punch to aid the film industry's public relations campaign, Metro this week set up nine more dates for its traveling public speaker, **Maurice N. Wolf**, during the next four weeks.

N. Y. IN NEW PITCH FOR H'WOOD PROD.

That the city of N. Y. will persist in its push for more production was demonstrated anew on Monday (11) with a pitch by Frank Lee Donaghue, city's director of commerce. He made it clear that he was out to lure more filmmaking and promised full cooperation of his department, which includes a division of motion picture and television coordination.

Donaghue said that $10,000,000 was spent by Coast crews in N. Y. last year in payrolls and living expenses, and the majority of technicians were New Yorkers, helping the city's employment situation.

Occasion for Donaghue's new bid was a 21 Club luncheon at which Universal-International and the industry received a special citation for the company's production of "Sleeping City," made entirely in N. Y., from the city. Acting Mayor Vincent Impellitteri made the formal presentation of a scroll to Leonard Goldstein, producer of the film, on behalf of U-I, and to Francis S. Harmon, vice president of the Motion Picture Assn. of America, in behalf of the industry.

SPG's $1 Assessment

Hollywood, Sept. 12.

First assessment ever voted by Screen Publicists Guild, $1 per member tab for "crusade for freedom," was unanimously approved by exec board. It now goes to membership for ratification at Sept. 19 meeting, which will also vote on approving Gerald Gottlieb as part-time business agent.

Exec board called for full membership support of campaign.

Legalities Snarl N.Y. Variety Tent On Nominations

Variety Club's New York tent was forced to table recommendations of its nominating committee last week as a result of differences between the N. Y. and the international Variety constitutions. Committee chairmanned by Abe Montague, Columbia sales chief, had prepared a slate of officers for the October election by the tent.

International constitution calls for election of officers by the "crew"—which is equivalent to a board of directors—rather than directly by the membership. New York tent regulations provide for ballotting by the members.

Since international rules are supposed to take precedence, there was considerable discussion at the nominating committee's session last week as to whether it should proceed under the New York or international constitution. It was decided to table the slate of officers the committee was set to recommend pending a decision on the constitutional question.

Ordinarily, under the international rules, the crew consists of 11 men elected by the members plus the last five chief barkers. Since the New York tent was an outgrowth of Motion Picture Associates, which had a board of 22 members, the international rules were waived last year to make the New York crew that size. Request for similar waiver will be asked this year, with the crew to consist of 17 members plus five officers. New York tent is only a year old and naturally can't comply with the proviso for the last five chief barkers to be included on the crew.

Pitt Int'l Meet

Indianapolis.

International Variety will hold its annual midwinter meeting in Pittsburgh Oct. 20-21, Chief Barker Marc Wolf announced here. It will precede the annual banquet of the Pittsburgh tent Oct. 22, when gold cards will be presented to 11 charter members.

The chief barker will attend the COMPO meeting on a war activities program in Washington, Sept. 8; the annual banquet of the Oklahoma City tent, Sept. 12; a testimonial dinner for Allen Moritz, retired Columbia branch manager, by the Cincinnati tent, Sept. 18, and the annual meeting of the board for the Will Rogers Saranac Hospital at Saranac, N. Y., Sept. 22-23.

Wolf also will go to Toronto Sept. 14 to present the charity citation awarded the Toronto tent at the last convention of International Variety for its Variety Village for Handicapped Children.

Bob Bostick Tops Memphis Tent

Memphis.

Bob Bostick named Chief Barker of Variety Club Tent No. 20 by the club directors here this week. He succeeds Ed Williamson, Memphian well-known along film row here who has been transferred to the Warner exchange in Dallas. Bostick is manager of the National Theatre Supply office here. Vernon Adams, former Dallas exchange manager, has been sent here to handle the local Warner office in the switcheroo of personnel by WB.

Cincy To Honor Moritz

Cincinnati.

Allan S. Moritz, exchange manager for Columbia Pictures and a leader in the Variety Club, locally and nationally, will be given a testimonial dinner here Sept. 18.

Defer Rogers Hosp Tour

Scheduled tour of the Will Rogers Memorial hospital, Saranac Lake, N. Y., for Sept. 23 has been temporarily postponed, due to the inability of enough of the officers and directors of the sanatorium to fit the event into their schedules. It's expected the weekend junket will be held sometime next spring.

Industry administrators of the hospital, which is administrated by the Variety Clubs, had been scheduled to spend the weekend after the sanatorium tour at the nearby Schroon Lake home of Herman Robbins, National Screen Service prez and board member.

London Variety Club's $10,000 Talent Hunt

London.

Although they are not staging a midnight gala show this year, the London Tent of the Variety club expects to get about $10,000 from an exploitation stunt aimed at finding new vocal talent.

Nation-wide contests are to be held over the Associated British Cinemas' circuit, proceeds of the semi-finals, which probably will be held at the Palladium, will go to the club. Finals will be decided on the air, and apart from a cash prize, the winner will be offered an engagement in one of Nat Karson's Empire stageshows.

Chief Barker Robert S. Wolff announced that the Duke of Edinburgh and U. S. Ambassador Lewis Douglas have been made honorary life members. Each receives a gold membership card.

UA Coin

Continued from page 5

unlikely that Sherman or anyone else will be interested in advancing production coin. Company is losing heavily each week, with the losses undoubtedly likely to get bigger before they diminish. No one, it is thought, will want to advance coin for pix without assurance that the company slated to release them will be in a healthy state by the time the films are completed. There can be no such assurance unless a heavy bundle of operating money becomes available to UA. On the other hand, it is almost impossible to line up an operating loan without adequate assets to collateralize it. UA's assets from this standpoint appear of dubious proportions. McNamee has been working along the line of committing to a lending agency the income off the top from rentals, representing UA's advances to producers for prints and advertising. These are said to represent something between $300,000 and $500,000.

Affiliate Co. Would Handle Prod.

Sherman-Fink plan envisages their setting up a sort of affiliate company to UA to handle its production. There is talk of their financing 23 pix the first year, although insiders would be surprised and pleased to see them actually bring in one-third or one-half that number.

The plan, in any case, reportedly will be presented to the owners and management at next week's session. Undisclosed as yet is whether this will be a full-dress board meeting at which five additional members of the directorate will be named to bring it up to size called for in UA's charter and bylaws. There's not even a quorum now, so the board can't legally take any action. Members named after the new management took over in July are McNutt, McNamee, secretary Max Kravetz and Miss Pickford.

Company's biggest danger is the utter lack of product it faces next February or sooner. If all the films committed are delivered by their producers—and there's always a possibility they won't be—product will last until February. After that time there's bound to be a long hiatus, since even if the company had all the coin it could use right now, it would still be well into next year before deals could be made and pix filmed. Thus operating losses are sure to mount as new product dwindles.

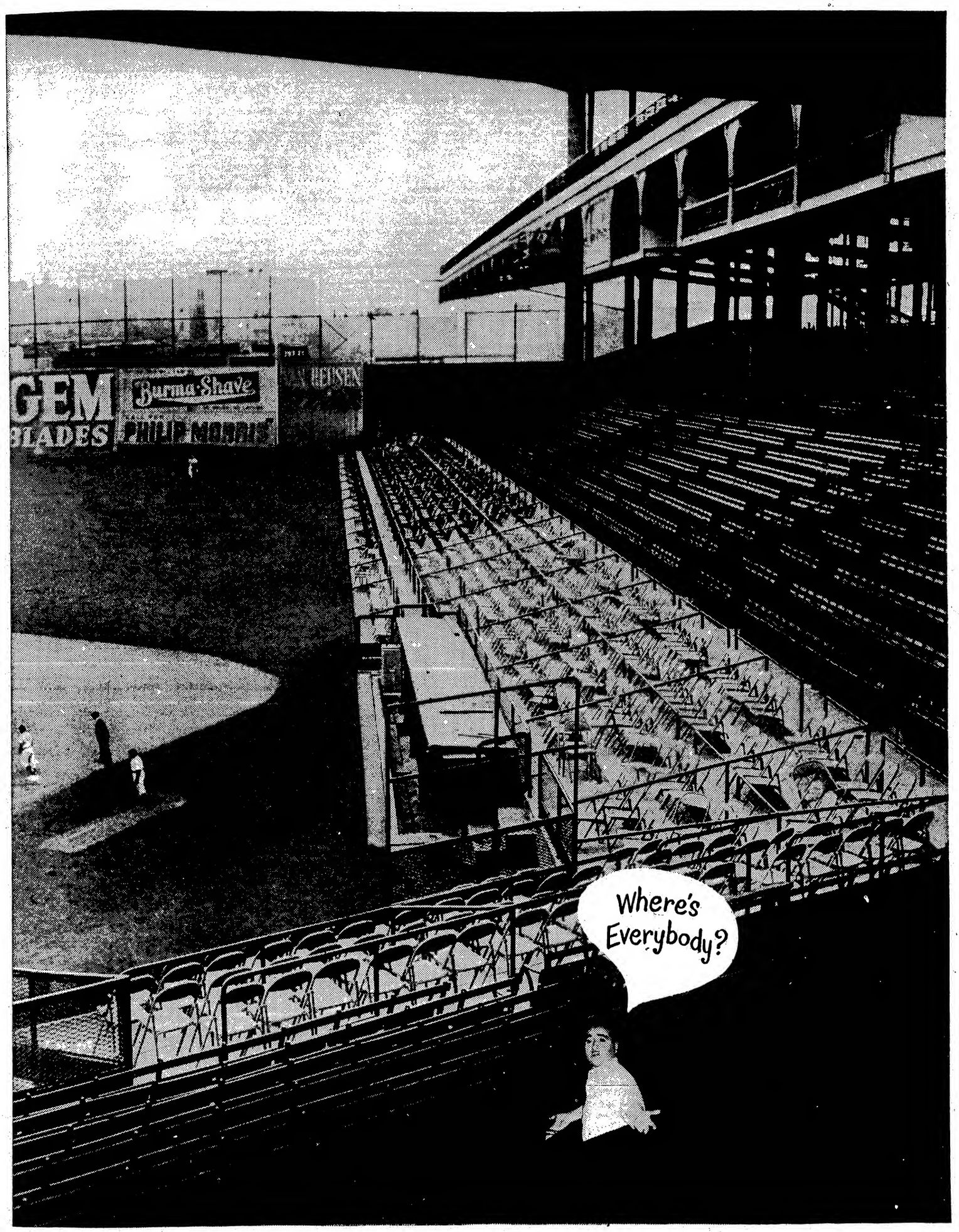
Two producers who were holding out have now delivered their negatives, but that's not a certainty UA will be able to sell them Harry Popkin has delivered "Ellen" and it has been put on the release slate for Oct. 10, but the producer, as is his right, has rejected every playdate deal submitted. Likewise, I. G. Goldsmith has delivered "Three Husbands" and it has been set down for Sept. 29, but continued delays on advertising approvals — whether intentional or not—are holding it up.

Return of Grad Sears to the sales helm last week has done much to restore producer confidence in the company and has tremendously perked morale. Sears' salary of $2,000 weekly plus $500 expenses was resumed last Friday (8), but he is insisting that the management pay him $20,000 representing checks due him between the time the new management took over and the time he returned to his desk. His suit for that amount, less advances said to amount to about $6,000, still stands.

Foreign Language Film Reviews—1950

PICTURE AND DISTRIB.	STARS	ISSUE REVIEWED
Adamo ed Eva (Adam & Eve) (Ital.) (Lux)	Macario-Isa Barzizza	Jan. 25
Ainsi Finit La Nuit (Thus Finishes the Night) (Fr) (Corona)	Claude Dauphin-Anne Vernon	Jan. 25
Al Diavolo con Celebrita (One Night of Fame) (Italian) (Scalera)	Mischa Auer	Feb. 8
Almafuerte (Argentine) (Sono)	Narciso Ibanez Menta-Pola Alonso	Feb. 8
Amori e Veleni (Loves and Poisons) (Italian) (Herald)	Lois Maxwell-Amedeo Nazzari	April 26
Angels of the Streets (French) (Metro)	Rene Faure	Jan. 18
Anna of Rhodes (Greek) (Gloria)	Katy Panou-Lambros Constantaras	March 29
Arshin Takes a Wife (Russian) (Artkino)	L. Beibutov	Aug. 2
Au P'tit Zouave (The Little Zouave) (French) (UFPC)	Francois Perier-Dany Robin	Aug. 9
Autant en Emporte L'Histoire (Gone With History) (French) (Victory)		Feb. 8
Bara en Mor (Only a Mother) (Swedish) (Svensk)	Eva Dahlbeck-Ragnor Falck	March 8
Benvenuto, Reverendo! (Welcome Reverend) (Ital) (20th)	Aldo Fabrizi	June 28
Biancaneve e i Sett Lavri (Snowwhite and the Seven Thieves) (Italian) (ENIC)	Peppino DeFilippo-Mischa Auer	Jan. 25
Bitter Springs (Australian) (Brit. Empire)	Tommy Trinder-Chips Rafferty	July 12
Border Street (Polish) (Globe)	M. Cwiklinska	April 5
Botta e Risposta (Italian) (Vela)	Fernandel	April 26
Boys From the Streets (Norw) (Kommunenes Filmcentral)	Rom Tellefsen	March 15
Branquinol (Crazy Show) (French) (Fernard Rivers)	Jean Carmet-Colette Brosset	Jan. 18
Cantiga Da Rua (Song of the Street) (Portuguese) (Lisbon)	Alberto Ribeiro	March 29
Cavalieri della Montagna (Italian) (Metro)	Severino Casara-Walter Cavallini	Jan. 25
Ce Siecle a 50 Ans (This Is the Half-Century) (French) (AGDC)		April 26
Champane a Martello (Children of Chance) (Ital) (Lux)	Gina Lollobrigida-Yvonne Sanson	Jan. 25
Cheri (French) (CCFC)	Jean Desailly-Marcelle Chantal	May 31
Children of Chaos (French) (Victory)	Rene Darcy	April 26
City of Torment (German) (Films Intl)	Hans Albers	June 14
Danza de Fuego (Dance of Fire) (Argentine) (Interamericana)	Amelia Bence	March 1
Der Bagnostraefling (The Fugitive) (German) (Schorcht)	Paul Dahlke-Richard Haeusler	March 15
Die Wunderschoene Galathee (The Beautiful Galathea) (German) (National)	Hannelore Schroth-Viktor de Kowa	May 31
Difficult Years (Anni Difficili) (Italian) (Lopert)	Umberto Spadara-Massimo Girotti	Aug. 23
Domenica D'Agosto (A Midsummer Holiday) (Italian) (Fincine)	Anna Baldini-Vera Carmi	May 3
Dream No More (Palestinian) (Classic)	Avraham Doyon	Jan. 11
Duello Senza Onore (Duel Without Honor) (Italian) (Manento)	Annette Bach-Constance Dowling	April 26
E Primavera (It's Springtime) (Italian) (ENIC)	Mario Angelotti	March 15
Envoi Des Fleurs (Sending of Flowers) (French) (CFCC)	Tino Rossi-Micheline Francey	June 14
Faddija (Italian) (Herald)	Wm. C. Tubbs-Luisa Rossi	Feb. 8
Faits Divers A Paris (Various Facts About Paris) (French) (Pantheon)	Roger Legris	Aug. 9
Faust and the Devil (Italian) (Col)	Italo Tajo-Nelly Corradi	April 26
Femmes San Nom (Women Without Names) (French) (Filmsonor)	Simone Simon-Francois Rosay	July 12
Gabriela (German) (Allianz)	Zarah Leander-Carl Raddatz	May 3
Gates of the Night (French) (Films Intl.)	Nathalie Nattier-Yves Montand	March 22
Gafaehrliche Gaeste (Dangerous Guests) (German) (Allianz)	Vera Molnar-Wolf Albach-Retty	March 1
Girls Behind Bars (German) (Films Intl.)	Petra Peters	May 17
God, Man and Devil (Yiddish) (Aaron)	Michael Michaelesko	Jan. 25
Heart and Soul (Italian) (Crest)	Vittorio De Sica-Maria Mercader	June 28
Her Wonderful Lie (Italian) (Col)	Marta Eggerth-Jan Kiepura	May 10
Histoires Extrordinaires (Extraordinary Stories) (French) (Orain)	Jules Berry-Fernand Ledoux	March 15
Ho Sognato Il Paradiso (I Dreamt of Paradise) (Italian) (Artisti Assoc.)	Geraldine Brooks-Vittorrio Gassmann	July 12
Il Figlio de D'Artagnan (The Son of D'Artagnan) (Italian) (Augustus)	Gianna Maria Canale	May 3
Il Lupo Della Sila (The Wolf of the Sila) (Italian) (Lux)	Silvana Mangano-Amedeo Nazzari	Feb. 8
Il Mulatto (The Mulatto) (Italian) (SEFI)	Umberto Spadaro-Jole Fierro	Aug. 9
Iluvia Roja (Red Rain) (Mexican) (Nacionales)	Jorge Negrete-Elsa Aguirre	March 8
Interdit Au Public (Forbidden to the Public) (French) (Corona)	Jacques Erwin	Jan. 25
Into the Straight (Australian) (U-I)	Chas. Tingwell-Muriel Steinbeck	Jan. 18
Invisible Army (Danish) (Palladium)	Bodi Kjaer-Ebbe Rode	June 28
Ivan Pavlov (Russian) (Artkino)	Alexander Borisov	Feb. 15
Julie De Carneilhan (French) (Sirius)	Edwige Feuillere-Pierre Brasseur	May 24
Jungfrun Pa Jungfrusund (The Girl from Jungfrusand) (Swedish) (Sandrew-Bauman)	Ludde Gentzel-Ake Soderblom	April 26
Kerleken Segrar (Victory of Love) (Swedish) (Svensk)	Karl-Arne Holmsten-Ingred Thunlin	May 3
La Beaute Du Diable (The Beauty of the Devil) (French) (Franco-London)	Michel Simon-Gerard Philipe	April 19
La Belle Que Voila (Here Is the Beauty) (French) (Pathe)	Michele Morgan-Henri Vidal	May 10
La Cage Aux Filles (Cage of Women) (French) (Omnium)	Daniele Delorme	Feb. 8
La Casa Chica (Love Nest) (Mexican) (Nacionales)	Dolores del Rio	May 10
La Duquesa de Benameji (The Duchess of Benameji) (Spanish) (Ciffesa)	Amparito Rivelles-Jorge Mistral	April 26
Lady Paname (French) (Discina)	Suzy Delair-Louis Jouvet	June 28
La Forza Del Destino (Italian) (Union)	Nelly Corradi-Gino Sinimberghi	July 5
La Marie Du Port (Marie of the Port) (French) (Corona)	Jean Gabin	April 26
La Ronde (The Round) (French) (Gordine)	Anton Wolbrook-Simon Signoret	July 12
La Joyas Del Pecado (Jewels of Sin) (Mexican) (PRM)	Fernando Soler-Rita Macedo	June 7
La Soif Des Hommes (Man's Hunger) (French) (Cine Selection)	Georges Marchal-Dany Robin	May 24
La Souriciere (The Mousetrap) (French) (Gaumont)	Bernard Blier-Francois Perier	April 26
La Terra Trema (The Earth Trembles) (Italian) (Victor)		April 26
L'Auberge Du Perche (The Inn of Sin) (French) (Pathe)	Ginette Leclerk-J. P. Kerien	March 29
La Valse De Paris (The Paris Waltz) (French) (Lux)	Pierre Fresnay-Yvonne Printemps	May 24
La Voyageuse Inattendue (The Unexpected Voyager) (French) (Sirius)	Dany Robin-Georges Marchal	Feb. 8
Le Crime Des Justes (The Crime of the Just) (French) (Fernand Rivers)	Jean Debucourt	Feb. 8
Le Grand Rendezvous (The Big Meeting) (French) (Corona)	Francois Patrice	March 1
Le Portrait D'Un Assassin (Portrait of an Assassin) (French) (SELF)	Maria Montez-Eric Von Stroheim	Jan. 18
Le Roi (The King) (French) (Discina)	Maurice Chevalier	Jan. 11
Le Tresor De Cantenac (French) (Selznick)	Sacha Guitry	March 15
Les Dernieres Jours de Pompei (The Last Days of Pompeii) (French) (Consortium Arts)	Georges Marchal-Micheline Presle	May 3
Les Enfants Terribles (The Unmanageable Children) (French) (Gaumont)	Nicole Stephane-Edward Dhermitte	May 24
L'Homme Que Revient De Loin (The Man Who Returns from Afar) (French) (Cine-Selection)	Annabella-Maria Casares	Aug. 2
L'Imperatore de Capri (The Emperor of Capri) (Italian) (Lux)	Tot-Yvonne Sanson	March 29
Los Perez Garcia (Argentine) (Independencia)	Martin Zabalua-Sara Prosperi	March 8
Love of a Clown (Pagliacci) (Italian) (MPSC)	Tito Gobbi	Feb. 8
Mad About Opera (Follie Per L'Opera) (Italian) (MPSC)	Carlo Campanini	April 12
Maneges (The Riding School) (French) (Discina)	Simone Signoret-Bernard Blier	March 8

(Continued on page 20)



You oughta know bub...They all went to see Warners' 'TEA FOR TWO'!

STARRING DORIS DAY · GORDON MacRAE also starring GENE NELSON · PATRICE WYMORE · EVE ARDEN · PIPPA DE WOLFE · S. Z. SAKALL

Screen Play by HARRY CLORK Suggested by the Play "No, No, Nanette" by Frank Mandel, Otto Harbach, Vincent Youmans, Irving Caesar and Emil Nyitray
Dances Staged and Directed by LeRoy Prinz · Musical Direction by Ray Heindorf

COLOR BY TECHNICOLOR

Produced by WILLIAM JACOBS · Directed by DAVID BUTLER

C.E. McCarthy Gets COMPO Info Post

Further rounding out the exec staff of the Council of Motion Picture Organizations, exec v.p. Arthur L. Mayer this week named Charles E. McCarthy as information officer. He'll be in charge of distribution of publicity to newspapers and tradepapers.

McCarthy was formerly director of publicity and advertising for the Paramount and 20th-Fox. During the war he was an aide to John Hay (Jock) Whitney, head of the film division of the Office of the Coordination of Interamerican Affairs.

COMPO prez Ned E. Depinet also named three committees to cope with requests and problems growing out of the current war crisis. A screening committee, composed entirely of exhibitors, will pass upon all suitability for theatre showings of all films submitted by government or private agencies. Russell V. Downing, managing director of New York's Radio City Music Hall, is chairman. He'll be aided by Rotus Harvey, William Namenson, Wilbur Snaper and Robert Wilby.

Si Fabian will chairman a theatre priorities committee to handle relationships with the Government on issuance of priorities on scarce materials. His committee will comprise Emanuel Frisch, Ben Shearer, Abram F. Myers and David Weinstock. A production and distribution priorities committee will be chairmanned by Marvin L. Faris and include Francis S. Harmon and Lester W. Roth.

French-Berger

Continued from page 4

600 of the territory's 964 theatres already have signed cards pledging support and cooperation. Authority for this is French, who thus appears to be emerging victorious in what apparently is a fight by Berger to prevent him from directing the territory's war activities. French further says that out of 47 exhibitors appointed to committees, 41 have accepted, including NCA's first and second vice presidents and some prominent members, and operations are proceeding rapidly. French intends to ignore NCA's attempts to toss a monkeywrench into the machinery, he asserts.

At a meeting last week NCA withheld approval of the French committee and sent out a bulletin asking exhibitors not to sign the pledge cards. The bulletin charges Paramount apparently inspired "attempts" in Atlanta and here to form war activities bodies outside COMPO, and latter has "roundly criticized such actions."

Following the NCA directors' suggestion that admission prices be boosted, a number of exhibitors already have ordered tickets calling for higher admissions, according to Berger, who predicts "within a short time" a vast majority of the territory's theatres will raise their scales. He says failure of Minnesota Amus. and RKO Theatres to tilt admissions is holding back twincity neighborhood and suburban exhibition.

Early Action Urged

Resolution unanimously adopted by the COMPO committee on organization at its meeting in N. Y. last week calls for voluntary committees in every exchange area to cooperate in the work of COMPO. Early action in setting up the groups is urged. If more than one state is served in the area such states should be represented on the committee.

U to Drop Park Ave. Dec. 3, Reade to Run It

Universal will drop its lease on the Park Avenue theatre, N. Y., Dec. 3 after an occupancy of four years. The 583-seat deluxe house is owned by Walter Reade Theatres, which originally planned to operate it on a subscription basis.

Universal took over the house for its British pix, including "Hamlet," which played 66 weeks. Broadway first-runs now will be sought for the J. Arthur Rank product. Reade will operate the Park Avenue.

ELC Execs to Chi For Sales Powwow

William C. MacMillen, president of Eagle Lion Classics; distribution v. p. William J. Heineman and sales topper Bernard G. Kranze top the homeoffice delegation headed for Chicago and company's three-day regional sales conclave opening tomorrow (14) at the Blackstone hotel.

Others deserting the h. o. for the sessions include Leon Brandt, advertising-publicity chief; Milton E. Cohen, eastern division head; Jack Schlaifer, sales representative for N. Peter Rathvon; Joseph Sugarman, head of contract department, and Jules K. Chapman, in charge of branch administration. Edward Heiber, midwest division manager, and James Hendel, west coast head, also will join in.

Heineman sales drive, featuring $62,000 in cash prizes, is among the subjects on the agenda.

ELC Aims Lasso

Continued from page 5

ize under or overpayments because of the fact the previous three weeks have only been estimated.

Paying the indie producers weekly is a considerable attraction to them, since it leaves little coin in the hands of the distrib in case he should go bankrupt or otherwise be unable to make payments, in which case a producer becomes merely a general creditor. UA, which had always before paid in advance, as ELC is about to do, has now changed to a system of settlement only after coin has actually been received from exhibs.

In addition to his efforts to line up Popkin and other UA producers, MacMillen materially helped his product situation last week by signing Harry Sherman to do six westerns and four features a year for five years. ELC also inked a deal with Laurel Films to distribute "Mr. Universe," Jack Carson-starrer, which was to have been handled by FC. In addition, through intervention of Chemical Bank, N. Y., ELC made direct deals with producers for about a dozen pix which it has been distributing since June for FC.

Additional income derived from distribution of all FC product, growing out of the abortive merger, has meant considerable to ELC in strengthening its financial position. At the peak, it brought the company an extra $50,000 a week in revenues. It will continue to get extra income on a diminishing scale for about six months from servicing the FC product. ELC domestic gross is now running about $275,000 a week, with $240,000 required for it to break even. It gets approximately 30% for its distribution fee out of these rentals.

Assignee's Demand

Disposal by ELC of the income on FC pix is now a source of dispute between MacMillen and Irving Kaufman, court-appointed assignee to protect FC assets. Kaufman is demanding that ELC turn over all FC rentals to him intact, not even taking out a distribution fee.

MacMillen is planning to solve one part of the argument by going into court and asking permission to put the producers' shares of the rentals into escrow. Producers can then fight out with Kaufman whether they should get the coin or whether it should go into the FC assets pot, in which they'd only participate as general creditors. MacMillen figures this will let FC off the hook, since the money doesn't belong to it in any case.

As for the distribution fee which ELC claims for handling the FC product, MacMillen is going to ask for arbitration. If Kaufman won't agree, ELC topper will insist on court litigation. MacMillen figures about $60,000 is involved. He at one time offered to make a flat settlement of $100,000 with Joseph Bernhard, prexy of FC, but Kaufman refused to let him take it. At that time, returns from the FC films were expected to be higher.

If Kaufman balks at arbitration, it will mean fighting through the $500,000 suit he has brought against ELC. Assignee maintains that any settlement offer so far made by MacMillen has been unacceptable because he wanted to pay it via notes over an extended period.

Foreign Language Film Reviews—1950

PICTURE AND DISTRIB.	STARS	ISSUE REVIEWED
(Continued from page 18)		
Manolete (Spanish) (Hercules)	Jose Greco-Paquito Rico	May 31
Mein Freund, der Nicht Nein Sagen Kann (My Friend Who Can't Say No) (Austrian) (Sacha)	Josef Meinrad	Jan. 11
Miquette et Sa Mere (Miquette and Her Mother) (French) (Corona)	Daniele Delorme-Louis Jouvet	May 24
Minne, L'Ingenue Libertine (Minne, the Simple Wanton) (French) (CFCC)	Daniele Delorme-Frank Villard	June 28
Miss Italia (Italian) (Lux)	Gina Lollobrigida-Richard Ney	March 29
Monelle (French) (Canton-Weiner)	Louis Jouvet-Dany Robin	Feb. 8
Monseigneur (French) (Richebe)	Bernard Blier-Fernand Ledoux	Jan. 25
Nacha Regules (Argentine) (Sono)	Zully Moreno-Arturo de Cordova	May 24
Naked Woman (French) (Cohen)	Giselle Pascal-Yves Vincent	Jan. 25
Nous Irons a Paris (We Shall Go to Paris) (French) (Corona)	Ray Ventura & Orch.-George Raft	March 29
O Sole Mio (Italian) (Continental)	Tito Gobbi	Feb. 8
On Aime Qu'Une Fois (One Only Loves Once) (French) (Consortium)	Francois Rosay-Renee Faure	June 28
Orage D'Ete (Summer Storm) (French) (Pathe)	Gaby Morlay-Odette Joyeux	April 26
Orphee (Orpheus) (French) (Discina)	Jean Marais-Maria Casares	July 12
Paris 1900 (French) (Pantheon)		May 24
Plus Des Vacances Pour Le Bon Dieu (No More Vacation for the Good Lord) (French) (Victory)	Larquey-Les Petits Poulbots	May 24
Prelude a La Gloire (Prelude to Glory) (French) (Gray)	Roberto Benzi-Debucourt	July 12
Red Meadows (Danish) (Hyperion)	Poul Reichhardt	Jan. 25
Rita (French) (Distinguished)	Viviane Romance	Feb. 22
Scandals of Clochermerle (French) (Siritzky)	Felix Oudart	March 22
Seraphin (French-Canadian) (Quebec)	Hector Charland-Nicole Germain	March 1
Singoalla (French) (Discina)	Viveca Lindfors-Michel Auclair	March 8
Sin of Anna Lans (Swedish) (Films Intl.)	Viveca Lindfors	May 24
Sinner of Magdala (Mexican) (General)	Medea de Novara-Louis Alcoriza	April 26
Svenske Ryttaren (Swedish Horseman) (Swedish) (Kungsfilm)	Elizabeth Soderstrom-Ake Soderblom	March 29
Torst (Thirst) (Swedish) (Svensk)	Eva Henning-Birger Malmsten	March 15
Toto Cerca Casa (Toto Wants a Home) (Italian) (ATA)	Toto	Jan. 18
Toto Le Moko (Italian) (Forum)	Toto-Gianna Maria Canale	Feb. 8
Unconquered People (Yugoslavian) (Yugoslav Info. Center)	Vera Ilic	Jan. 11
Une Nuit de Noces (A Night at a Honeymoon) (French) (SELF)	Martine Carol-Jean Parades	June 28
Un Hombre va Por El Camino (A Man on the Road) (Spanish) (CEA)	Ana Mariscale-Fernando Nogueras	Feb. 8
Un Homme Marche Dans La Ville (A Man Walks in the City) (French) (Corona)	J. P. Kerien-Ginette Leclerc	May 17
Un Soltero Dificil (A Difficult Bachelor) (Spanish) (Emisora)	Conrado San Martin	June 28
Vespro Siciliano (Sicilian Uprising) (Italian) (Fincine)	Marina Berti-Clara Calamai	Jan. 18
Victors and Vanquished (Russian) (Artkino)	A. Dyky	May 3
Voice of Love (Italian) (Crown)	Gino Bechi	Jan. 11
Volcano (Italian) (Artisti Assoc.)	Anna Magnani-Rossano Brazzi	Feb. 22
Walls of Malapaga, The (Italian) (Films Intl.)	Isa Miranda-Jean Gabin	March 29
Wiener Madelu (Vienna Maidens) (Austrian) (Sascha)	Willi Forst-Hans Moser	Feb. 8
Woman (Italian) (Canton-Weiner)	Elli Parvo	Feb. 8
World Youth Festival (Russian) (Artkino)		July 12

KOREA FIGHTING SPURS FAR EASTERN PIC CYCLE

Hollywood, Sept. 12.

War in Korea has touched off a cycle of Far Eastern action pictures, starting with "Tokyo File 212," now in its final phases in Japan. Parts of the picture were actually shot in Korea, with cooperation of the War Department.

Forthcoming films with an Asiatic slant include "Korean Patrol," a Jack Schwarz production for Eagle Lion; "Operation Pacific" at Warners; "The Flying Jeeps" at Columbia; "Wings Over the Pacific" at Republic; "Flying Leathernecks" at RKO, and "East Is East," an indie production by Anson Bond. Meanwhile, Pine-Thomas has rewritten "Hongkong" to cover the Korean sector.

Baseball TV

Continued from page 3

Scranton and Chicago with various degrees of success. The games at Fabian's Fox theatre, Brooklyn, drew good crowds but still fell short of expectations, largely because the Fox, which was charging admissions, was competing with neighborhood saloons and the like with no fee. The Comerford house in Scranton, which also reproduced the video pix, did capacity business but at that time Scranton had no TV of its own, the theatre getting it on a special relay.

Sullivan said the feeling is growing that organized baseball had taken discriminatory action against an industry which has contributed considerably toward popularization of the sport.

Sullivan reminded that TOA has been most interested in the advancement of theatre TV and said he is certain it is the collective judgment of the organization's members that this year's council ruling should be reconsidered in time to permit theatres with video equipment to carry the games.

He concluded: "I am hopeful that baseball's leaders will exercise their wisest judgment in this reconsideration so that they will serve the mutual interests not only of motion pictures and baseball, but even the viewing public which does not have home sets."

Offbeat Stories 20th Key

Continued from page 3

at 20th is the degree to which it has swung its program.

Those Trick Angles

Scanning of grosses for the past couple years makes it evident what success the offbeaters have been enjoying. While some of the films have been along the "message" line, such as "Pinky" and "No Way Out," most are pure entertainment films—but always with a trick angle which in many cases would have been considered by Hollywood a few years back as too unorthodox.

"Miracle on 34th Street" and "Cheaper by the Dozen" are two prime examples of offbeat yarns that proved particularly successful in the laugh category, while "Gentleman's Agreement," "Snake Pit" and "Pinky" have shown themselves equally b.o. winners in the more serious "gimmick" vein.

Not so successful, but equally different from routine recently were "The Gunfighter," a considerably out of the "They-went-thataway" type of western; "Ticket to Tomahawk," a comedy; "Night and the City," a meller, and "Stella," a comedy that was offbeat to the extent of getting critical raised eyebrows because of the gruesome idea of trying to get laughs out of a skeleton.

"Broken Arrow," an Indian epic that is unusual in painting the usual western picture from the viewpoint of the Indian, is a real surprise grosser. It's racing "Dozen" for honors as top 20th earner of the year to date. "Dozen" will do about $4,250,000 domestic and "Arrow" is expected to come very close to that. "Twelve O'Clock High" is third, incidentally, with about $3,400,000.

Even in an ordinary Betty Grable-Dan Dailey musical, "My Blue Heaven," to be released soon, the Zanuck craftsmen have inserted an unusual idea. In the first place, they've been first to get away from a formula background by using television as the backstage locale for the yarn. More important, it is interlaced with a story about adoption that has quite a bit of bite. It is based on S. K. Laurens' original, "Storks Don't Bring Babies."

Studio has another quartet of unusual pix coming up that have all been based on New Yorker stories. They're "Man on the Ledge" by Joel Sayre, which will be titled "14 Hours"; "Mr. 880" by St. Clair McKelway, "Jackpot" by John McNulty and "The Flying Teakettle" by John W. Hazard.

Imagination Needed

In each case, the New Yorker yarns were true-life incidents, but not in any ordinary sense screen material. Other studios showed no interest and 20th was able to buy them at $10,000 each. In each case Zanuck ordered the story bought because he had a producer on the lot imaginative enough to see the picture possibilities in the ideas. Story departments of other companies have long since all but given up on trying to sell their studios on such yarns because there's generally no producer interested in them.

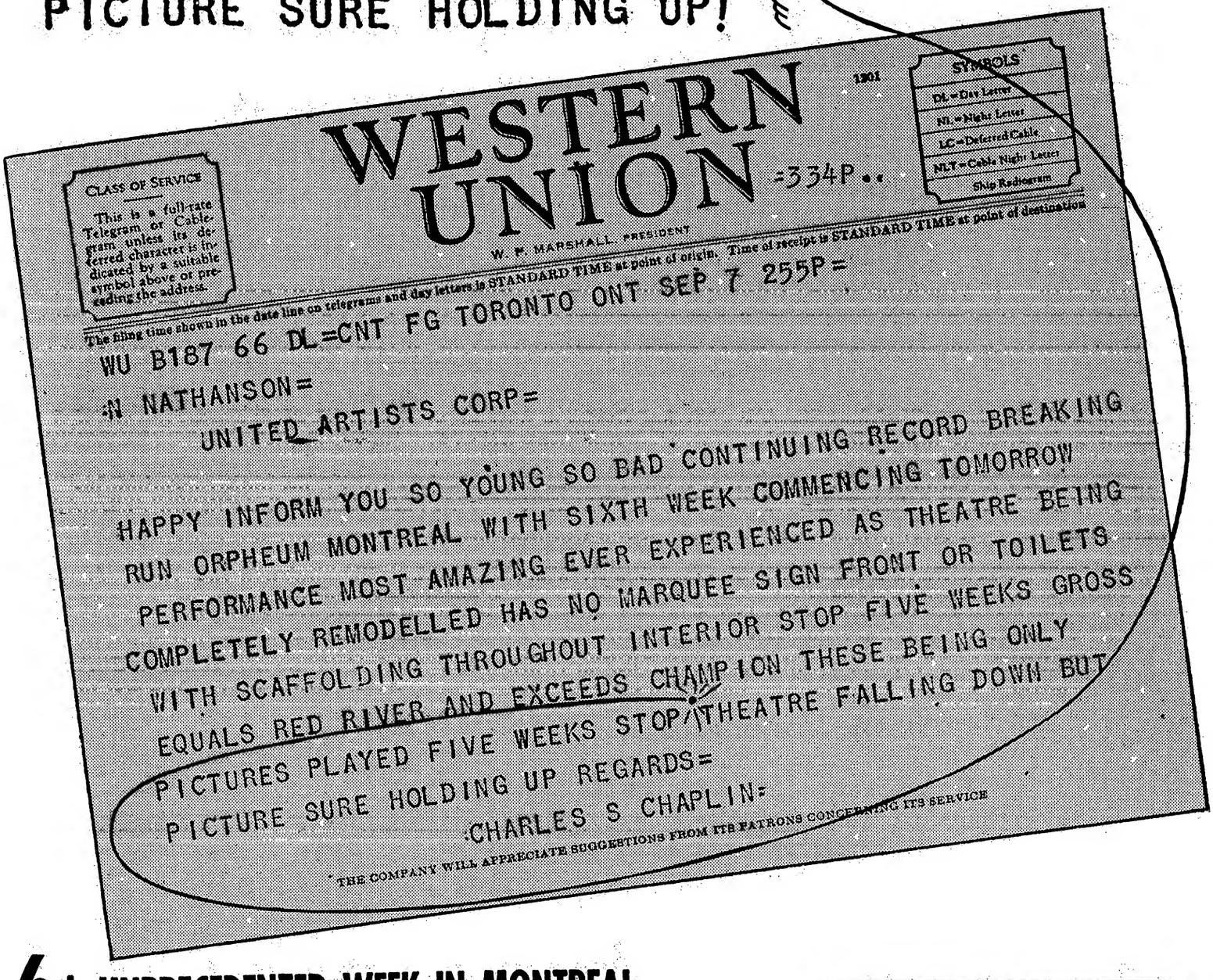
Another case in point is "All About Eve," Bette Davis-Ann Baxter-Celeste Holm-Gary Merrill-starrer, which 20th is counting on as one of the biggies of the year. It started as a short story by Mary Orr in Cosmopolitan in 1944. New York story department liked it then, but was unable to sell it to the studio. Five years later the story department spotted it again as an NBC radio show (again credited to Mary Orr) and sent for the script. Writer-director-producer Joe Mankiewicz recognized it as an idea and Zanuck ordered it bought. Company paid $1,250 for screen rights.

It's a completely offbeat pic, but coincidentally very similar in some aspects to an equally unroutine entry, Paramount's "Sunset Boulevard." Continuing its hunt for unusual material, 20th just last week acquired a 12-page original idea from Felix Jackson, former Universal writer-producer, who's now scrivening a play in New York. Labeled "Centerette," yarn is about a gal sightseeing guide in Radio City, N. Y.

On the personnel front, Zanuck has just added Michael Gordon to his staff of directors. Gordon, former Group Theatrite from New York, did a couple unusual pix at Universal and just completed megging "Cyrano" for Stanley Kramer. Zanuck is hoping to use him largely on the offbeat product.

"$o Young, $o Bad" ... $o Great!

THEATRE FALLING DOWN BUT PICTURE SURE HOLDING UP!



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THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

6th UNPRECEDENTED WEEK IN MONTREAL

and So Great, too, in

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"So Young, So Bad" starring **PAUL HENREID** with CATHERINE McLEOD • GRACE COPPIN • CECIL CLOVELLY and introducing ANNE FRANCIS • ROSITA MORENO • ANNE JACKSON • ENID PULVER
Produced by the DANZIGERS—EDWARD J. DANZIGER and HARRY LEE DANZIGER • Directed by Bernard Vorhaus • Story and Screenplay by Jean Rouverol and Bernard Vorhaus

Minn. Distribs Profit From Ozoners Operated by Non-Theatre Owners

Minneapolis.

Entry into the drive-in field in this territory by non-owners of conventional theatres has been a boon to distributors here, film rental coin from some of the ozoners having reached highly substantial proportions. For the four months of their operation this money often exceeds that derived from many of the year-around conventional late clearance neighborhood houses.

Local branch managers point out that drive-in operators not having conventional theatres to protect are taking the earliest availabilities possible and playing their pictures on percentage with surprisingly good boxoffice results.

On the other hand, with the idea of protecting their conventional theatres, the vast majority of other ozoner operators use last runs and pay minor rentals, the branch managers say. This is still true of the four drive-ins owned and operated in the Twin City area by a group of prominent Minneapolis and St. Paul independent exhibitors.

Feeling here is that the exhibitor-owned drive-ins will be driven to earlier runs by new and increasing competition from the non-conventional theatre owners entering drive-ins exclusively. Also by the fact that too old product won't draw.

Two of the new "independently" owned ozoners in the Twin City area have been using early availabilities on percentage and grossing as high as $3,000 a picture, or more than the best of the deluxe neighborhood conventional theatres pull.

Ansell Bros. Lose Mo. Fight

St. Louis.

Ansell Bros. Amus. Co., operator of a chain of indie nabes in St. Louis and St. Louis County, has failed in an attempt to have the zoning ordinances in University City changed to permit the construction of a new ozoner in a residential part of that city.

1,000-Car Ozoner Near Ft. Worth

Fort Worth.

Called the biggest drive-in in the state, the Cowtown Drive-In will be formally opened shortly. The ozoner has a 1,000-car capacity and will be the largest this side of New York.

L. N. Crim, Jr., veepee of Community Theatres, is opening the ozoner which was built in partnership with Southwest Theatres. Drive-in will operate year round with in-car heaters for winter. William J. Cole is manager.

N. J. Ozoner To Run Until Jan. 1

Ledgewood, N. J.

Wilfred P. Smith owner-manager of the Garden Auto-Torium plans to keep this drive-in, which opened in April, open through the Christmas and New Year's holidays. Smith, a pioneer in the drive-in field, will install 400 electric in-car heaters. Smith's ozoner has 550-car capacity and the 400 heaters will be placed in choice locations.

These heaters have been successfully used on the Coast drive-ins but this will be the first installation in this section. Nearly all ozoners in the east close early in November. Smith hopes to get in a 42-week season by using this heating plan.

Ozoner Manager Burned

Boston.

Paul Longo, owner and manager of the Meadow Glen Drive-In in nearby Medford, was seriously burned in an explosion that wrecked the projection room and concession building of the ozoner. Explosion is believed to have been caused by leakage of bottled gas, used as fuel in the building. Damage is estimated at $10,000.

2 N. Hampshire Openings

Rochester, N. H.

Two new drive-in theatres opened in this area.

On route 16, brothers James and Michael Nadeau debuted theatre on 40-acre tract, which includes a concrete building housing a cafeteria and rest rooms.

In the summer resort town of Alton, an ozoner opened by George Garrett.

Seventh Ozoner for Twin Cities

Minneapolis.

Twin City area is getting its seventh drive-in and third independent ozoner. It'll be a 600-car one, being built by Al Aved, head of a buying and booking service, which has been booking another outside stand, the Hilltop, near which it will be situated.

New Suburban House Near Chi

Chicago.

While theatre construction remains at a standstill in Chicago proper, suburban building continues unhampered. Latest house to be erected will be located in Skokie Village, Ill., as part of a huge shopping and development plan under the direction of Marshall Field Co.

New Texas 658-Seater

Dallas.

Marshall Mattson and James Reeves have opened the new SFA Theatre at Nacogdoches, Texas, near the Stephan F. Austin College. The house is a 658-seater.

2 New Texas Houses

Donna, Texas.

Miguel Benitez, head of Benitez circuit, opened the new 400-seat Palace here. The $40,000 house will feature Spanish-language films.

New Star theatre opened at Snyder by E. P. Price and H. F. Donalson.

$150,000 Lubback, Tex., House

Lubbock, Texas.

The 1,000 seat Arnett-Benson theatre here opened by Preston E. Smith Circuit. House, which cost about $150,000, is located near Texas Tech College.

Dmytryk Disavowal

Continued from page 2

not issued his statement "in the hope of any advantages."

Members of the "10" have been denied studio jobs since their appearance before the Un-American Committee in 1947. Lots have wanted to be in public relations position of not hiring anyone to whom the taint of red might cling. Belief is that Dmytryk's strong disavowal may clear the way for his employment when he is released from prison. He has a high professional reputation.

Crum asserted that there is no known method of purging one's self of contempt of Congress after having been found guilty in court and sentenced. Nevertheless, he said, he will forward copies of Dmytryk's affidavit to Government officials and will personally call on Attorney-General J. Howard McGrath later this week.

Attorney, who was among counsel for others of the "10," said that he had no indication from any of them that they'd follow Dmytryk's lead in denying red affiliations. He said he saw Albert Maltz, another of the group, when he visited Dmytryk last week in the Federal prison at Mills Point, W. Va., but that Maltz had indicated no intentions.

Crum said that he called on Dmytryk at the request of the latter's wife, Jean Porter, after she had visited her husband.

Adrian Scott, last of the "10" to face sentence, is due to appear in D. C. federal court Friday (15) to learn his fate. He was ill when the others were sentenced. He said in New York Monday (11) that he had no comment on whether or not he'd follow Dmytryk's lead on a statement, but that he planned consulting his attorneys.

In any event, according to Crum, a statement now by Scott could have no effect on changing the jury conviction of him. It might, of course, serve to mitigate the court's sentence, however.

"I am not now, nor was I at the time of the hearing in 1947 a member of the Communist party," Dmytryk's statement read. "I am not a Communist sympathizer, and I recognize the United States of America as the only country to which I owe allegiance and loyalty."

Director said his refusal to answer questions as to whether or not he was a Communist was the exercise of a constitutional privilege important to all Americans. Declaring he hasn't changed his views, he added:

"However, in view of the troubled state of current world affairs, I find myself in the presence of an even greater duty, and that is to declare with equivocation where I stand toward my own country."

In addition to his jail sentence, Dmyhryk was assessed a $1,000 fine.

Brandt-Hughes

Continued from page 7

demanding that the parties put before it a completely worked-out deal before it will render a decision on acceptability. That's one of the items that is giving the jigsaw puzzle aspect to the negotiations. Each of the various groups and agencies that must give approval to the deal naturally wants an overall look before indicating assent.

Thus Brandt and Dembow are engaged in a round-robin of getting the various okays on an "if" basis until they have them all. The D. of J. approval is on that basis as is the assent from Kuhn, Loeb & Co. to float a bond issue to finance the purchase. Wall street banking house has refused to make its commitment definite until it has all the facts and figures.

Aside from all these aspects, there's no deal except in principle between Brandt and Hughes—and while they have an agreement on the general outlines, they're stumbling over the detail. Main block now is who's going to pay for what among the various expenditures that are required for consummation of a contract.

Neither side wants to go into necessary heavy expenditures that will be complete losses if the deal doesn't go through. Primary among these items is an audit of RKO's books that Price, Waterhouse & Co. estimate may cost as high as $50,000. It is such matters as these Dembow is currently trying to straighten out.

As far as can be learned, Hughes is trying to push all these costs off on the Brandt syndicate and they're balking. They feel that $8 a share is more than a fair price and if Hughes wants it he should take some chances, too.

The central piece in the jigsaw puzzle is the audit. Until that is completed, final aspects of the Hughes-Brandt arrangement can't be worked out and until they get their deal set, they can't get final okays from the D. of J., SEC, Kuhn, Loeb and other elements.

After all the other pieces of the puzzle are together, it still could fail of completion by the requirement of Delaware law, under which both Trans-Lux and RKO are incorporated, that two-thirds of the shareholders of both companies must give approval to a merger. Trans-Lux proposes to buy up a sufficient number of shares in addition to those it gets from Hughes to give it 66⅔% ownership of RKO. Public stockholders will be offered the same $8 a share as Hughes, with the coin coming from the proposed bond issue. Since thats' about twice what the stock is quoted in over-the-counter trading on a "when issued" basis now, Brandt feels there should be no difficulty acquiring it. However, of course, anything could happen.

Brandt syndicate already controls more than 66⅔% of Trans-Lux, so that offers no problem.

$29,000,000 Target

Continued from page 3

time. Each of the films has averaged about $600,000 in boxoffice revenue.

From that 1938 booking through the Christmas holiday period last year, when "On the Town" held the Music Hall screen, Metro had 52 films in the theatre. These have played to a total of 27,000,000 admissions for $26,000,000 in gross boxoffice take (dollar figure is lower because the Hall at one time charged less than $1 admission). This year, M-G's "Father of the Bride" played six weeks at the Hall to 800,000 admissions and a b.o. gross of $850,000, and "Next Voice You Hear" played three weeks, to 375,000 ticket-buyers for a gross of $400,000.

Warners' "Glass Menagerie" follows the current "Sunset Boulevard" (Par) into the theatre, with Metro taking over for the rest of the year following completion of the "Menagerie" run. Set to open are "Miniver Story," "King Solomon's Mines" and either "Kim" or "Pagan Love Song" for the Christmas-New Year's holiday. Figuring each of the three will average the $600,000 gross recorded to date, M-G is hoping they will take the total boxoffice figure over the $29,000,000 mark.

'Lured' Foreclosure Action for $98,178

Hollywood, Sept. 12.

Security-First National Bank filed action to foreclose mortgage of $98,178 against film "Lured." Action listed Oakmont Pictures as borrowing coin in 1946 and pledging film as security.

"Lured" was released by United Artists with Hunt Stromberg listed as exec producer, James Nasser as producer. James Nasser Productions, Speva Films and Charles Coburn (who co-starred with George Sanders, Lucille Ball and Boris Karloff) are also named defendants.

Banks Perk Up

Continued from page 3

give 50% of his profits to the distrib for the coin, plus a distribution fee, and he must give up a considerable measure of his autonomy. Some indies, for these reasons, would still like to arrange their own coin and make a straight releasing deal, but the day for most of them seems to be waning.

A principal factor in the whole indie financing picture is the lack of a distrib which will accept a straight releasing deal and in which the banks have faith. With the United Artists situation so completely upset now, no banks will make any sort of loan at all for pix for UA distribution. Eagle Lion, the other principal outlet for films on pure releasing deals, has won the faith of Chemical Bank & Trust, N. Y., for low-budgeter distribution, but has still to win its spurs from any bank for the high-cost production that UA used to get.

Recently having come into the indie finance picture are the Mellon Bank of Pittsburgh, which is participating in Bankers' deal with Wald-Krasna, and Fidelity-Philadelphia Trust Co., of Philly, which has financed a series for EL release by N. Peter Rathvon. Others of the old stalwarts of indie financing that are now reported looking favorably on deals such as those recently made by Bankers include Guaranty, New York Trust Co., Security-First National of Los Angeles, and Irving Trust, N. Y.

What particularly interests banks in the Col deal, incidentally, is that only one indie pic ever distributed by that company has lost money for the bank that financed it. That was Benedict Bogeaus' "Lulu Belle." Every other one has come out clean, which is naturally an influencing factor in bank thinking.

Frankovich

Continued from page 7

Kaufman, United Kingdom to the Woolf Bros. and Italy and the Near East to Frankovich. Latter claims numerous economies and a minimum of risk in merging interests with foreign concerns.

Producer stated he has completed "Dark Road" in Italy with English and Italian versions. Republic will release this one, which has Binnie Barnes (Mrs. Frankovich), Janis Paige and Eduardo Ciannelli in top roles.

His next, he said, will be "Smuggler's Song," also in two versions, and the aim here is to get Farley Granger and Alida Valli for the leads. Frankovich also said he has a deal with Tay Garnett to direct a film in Switzerland next March. Agenda also includes a tie-in with Mayflower Productions, a British firm, in the production of "The Flanagan Boy," which Andre de Toth is slated to direct with Veronica Lake (Mrs. de Toth) starred.

Big-Money Execs 1st Goal of PCC Drive

Hollywood, Sept. 12.

High-salaried studio executives are the first targets of the 1951 campaign of the film industry's Permanent Charities Committee. More coin will be needed this year because of additional charities and increased welfare service due to the Korean situation.

First group approached for donations was the studio business managers. They were told the facts of life at a luncheon co-hosted by Dore Schary, chairman; Louis B. Mayer, Y. Frank Freeman and Joseph M. Schenck.

Industry Legalites

Continued from page 5

ham, N. C., and one in Texarkana, Tex.

After numerous huddles with the D. of J. in Washington, Warner attorneys succeeded in obtaining an extension of three years for breaking with its partners in Atlantic Theatres, N. J. circuit, but on condition that when the split becomes effective WB may keep only six of the properties as wholly-owned. However, there are more problems anticipated if and when the corporation's consent decree with the government, which calls for divorcement and is awaiting approval of the Treasury Department, goes through.

75-House Divestiture

In addition to the separation of WB theatres from production-distribution, the tentative accord provides for divestiture of about 75 houses. The department consented to the added three years for Atlantic (the new deadline is July 3, 1953), when it became acquainted with the maze of corporate tie-ins, involving intricate ownerships in fee of some of the houses, leases, subleases and taxation problems.

RKO and Walter Reade, latter representing himself and the Frank Storrs estate, where completely unsuccessful in efforts to terminate their joint ownership of Trenton-New Brunswick Theatres, 13-house group in those two N. J. cities. This is in litigation, with the first round won by RKO in the form of a decision by the N. J. superior court directing dissolution, with either the litigants deciding between themselves how the separation will be managed or, in lieu of that, subsequently by specific instructions by the tribunal.

Negotiations had been underway for some time for a settlement on the basis of RKO's purchase of the Reade interests at a cost of $1,500,000. Reade is said to have walked out on the talks. Unless he tries again for a compromise with RKO the likelihood is he will take an appeal from the dissolution order.

Only a few remaining partially-owned situations are to be cleared up by 20th-Fox, but, as indicated by the number of time extensions the company has been given by the government to complete the job, multiple problems are inherent here, too. New deadline has been set at Sept. 30 for 20th-Fox to split with its partners in the De Anza theatre, Riverside, and another in San Luis Obisco, both Cal. Additionally, the major has had the time limit pushed back to Oct. 31 for terminating the partnership operation of the Anaheim theatre, Anaheim, Cal. Biggest partner split 20th-Fox completed came last month when the company exchanged its 26% stock ownership in Golden State-T. & D. Enterprises for 100% ownership of 16 of the Cal. circuit's houses.

Loew's split its dividend ownership situations some time ago, but may be faced with new problems. Justice Department is now investigating the booking situation in the N. Y. metropolitan area, where the circuit has 69 important revenue-producing properties, and could come up with proposals to the N.Y. court for some changes.

Sherman Setup

Continued from page 5

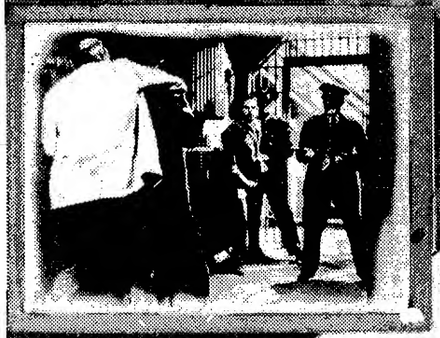
final say in sales of the Sherman product and Moss will function largely as advertising-publicity topper, working with the ELC staff.

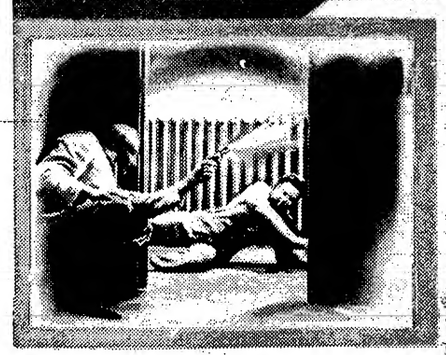
Announcement of the pact was made at ELC's sales convention in N. Y. last Friday (8). The five-year plans calls for production of six westerns and four features annually with delivery of the first one of each class due Feb. 1. The features reportedly will be budgeted at a minimum of $500,000 each and the outdoor pix at about $200,000, the latter all to be in Technicolor. Two features and two westerns will comprise the initial group likely to be financed by Bankers' Trust.

Bader's 'Nunnery' Buy

David Bader has bought film rights to Eric Shepherd's "Murder in a Nunnery," whodunit which takes place in a convent. His contract includes 16m and television rights. Bader at one time had an option to adapt the yarn for a Broadway play.

TOUGH-AS-NAILS DRAMA OF THE BIG HOUSE!





THE ACADEMY AWARD-WINNING STAR OF "ALL THE KING'S MEN!"

COLUMBIA PICTURES presents

GLENN FORD · BRODERICK CRAWFORD

CONVICTED

with MILLARD MITCHELL · Dorothy Malone · Carl Benton Reid
Frank Faylen · Will Geer · Screen Play by William Bowers, Fred Niblo, Jr. and Seton I. Miller
Based upon a play by Martin Flavin · Produced by JERRY BRESLER · Directed by HENRY LEVIN

Clips from Film Row

ST. LOUIS

St. Louis Amus. Co., will operate, under lease, a new 600-car ozoner to be erected on U. S. Highway 40, near St. Ann's Village in St. Louis county.

F. Val Mercier, owner of Mercier, Perryville, Mo., is prepping a new 500-car ozoner near Perryville.

The Frisina Amus. Co., Springfield, Ill., has purpchased ground for a new ozoner to serve residents of Hannibal, Mo., area. Construction will start next Spring. Frisina recently opened a new drive-in near Mexico, Mo. It operates the Liberty and Fox in Mexico.

Residents in Illiopolis, Ill., are assisting Edward Griesheim to finance the construction of a new house to replace the Illiopolis, destroyed by fire on July 4.

The Lyn, a 1,500 seater, located in the old 400 Club in midtown St. Louis, lighted as a subsequent-run house, Sam Nieberg is manager.

Joe Ansell of Ansell Amus. Co., and Chief Barker of St. Louis Variety Club, was dedication chairman in formal opening of the Congregation B'nai Amonna's new $750,000 synagogue in University City, St. Louis County.

John Marlowe, who owns a string of houses and ozoners in Southern Illinois, will open a nitery in the Limar Hotel, Herrin, Ill., which he also owns.

Wayne Smith, Herrin, Ill., bought interests of his partner, Harold Green in the Egyptian Theatre Corp., which operates a new ozoner near Harrin.

Fanchon & Marco relights its first-run Ambassador, dark since last June, soon, but the St. Louis, a 4,000 seater in midtown, also owned and operated by F&M, will be shuttered. Breakdown of the cooling machinery, scarcity of grade A films and a general slump in biz were given as reasons for closing of the Ambassador. During several previous years, house was shuttered during summer.

MINNEAPOLIS

7-Hi, one of Twin City area's newest drive-ins, granted 35-day clearance by Metro over independent conventional thearte owners' protests. Earliest nabe and suburban stand availability is 28 days.

Ted Mann, owner of World sureseater, completed deal for "Kind Hearts and Coronets."

Federal court this week will hear motion of William Crouse, Eveleth, Minn., exhibitor on an order to inspect books, records, files and accounts of Paramount theatre circuit and major film distributors whom he's suing for $1,500,000 because of alleged damage to his theatre resulting from earlier runs granted to Paramount houses in nearby Virginia, Minn.

Radio City planning to offer World Series baseball games on its big theatre screen television, now being installed. Coaxial cable will bring contests here on both Twin City TV stations, KSTP and WTCN.

North Central Allied directors have asked COMPO to clarify the local situation relative to industry war activities. The directors claim that the recently organized Northwest Motion Picture Committee for National Defense, recently set up with Harry B. French, Paramount theatres circuit president, as its head, was not set up "in accordance with COMPO procedure."

Using the 'power of suggestion, North Central Allied independent exhibitors' organization is trying to get admission price boost throughout territory, but Harry B. French, Paramount theatre circuit prexy, expressed doubt that an "across the boards" hike is advisable. NCA hoped to set wheels in motion for general tilt via resolution adopted by directors. Putting the organization on record favoring such a boost, it urges all exhibitors to re-examine admission price structures in light of increasing costs, with view to raising scales all along line.

PITTSBURGH

Nestor Auth, former assistant at Penn, appointed managing director of Loew's Palace, Akron, O.

C. W. Dickinson and his son, Don, Brownsville exhibs, acquired old Maple View Inn on Route 19, outside Washington, Pa.; rechristened it the Double D Ranch.

John J. Maloney, Metro central division manager who headquarters here, addressed the Sales Executive Club in William Penn Hotel on "America's Greatest Product," referring to films, natch!

Arthur M. (Goldberg) Good, formerly of RKO exchange here, appointed assistant to Sidney Kramer, RKO short subject sales manager. Will be in charge of 16m sales. Good is son of late Hyman Goldberg, pioneer picture exhib in this district and a founder of Allied MPTO of Western Penna.

Mrs. Mary Glagovich Moran resigned her job at WB exchange to await birth of a child.

Howard Minsky, just named mideast sales manager for Par to succeed the late Harry Goldstein, was a former salesman here for Warners.

Lillian Carson, from Bellevue district and formerly with Parry Photographic Studio, appointed p.a. for John H. Harris' minor league ice show, "Ice Cycles," this season.

Bill Decker, with WB in Johnstown, Pa., retained by Gabe Rubin to do publicity for both Art Cinema, foreign film house, and New Nixon, the legit site, owned by a local syndicate which Rubin heads.

PHILADELPHIA

Allied's theatre service wound up its second year of operations Sunday (3), repping approximately 50 houses. When Allied started the film buying and booking service in this exchange area in 1948, it had only 13 theatres.

Warner's garnered picture publicity in the dailies by bringing in two models — Camille Williams (Miss Iced Tea for Two) and Ann Zika (Miss Hot Tea for Two), both showgirls in the musical "Tea for Two."

Bill Doyle, Universal film salesman for 26 years (he covered up-State houses), resigned.

Lee J. Kline, manager of the Adelphia (W. Philly nabe) and associated with the Felt theatre interests here for 14 years, going to Dallas to live.

Abe Sunberg, former manager of Lincoln Drive-In, named general manager for Louis Drew ozoners, Buffalo, N. Y.

CHICAGO

Chick Evans, for eight years UA publicity head rep here, resigned to take Kansas City post with 20th-Fox; replaces Ted Tod, who vacated spot for Chi assignment.

August amusement tax collections hit $161,564, a drop of 18% over same month last year.

State theatre in suburban Roseland has switched to first subsequent-run policy, with showing of "Three Little World" and "Irma Goes West." House was formerly 3rd run.

Flack Wally Heim assigned to handle United Artists promotion duties here.

Theatre operator John Samadalis and wife returned from Greece.

BUFFALO

Robert Murphy, managing director of Century, back on job after hospital siege with kidney ailment.

George Sussman, Eagle Lion office manager, hospitalized for an indefinite period after a coronary attack. Sussman was previously office manager of Paramount and 20th-Fox.

With display ads of 12 Buffalo area drive-ins running currently in local amusement columns, ozoner operators are beginning to feel the competitive pinch. They are using special attractions and publicity gimmicks to attract the outdoor trade.

ALBANY

Mr. and Mrs. J. Myer Schine celebrated their 25th wedding anni at the Hotel Ten Eyck, Albany. He heads the Schine hotel and film theatre enterprises.

George N. Smith, official stenographer of Children's Court for nearly 10 years and former vet exhibitor in New York City and upstate, resigned because of ill health. He was division secretary of RKO, covering the territory between Albany and Rochester. Smith also managed the Mayfield in New York and Plaza in Schenectady.

BOSTON

Spyros Skouras will be guest of honor and principal speaker at a dinner given by the theatre group of New England Combined Jewish Appeal at Hub's Copley Plaza Sept. 27.

Joe Rahilly, Metro booker, appointed salesman in the Vermont and New Hampshire territories; replaces Munroe Semel, resigned.

Lease on the State, Fisherville, Mass., taken over by Corey Richmond, who will operate house on weekend policy.

LOS ANGELES

Roy Evans, manager of Fox West Coast's Acamedy in Inglewood, upped to a spot post in circuit's homeoffice booking department.

Walter Branson, western sales manager for RKO, in Los Angeles for a week of huddles with Herb McIntyre about new product.

Ralph Hathaway, former manager of Guild, Belmont and Stadium theatres, upped by Fox West Coast to manage the circuit's big Hollywood house, the Chinese.

CINCINNATI

Razing of the Strand theatre and office building, a few doors from Keith's theatre, has been ordered for Dec. 1. Owners will use site as a parking lot.

The 1,300-seat theatre, which was operated on lease for years by various independents and lastly by Telenews, has been dark for two months.

WILMINGTON, O.

Hallmark Productions' general manager Jack Thomas named Jack Mitchell as zone manager for the West Coast. Mitchell formerly handled the Minneapolis exchange. In another shift, Lew Andrews joined Hallmark as zone manager of the Memphis and New Orleans exchanges; he was with Malco Theatre Enterprises, Memphis.

CALGARY, ALTA.

Bow theatre at Bowness, Alta., reopened under management of Duncan McIntosh, Golden, B. C., after being closed a year.

A community group at Plenty, Sask., called Plenty Recreation Co., Ltd., remodelled a hall there to make a 350-seat community theatre.

KANSAS CITY

J. Ray Cook, owner of the Missouri, Maryville, Mo., sentenced to 90 days in jail and fined $5,000 for evasion of federal income taxes. Sentence was given after Cook pleaded guilty on two counts. Cook has a number of farm and business interests in or near Maryville, in addition to the film house.

NEW HAVEN

United Artists has elevated Joe Callahan from salesman in Pittsburgh to manager of the New Haven branch, replacing Ray Wylie, resigned. Callahan started with UA in New Haven as a salesman in 1949 and was shifted to Pittsburgh last February.

SYRACUSE

Kallet Theatre Corp., of Oneida, which operates the Regent, nabe film house, and the Camillus Drive-In in this section, will add a third Syracuse spot. It is the new Genesee, now under construction as part of the Westvale shopping center in West Genesee St.

4 ENGINE DOUGLAS DC-4S
Direct from LaGuardia and Newark
Round Trip Special
1 STOP
CALIFORNIA $80 each way
Fly Now—Pay Later 1 WAY $88
Miami $35 non-stop Chicago $24 Plus Tax
Fly NORTH AMERICAN AIRLINES
Make your advance reservations now!
BRyant 9-6492
503 5th Ave. (at 42 St.), Suite 100
UL 5-3888 Hotel St. George B'klyn
Free Ticket Delivery Irregular Flights
TRAVEL AGENTS RECOGNIZED

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century
Refreshment Service for DRIVE - IN THEATRES
SPORTSERVICE CORP. Phone
SPORTSERVICE BLDG. • BUFFALO, N. Y. WA 2506

Picture Grosses

DENVER

(Continued from page 8)

row" (20th) and "Gun Crazy" (UA) (2d wk), $11,000.

Esquire (Fox) (742; 35-74)—"Black Rose" (20th) and "Was Shoplifter" (U), also Denver, Tabor. Big $5,000. Last week, "Broken Arrow" (20th) and "Gun Crazy" (UA) (2d wk), $2,000.

Orpheum (RKO) (2,600; 35-74)—"Three Little Words" (M-G) and "Bunco Squad" (RKO). Smash $19,000. Stays on. Last week, "Born To Be Bad" (RKO) and "Rider Tucson" (RKO), $10,000.

Paramount (Fox) (2,200; 35-74)—"711 Ocean Drive" (Col) and "Sideshow" (Mono), also Aladdin, Rialto, Webber. Big $11,000. Last week, "Love That Brute" (20th) and "Under My Skin" (20th), $5,000.

Rialto (Fox) (878; 35-74)—"711 Ocean Drive" (Col) and "Sideshow" (Mono), also Aladdin, Paramount, Webber. Hot $4,000. Last week, reissues.

Tabor (Fox) (1,967; 35-74)—"Black Rose" (20th) and "I Was a Shoplifter" (U), day-date with Denver, Esquire. Smash $7,000. Last week, "Saddle Tramp" (U) and "Trial Without Jury" (Rep), $9,000.

Webber (Fox) (750; 35-74)—"711 Ocean Drive" (Col) and "Sideshow" (Mono), also Aladdin, Paramount, Rialto. Hep $2,500. Last week, "Saddle Tramp" (U) and "Trial Without Jury" (Rep), same.

'Words' Smash $22,000, Mont'l, 'Flame' 11G, 2d

Montreal, Sept. 12.

Only one new entry but holdovers are doing nicely. "So Young, So Bad," still is handling a nice profit in sixth Orpheum week. "Three Little Words" is best of newcomers being smash at Loew's.

Estimates for This Week

Palace (C.T.) (2,625; 34-60) — "Sunset Boulevard" (Par) (2d wk). Okay $11,000 after sock first at $18,000.

Capitol (C.T.) (2,412; 34-60) — "Lawless" (Par). Good $13,000. Last week, "Panic in Streets" (20th), $14,000.

Princess (C.T.) (2,131; 34-60) — "Flame and Arrow" (WB) (2d wk). Nice $11,000. Last week, wow $19,000.

Loew's (C.T.) (2,855; 40-65) — "Three Little Words" (M-G). Smash $22,000. Last week, "Annie Get Gun" (M-G) (4th wk), okay $14,000.

Imperial (C.T.) (1,839; 34-60) — "Foreign Legion" (U) and "State Pen" (U) (2d wk). Steady $8,000 after hefty first session at $14,000.

Orpheum (C.T.) (1,040; 34-60)—"So Young, So Bad" (UA) and "Destination Murder" (UA) (6th wk). Still drawing with $7,000 following big $7,000 in fifth.

SAN FRANCISCO

(Continued from page 9)

(370; 85-$1) — "Passport Pimlico" (EL) and "Spring Park Lane" (EL). Only $3,000. Last week, "Beachcomber" (Indie) and "Anna Karenina" (20th) (reissues), $2,400.

Clay Rosener) (400; 65-85) — "Quiet on Western Front" (Indie) (reissue). Fine $2,600. Last week, "Kind Hearts, Coronets" (EL) (10th wk), $2,300.

State (Par) (2,200; 60-85) — "Quiet on Western Front" (Indie) (reissue). Surprisingly big with $10,000. Last week, subsequent-run.

Larkin (Rosener) (400; 65-85) — "Quiet on Western Front" (Indie) (reissue). Nice $2,400. Last week, "Beauty and Beast" (Indie) and "Sidewalks London" (Indie) (2d wk), $2,000.

BALTIMORE

(Continued from page 8)

son. All right $14,000. Last week, "Peggy" (U) with stageshow topped by Yvonne DeCarlo, Harmonicats, fine $19,400.

Keith's (Schanberger) (2,460; 20-60)—"Fancy Pants" (Par) (2d wk). Holding well enough at $9,000 after sock $15,300 preem.

Mayfair (Hicks) (980; 20-65)—"Destination Moon" (EL) (2d wk). Holding at $7,000 after strong $9,200 opener.

New (Mechanic) (1,800; 20-60)—"Black Rose" (20th) (2d wk). Still solid at $9,000 after bright $13,300 opener.

Stanley (WB) (3,280; 25-75)—"Kiss Tomorrow Goodbye" (WB) (2d wk). Slipping to $7,000 after slow $11,000 first week.

Town (Rappaport) (1,500; 35-65) —"Born to Be Bad" (RKO) (2d wk). Mild $6,000 figured after nice $8,300 last week.

'Life' Wow $15,000 In Cincy; 'Tramp' Fat 10G, 'Pants' Perky 11G, 2d

Cincinnati, Sept. 12.

All first-runs are posting winners in the followup of last week's holiday-boosted round. "A Life of Her Own" is topping the town with a handsome figure for the Grand. Two other new bills, "Union Station" in Palace and "Saddle Tramp" at Keith's, are above par. "Summer Stock" and "Fancy Pants" are slick holdovers.

Estimates for This Week

Albee (RKO) (3,100; 55-75) — "Summer Stock" (M-G) (2d wk). Okay $10,000 in wake of great $19,000 bow.

Capitol (Mid-States) (2,000; 55-75)—"Fancy Pants" (Par) (2d wk). Sharp $11,000 after terrific $16,000 preem.

Grand (RKO) (1,400; 55-75)—"Life of Her Own" (M-G). Sock $15,000. Holds. Last week, "Duchess of Idaho" (M-G) (2d wk), $7,500.

Keith's (Mid-States) (1,542; 55-75)—"Saddle Tramp" (U). Swell $10,000. Stage appearances opening day by Joel McCrea and troupe and publicity stunts by McCrea boosted score. Last week, "Black Rose" (20th) (2d wk), sweet $10,000.

Lyric (RKO) (1,500; 55-75)—"Quiet on Western Front" (Indie) and "Bayonet Charge" (Indie) (reissues) split with "Abilene Town" (Indie) and "Blazing Guns" (Indie) (reissues). Big $8,500. Last week, on moveovers.

Palace (RKO) (2,600; 55-75) — "Union Station" (Par). Smooth $10,000. Last week, "Born To Be Bad" (RKO), about same.

TORONTO

(Continued from page 8)

wk). Fine $10,500. Last week, $18,000.

Nortown, University (FP) (959; 1,556; 38-67)—"Black Rose" (20th) Terrific $17,000. Last week, "Sunset Boulevard" (Par) (3rd wk), $11,000.

Odeon (Rank) (2,390; 48-$1.15)—"Louisa" (U) (2nd wk). Neat $11,000. Last week, $15,000.

Shea's (FP) (2,386; 38-67)—"Flame and Arrow" (WB) (2nd wk). Lusty $12,000. Last week $17,000.

Uptown (Loew) (2,743; 42-75)—"Saddle Tramp" (U). Slow $5,000. Last week, "Desert Hawk" (U), $7,000.

Buys Jap Novel

Hollywood, Sept. 12.

Film rights to Japanese novel, "Long the Imperial Way," have been acquired by Otto Clement, who turned it over to John Bright for screenplaying pending decision whether Clement will produce it independently or offer it as a package.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
"SUNSET BOULEVARD"
William HOLDEN • Gloria SWANSON
Erich VON STROHEIM
A Paramount Picture
Spectacular Stage Presentation

Paramount Presents BOB HOPE and LUCILLE BALL in Fancy Pants
Color by TECHNICOLOR
with BRUCE CABOT • JACK KIRKWOOD
PARAMOUNT
in person CARMEN CAVALLARO and His Orchestra JEAN CARROLL FOUR EVANS ALAN DALE
Midnight Feature Nightly

110 Way Out
RIVOLI
20th CENTURY-FOX

ROXY 7th Ave. & 50th
The Black Rose TECHNICOLOR
on Stage The PHILHARMONIC-SYMPHONY Orchestra of New York MITROPOULOS CONDUCTING
GILSEN PARRELL Soprano

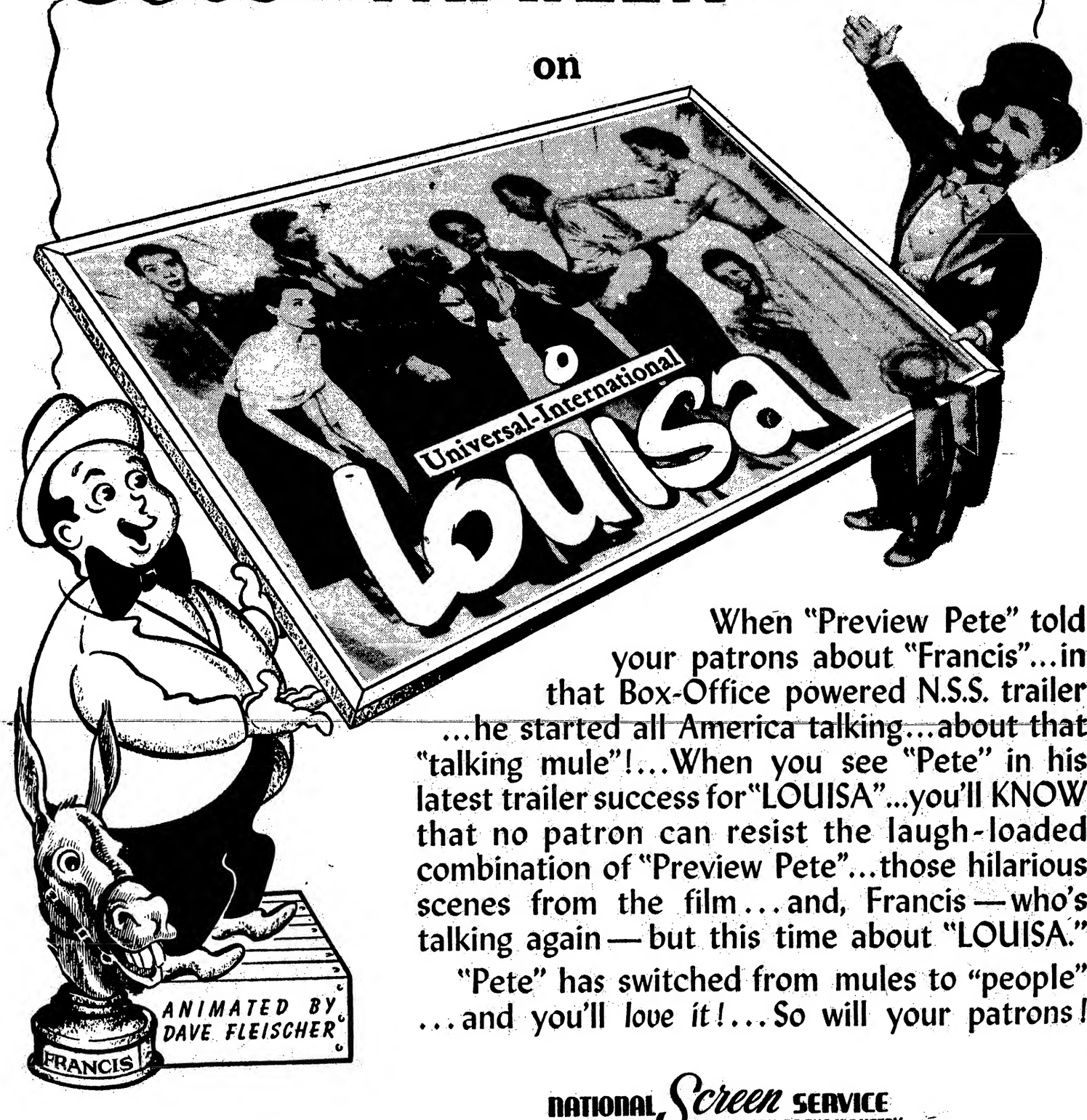
PREVIEW PETE *does it again!...*

with a

wonderful-WONDERFUL seat selling

TRAILER

on



When "Preview Pete" told your patrons about "Francis"...in that Box-Office powered N.S.S. trailer ...he started all America talking...about that "talking mule"!...When you see "Pete" in his latest trailer success for "LOUISA"...you'll KNOW that no patron can resist the laugh-loaded combination of "Preview Pete"...those hilarious scenes from the film...and, Francis—who's talking again—but this time about "LOUISA."

"Pete" has switched from mules to "people" ...and you'll *love it!*...So will your patrons!

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

Subscription Radio New FCC Worry; Muzak Sees It as Savior of FM

Washington, Sept. 12.

Having just gotten a breathing spell from a year of color television proceedings, FCC was given another problem last week—subscription radio via FM.

The proposal to authorize the service, with Muzak furnishing the FM'ers the programs, is a revival of the original plan offered six years ago but subsequently withdrawn. Nicknamed "pig-squeal" radio, it involves the installation of a patented device on the receiver owned by the subscriber which clears the special program service for reception. It is similar to a gadget to be installed in Phonevision receivers which unscrambles the picture for subscribers. Muzak originally planned to charge $1.50 a month for the no-advertising programs. Its current petition, filed through former FCC Chairman Paul Porter, makes no mention of rates.

Muzak never told the Commission why it withdrew its original proposal, but it was believed that the prospect of getting the agency to license frequencies for special services which only a minority of listeners would receive was none too rosy. But the situation has changed considerably, as Muzak's petition points out, and in the succeeding five years FM operations "have not developed into a new and distinct public service, many licensees and permittees surrendering their authorizations because of the lack of economic support for the service. At the present time, approximately 700 FM stations are now operating and . . . with few exceptions these stations merely duplicate AM broadcasts and therefore do not provide a new, separate and distinct service."

'Widespread Confusion'

To stay in operation, says Muzak, some of these stations have gotten into "beep," Transit Radio and storecasting, whose legality has been questioned. But the Commission has not yet ruled on the issue and its failure to do so, the company claims, "has created widespread confusion and uncertainty among FM licensees, more than 50 of whom . . . are currently engaged in operations which appear to be inconsistent with the provisions of their licenses and the Commission's regulations."

However, Muzak declares, even if the Commission were to legitimatize present "narrowcasting" practices, FM development would not be helped much but there would probably be new entries in the field. The result, it believes, would take the form of promotional efforts to selected customers to obtain background music service similar to that offered by Muzak through the use of wire lines, "but no broad economic base would be available to FM stations through these methods to obtain sufficient revenue to support a satisfactory service."

Hence, Muzak proposes that in addition to legalizing the "narrowcasting" services, the Commission authorized subscription radio "in

(Continued on page 40)

Stop Those Sirens!

Mutual network has banned sirens from its sound effects repertoire and other nets are likely to follow suit. MBS yanked the sirens following a request from the New York City civil defense communications setup, which has limited the use of the siren to serve as an air raid alarm. Sirens have already been taken off Gotham's police and fire department vehicles.

Presumably wailing sirens on Mutual's stable of cops-and-robbers stanzas, as well as those on other webs, might confuse a jittery public.

Miles Exits Brace Of Mutual Shows

Chicago, Sept. 12.

Miles Laboratories, which is axing its quarter-hour sponsorship of Mutual's "Ladies Fair" strip Sept. 29, has also decided to drop its quarter-hour backing of the following "Queen for a Day" Mutual airing, effective Oct. 27. Miles has bankrolled a 15-minute segment of "Queen," Coast-origination emceed by Jack Bailey, since 1945.

According to Jeff Wade, radio-tele director of the Wade agency which handles the Miles account, duo of Mutual cancellations is a budgetary matter which will not affect the other Miles radio and teevee shows. Wade said there's a good possibility that the drug firm may pick up "Queen" again next January. He said the strip had done a good job for Miles during the past five years.

SESAC 'Out of Bounds' In Claiming That NAB Sets Rates, Sez Prexy Miller

Washington, Sept. 12.

A complaint that reps of SESAC, European composers society, have been going "a little out of bounds" in telling broadcasters that National Assn. of Broadcasters sets the music organization's rates, was made last week by NAB prexy Justin Miller. In a letter to Kurt A. Jadassohn, SESAC general manager, Miller said he had been informed by various broadcasters that the relationship of NAB to SESAC is being misrepresented by the latter's reps in soliciting contracts.

Miller declared that NAB had nothing to do with setting SESAC rates, that it "did not pretend to pass judgment upon whether they were proper or improper," that it did not urge its members to accept any particular rate, and that it "never suggested that a man was not a good member of NAB if he did not sign up under the present rate structure."

So far as NAB is concerned," Miller asserted, "SESAC and the broadcasters are operating as business men do, upon an arm's length basis; each one working out the best contract agreement he can. In this procedure, NAB takes no part."

Miller said that the statements

(Continued on page 40)

Carl George Named As WGAR V.P.-Gen. Manager

Cleveland, Sept. 12.

Carl E. George, WGAR, Cleveland, staff member for 17 years, was named station vice-president and general manager by John F. Patt, who last week was elected president of the Goodwill stations, WGAR, WJR, Detroit, and KMPC, Los Angeles.

In his new position, George succeeds Patt, under whom he served as assistant general manager. George headed the WGAR sales department.

At the same time it was announced that Elmer M. Krause, secretary-treasurer of WAG, had been elected a director of the station.

George is currently president of the Ohio Assn of Broadcasters and vice-president of the Sales Executives Club. He is a former director of the Cleveland Advertising Club and currently member of the general board of the American Red Cross.

Krause has been a member of the WGAR staff since the station opened in 1930.

TALLU SETTLES JINGLE SUIT OUT OF COURT

Tallulah Bankhead, who brought a $1,000,000 suit against Procter & Gamble, Benton & Bowles, NBC and CBS for the "Tallulah the Tube of Prell" jingle, last week accepted a settlement out of court. She received a sum, reported in the neighborhood of $5,000, from the insurance firm which covered the defendants. Latter consider the payment well worth the publicity received.

Miss Bankhead had contended that the "take me home and squeeze me" jingle infringed on her rights because the name Tallulah was uniquely associated with her.

TOTTEN EXITS WGN TO MANAGE KOKX

Chicago, Sept. 12.

Hal Totten has resigned as WGN farm director to become manager of KOKX, Keokuk, Ia. One of the first sports announcers in the city, Totten has been associated with WGN off and on for the past 25 years. He has been station's farm director since 1945.

Totten is being replaced by Norman Kraeft, a member of the WGN announcing staff since 1948.

New NBC 'Tandem' Sales Idea Meets Agency Frowns

NBC appears to be running into some stiff agency resistance in its attempt to peddle "Operation Tandem." This is the new and radical sales-programming formula conceived by exec veepee Charles R. Denny, whereby six participating bankrollers would plunk down $1,200,000 each a year for a 39-week ride on five one-hour shows cross-the-board, including one hour of the Sunday evening star-studded "Dream Show"; Arturo Toscanini and the NBC Symphony Orchestra Monday nights; Phil Harris and "Duffy's Tavern" Thursday nights; "Screen Directors Guild" (expanded to one hour) Friday nights, and "Man Called X" and "Dangerous Assignment" Saturday nights.

Agency execs argue that $1,200,000 can buy a sponsor a half-hour of time and a good half-hour show costing from $7,500 to $10,000 a week, and that it would be a property that the client would own without sharing with others. The same amount, they argue, would also permit for a terrific spot campaign in preferred positions, instead of the one-minute plug provided on "Operation Tandem."

As result, NBC is now thinking in terms of peddling "Tandem" in 13-week blocks at $400,000. It's known that station reps frown on the idea, and stations reportedly look upon it as an encroachment.

Nonetheless, all concede that if NBC can turn the trick, it would amount to the most stunning sales coup in recent radio annals and could well set a pattern for selling AM properties in the future.

'Madam' Radio Premiere Is Switched to Hub As Center Bow Is Delayed

NBC has been obliged to alter its plans on giving the Ethel Merman "Call Me Madam" Broadway musical a world premiere on radio. Event was initially scheduled for an origination from the newly-refurbished Center theatre, N. Y., Sunday night, Sept. 24, with highlights of the show getting a half-hour coast-to-coast spread before an invited audience of 2,500.

However, in view of the fact that the Center theatre, being converted for television-radio purposes, won't be finished by that time, the radio program will originate from the Shubert, Boston, where "Madam" will be playing a pre-Broadway engagement. Difficulty in getting the cast back to N. Y. was also a factor in the switch to the Hub.

Irving Berlin, Howard Lindsay, Russel Crouse (composer-authors of the NBC-financed show), along with Ethel Merman and the RCA-Victor album combo of Victor Young, Perry Como and Mindy Carson, will be featured on the radio preem.

Fast Sale

Chicago, Sept. 12.

Sold-out tag was hung up last week on the "Cliff Johnson Family," cross-the-board family show which bowed on WGN Monday (11) after three years as a WBBM airer. Kraft, for Parkay margarine, picked up the remaining two segments.

Needham, Louis and Brorby is the agency.

From the Production Centres

IN NEW YORK CITY . . .

Blaine-Thompson agency, marking its 50th anni, has upped **Philip Solomon** and **Fred Golden** to veepeeships. Solomon is account exec for Warner Bros. and Golden heads the theatrical dept. . . . . WNYC's **Lillian Blake** to Bermuda for a week . . . **Ben Grauer** off for a two-week news survey of Europe for NBC, covering Paris, Berlin, Geneva and Rome . . . . WOR announcer **John Scott** and Mrs. have adopted a 4½-month boy, Lawrence Lee Scott . . . . **Mrs. William Paley** (wife of the CBS board chairman) slated to appear on the **Margaret Arlen** show Friday (15) to tout North Shore Hospital Fund . . . . **M. H. LeBlang** joins WCBS as assistant to promotion manager **Bob Patt**, to handle tele . . . . **Olga Druce** sails on the Queen Mary tomorrow for stay in England.

Rosa Rio to compose music on ABC's new "Peace of Mind" series . . . . **Barbara Welles** to air her special reports from Paris on WOR starting tomorrow (Thurs.) . . . . "Mr. Moto" series, which NBC is auditioning, is a **Carol Irwin** property and not **Ted Ashley's**, as erratumed last week . . . . WOR prexy **Ted Streibert** is heading the fund drive for the Visiting Nurse Service . . . **Morris Novik** (and Mrs.) off to Mexico on vacation and then to the American Federation of Labor convention in Houston . . . Kellogg's has moved up its sponsorship of "Mark Trail" on MBS to start Monday (18) instead of next month. Webb has also snagged a renewal on "Straight Arrow" from National Biscuit . . . . NBC has taken an option on a **Monty Woolley** show, "The Magnificent Montague."

Patricia Straus, secretary to WOR's music director **Sylvan Levin**, got engaged last week to **Philip Richard Toohey**. She's daughter of **Jack I. Straus**, prez of R. H. Macy & Co. and owner of WOR . . . . **Kathleen Cordell** erratumed in last week's "F.B.I. In Peace and War" review under the script name of "Kathleen Alvera."

ABC's **Mark Woods** and **Bob Kintner** left for Chi last night (Tues.) for preem of **Don McNeill's** TV stanza . . . . Frederic W. Ziv Co. has appointed two new sales reps: **Coleman Scott**, to headquarters in Cleveland, and **James Gates** in Biddeford, Me. . . . . CBS' **Lowell Thomas** will have a three-part article on Burma in Collier's starting late this month . . . . **Barry Thomson** taking over **Berry Kroeger's** role on "Young Dr. Malone" because latter left last week for a film stint in Hollywood . . . . Bert Lebhar III, son of WMGM executive director **Bert Lebhar, Jr.**, appointed assistant to the manager of KVER, Albuquerque . . . . **Tony Lane Trio** to air over MBS from the Hotel Dixie . . . . **Lynn Gardner**, ex-Camel songstress, doing a flock of commercial spots . . . . "Our Gal Sunday" additions include **Paquita Anderson, Louis Hector, Margery Maude, Horace Braham** and **Cathleen Cordell** . . . . **Nancy Sheridan, Amzie Strickland, Martin Blaine** and **Helen Choate** new to "Nona From Nowhere" . . . . **John McGovern, Charme Allen** and **Richard Janaver** added to "Just Plain Bill."

IN HOLLYWOOD

Merle Jones, CBS Pacific network head, picked **Ole Morby** as **Ed Buckalew's** successor to direct sales for the net in Frisco. Buckalew moves his headquarters to Hollywood as sales chief of KNX and the Coast skein . . . . **George Sterling** of FCC coming out to break bread with Society of Television Engineers at their 10th anni dinner and to give them a rundown on the commission's TV color slant . . . . **Al "Cappy" Capstaff** starts his 12th year as producer for **Bob Hope** and is now in Hawaii on the mend from double surgery, which cost him 20 pounds (and which he could spare) . . . . **Bob Coleson** of Advertising Council will fish his way down to New Orleans and back . . . . **Harry Maizlish** is hoping for early action on his buy of KFWB now that the transfer is on the FCC agenda . . . . **Art Marquette** came to town for talks with **Art Rush** on a Quaker Oats campaign with **Roy Rogers**. Another arrival was **Jack Platt** of Kraft, around for takeoff of the new "Gildersleeve" show . . . . **Gloria Foster**, a looker with a voice to match, pulled stakes in the east to take on a few local chores . . . . **Ralph Edwards** will take the whole family—wife, three youngsters, mother and two brothers—to Marino, Colo., for a big homecoming celebration Oct. 7. What a spot to do "This Is My Life" on "Truth or Consequences."

IN CHICAGO . . .

Tommy Bartlett to emcee cross-the-board musical quiz series, "Play or Pay," which bows on WBBM Oct. 2 for the Sawyer Biscuit Co. . . . . **David S. Williams** has been appointed space and radio time buyer at Wade agency, moving up from assistant slot in the media department . . . . **Buff Cobb**, distaff side of the Mike Wallace-Buff Cobb team emceeing WMAQ's "Chez Show," hospitalized with a back injury suffered in a fall at her home . . . . Sports writer and producer **Tom Foy** rejoins WBBM staff after a two-year newspaper hitch in Miami Beach . . . . **Wallace Ruggles** is new radio-TV producer at the Leo Burnett agency . . . . **Don Miller**, WCBS sales manager, and **Milton (Chick) Allison**, WBBM N. Y. sales rep, checked into WBBM-CBS last week on biz . . . . **Earl Nightingale** in as lead in "Sky King," which bowed on Mutual yesterday (12). **Jack Bivans** takes over role of "Clipper" . . . . **Red Grange** did the play-by-play Sunday (10) on WMAQ's airing of the Armed Forces Benefit football game between the Chi Bears and the Philadelphia Eagles . . . . **Chuck Wiley**, WBBM flack, in Louisville this week . . . . **Jerry Devine**, scripter-producer of "This Is Your FBI," here huddling with ABC execs . . . . WBBM news editor **Julian Bentley** launches a 6 to 6:30 a.m. newscast six times weekly, starting Sept. 18 . . . . **Kitchen Klenzer**, through Russell Seeds agency, starts today (13) with a three times weekly participation on National Home Institute series aired by **Philip Hayes** on WMAQ. NHI also copped a 13-week renewal from Home Federal Savings and Loan Assn. for a six times weekly participation . . . . **Mary Margaret McBride's** transcribed airer returned to WGN Monday (11) . . . **Jim Clark**, sales manager of WRVA, Richmond, Va., in town on biz last week . . . WBBM director of education **Dorothy Miller** vacationing in Colorado Springs . . . . **Tom Moore** on a personal appearance tour in Wisconsin and the Dakotas this week while **Dick (Two Ton) Baker** subs on Moore's morning WGN show.

IN WASHINGTON

William Wood, State Dept. liaison on radio special events, is leaving Government to join TV production staff of WOIC-CBS . . . . **Robert E. Nichols** has resigned from the CBS Washington news bureau to go with the Democratic National Committee in the publicity section . . . . **Mr. Selwyn Lloyd**, M.P., and **Mrs. Mary Stocks**, members of a British subcommittee on renewal of the BBC charter, in town to visit FCC and study local radio operations, took time out to o.o. WGAY, in order to inspect the facilities of a typical indie . . . . President **Truman's** radio-TV speech last Saturday night was first simulcast from the Presidential White House desk; all previous ones were picked up from the motion picture screening room or the Oval Room in the White House . . . . **Jimmy McPhail**, 22-year-old vocalist who won the recent "Amateurs of 1950" contest conducted by WWDC disk jockey **Jackson Lowe**, booked into the Howard theatre to sing with the **Duke Ellington** orch week of Sept. 22 . . . . **David Schoenbrun**, CBS correspondent in Paris, here on his first visit in three years before going to N. Y. to cover the meeting of the Big Three for the web . . . . WWDC broadcasting the football games of Maryland U for fourth consecutive season, with **Bob Wolff** at the mike, assisted by **Steve Douglas**, ex of WRC-NBC . . . . **Bill Downs** back from his Korean stint to rejoin Washington news staff of CBS . . . . WMAL-ABC teeing off a new series next week on "Atomic First Aid" with **Joe E. Aronoff**, Red Cross, emceeing, and **Van Beuren de Vries**, station staffer, producing.

MCA, MORRIS CALL THE TURNS

NBC's Electropsychogalvonometer

NBC is carrying on a romance with Electropsychogalvonometer. That's an electric cardograph device currently being perfected at the RCA Laboratories at Princeton, N. J., by Philip Basque, who has been retained by the corporation to whip the instrument into shape.

The machine, attached to a person's head, measures brain impulses (similar in design and intent as those used on criminals). NBC has other ideas for its use, however. It figures that through the use of Electropsychogalvonometer, the brain reaction to programming can be measured before the show goes on the air and thus save NBC a lot of expense.

NBC currently uses the Horace Schwerin system of pre-testing programs, but the web is planning to scrap the Schwerin graphs for this purpose and confine its use to analyzing programs and commercials after they've been on the air.

Idea is to put several persons in a room and let Electropsychogalvonometer work on them, registering their hates, dislikes, likes and other reactions to the NBC pre-tested shows.

McConnell Regime Appraisal, TV Color Loom on NBC Convention Agenda

NBC's top brass went into a huddle last week for the initial kick-around of an agenda for the network's annual convention, being held next month at White Sulphur Springs, W. Va., and to rally the web thinking in anticipation of any possible affiliate squawks.

This is the first NBC convention under Joe McConnell's regime as prexy and since the network adopted its Booz, Allen & Hamilton administrative format — a format which has projected merchandising sales techniques into the web's operational pattern. It's for this reason that the White Sulphur Springs convention is expected to be sparked by a keynote calculated to impress the affiliates with NBC's stature as a business enterprise rather than putting stress on showmanship.

Two items come up for major consideration—color television, and problem how NBC intends to meet the increasing pressures from advertisers for reduction in rates in sound broadcasting.

NBC will be treading on delicate grounds on the color television issue in view of the FCC's recent decision favoring CBS standards. It's a cinch that the affiliates will be asking questions, and plenty of them, in relation to their own stake in TV and the wisdom of re-pledging allegiance to a network whose parent company virtually had the tint props knocked from under them.

What, No FM?

Twin sons were born in N.Y. Thursday (7) to the wife of Schuyler Chapin, publicity chief for WNBC and WNBT, key radio and television outlets of the NBC web in N. Y.

Apprised of the twin birth by the proud Chapin, one of the station's execs declared: "Naturally—one for AM and one for TV."

Baseball Fever Crimps Ratings On Web Shows

Because baseball fever throughout the country is reportedly at a fever pitch, many of the top radio and television shows are expected to find much smaller audiences than anticipated during the next few weeks. Even the most optimistic network execs don't see how they can lure baseball fans away from the indie stations carrying the ball games, and the situation is expected to be especially aggravated because of the heavy night-game schedule which most of the pennant contenders have lined up for the rest of the season.

While ratings won't be in for several weeks, last week's baseball schedule gave some indication of what the networks can expect up to World Series time. Brooklyn Dodgers, hot on the heels of the league-leading Philadelphia Phils, played the Phils two night games Wednesday, one on Thursday and one Friday. During those three nights, several top-budgeted radio and TV shows teed off their new seasons and it's anticipated that ratings, particularly in N. Y. and Philly, will show most radio sets tuned to the baseball pickups and not to the network programs.

Web execs, as a result, look to their Sunday night shows as those with the best chance to lead the rating parade until the baseball season winds. While there are a number of important ball games coming up on Sunday afternoons during the next two weeks, there will be none on Sunday evening.

U.S. Steel-'Guild's' 'Radio-in-Round'

U. S. Steel's "Theatre Guild of the Air," which preemed last Sunday night (10), is mulling the initial "radio-in-the-round" presentation when the Sunday night NBC show originates from Cleveland next month before an audience of 10,000 in the Civic Auditorium. Plan is to build the stage in the center of the vast auditorium, with a radio version of "Brigadoon," featuring Patrice Munsel and Dennis Morgan, as the attraction.

In addition, U. S. Steel will also invite a cuffo audience of students for the dress rehearsal on the afternoon of the radio performance.

In a bid to hypo the rating, "Theatre Guild" this season is negotiating for off-the-beaten track properties, including Alfred Lunt and Lynn Fontanne in Robert E. Sherwood's "There Shall Be No Night;" the "Brigadoon" presentation on tap for the Cleveland origination; Humphrey Bogart in "Boomerang," etc.

U. S. Steel has a $15,500 weekly talent nut for the series.

K-F's 'Henry J' Spots

Kaiser-Frazer has set a $200,000 month-long spot campaign to plug its new low-priced "Henry J" car. The campaign, which kicks off Sept. 27, will hit all AM markets that can be lined up.

Agency is William Weintraub.

NBC EYEING DEVINE AS WELL AS 'FBI' STANZA

Jerry Devine, producer-Director of Equitable Life's "This Is Your FBI" on ABC, is being wooed by NBC, which is trying to snare the stanza.

Devine arrived in Gotham Friday (8), staying east until Sept. 21, during which time he'll confer with J. Edgar Hoover in Washington on the official FBI airer. Because Devine's influence on Equitable is important, ABC is laying out the red carpet to counteract the NBC offers.

TALENT AGENCIES RULE RADIO, TELE

The 1950-51 radio-television season finds the two major talent agencies, namely William Morris and Music Corp. of America, more solidly entrenched in the programming picture than at any previous time in their careers.

It's reached the status today where either MCA or the Morris agency is calling the signals as the suppliers of talent on virtually every major show circuiting the AM-TV kiloycles.

The rakeoffs accruing to the percentage houses, either for outright package deals giving them 10% off the top of shows running as high as $50,000 a week, or for individual talent, run into astronomical figures, making radio and more notably TV perhaps their major sources of income.

Whereas MCA rules the radio roost, with its stake in such valuable high-rated AM properties as Jack Benny, Edgar Bergen, Amos 'n' Andy, Red Skelton, Ozzie and Harriet, Burns & Allen, etc., the Morris agency has slowly been building up its TV stable of properties and personalities, so that today it has moved into the video forefront. The Morris - NBC affinity in TV is as pronounced as the MCA-CBS alliance in radio when Bill Paley was acquiring his enviable roster of AM stars.

Practically anywhere you turn among the major entries on the NBC video roster, up pops the Morris identification. On the two-and-a-half hour "Saturday Night Revue," both the Jack Carter show and the companion Sid Caesar-Imogene Coca "Show of Shows" are Morris "babies." Switch to Sunday night and the $50,000-budgeted, Colgate-sponsored star-rotating show reveals that both the Eddie Cantor and Fred Allen segments, along with the Max Liebman alternate production, are flying the Morris colors. (Sole exception is the Jerry Lewis-Dean Martin entry, which belongs to MCA).

Similarly, the Morris agency is represented by the new Frances Langford hour show on Du Mont and by the Milton Berle "Texaco Star Theatre." The new Schlitz-sponsored "Pulitzer Theatre" is also out of the Morris house. Also the Bob Hope (at $40,000 a throw) Frigidaire series of six TV shows. Ditto on the Wednesday night NBC "rotating" show, with its Danny Thomas, Ed Wynn and Jimmy Durante entries.

Gardner to Be Filmed For 'Dream Show' Insertion; Studio Audience Gainer

Question of how to integrate Ed Gardner into the upcoming 90-minute Sunday evening "Dream Show" on NBC for a four to five minute weekly insert, has been resolved by web programming execs.

Gardner this season will again be taping his "Duffy's Tavern" show from Puerto Rico. With the other components of "Dream Show" emanating live from the newly-refurbished Center theatre, N. Y., the Gardner sequence will be projected via film, to be shot in Puerto Rico.

The radio audience will hear the audio portion while the film will be projected for the Center theatre studio audience.

Mutual's Hot Potato

Theodore Kirkpatrick, managing editor of the anti-Communist newsletter Counterattack, will be queried by newsmen on Mutual's "Reporters Roundup" tomorrow (Thurs.) at 9:30 p. m. Counterattack's "Red Channels" book touched off the radio "blacklist" controversy.

Panelites will include N. Y. World-Telegram anti-Red scribe Frederick Woltman and N. Y. Post editor James Wechsler.

CBS Rules Nielsen Roost in AM, But NBC Talent Dominates in TV

Who's Kiddin'?

Topper on the initial Jack Benny CBS show Sunday (10) occurred immediately following the Coast-originating program.

For the getaway stanza, the Benny script played on the cramped CBS studio space situation, with the comedian getting a tossing around because of the TV requirements. Punch line had a CBS exec suggesting calling NBC for space.

No sooner had the Benny show signed off than Manie Sacks, the RCA-NBC exec, called the comic long-distance from N. Y. with a "come on over, we've plenty of room on NBC."

The NBC-vs.-CBS talent reappraisal has been causing some eye-rubbing of late within the AM-TV fraternity.

Thrown for a talent loss in radio over the past three years through the multiple CBS deals which wooed Jack Benny, Edgar Bergen, Bing Crosby, Amos 'n' Andy, Red Skelton, et al., into the Bill Paley fold, NBC has been quietly building up a video roster of name attractions that easily dominates the TV marquee.

While it's considered an almost certainty that Columbia will still rule the Nielsen roost in radio (last season it was copping 16 out of the Top 20), the TV situation is something else again.

Factor is that CBS' big guns, such as Benny, Bergen and Crosby, are still holding off on any definite TV commitments, whereas practically the whole roster of NBC stars is set to ride the video channels in the upcoming season's major attractions.

Eddie Cantor, Fred Allen and Dean Martin-Jerry Lewis on the Sunday night "Colgate Theatre" spread; Danny Thomas Jimmy Durante-Ed Wynn on the Wednesday night "roundrobin" TV parlay; Milton Berle's return to the Tuesday night "Texaco Star Theatre"; the Sid Caesar-Imogene Coca "Show of Shows" and the Jack Carter companion piece on the 150-minute "Saturday Night Revue"; the Bob Hope Frigidaire series and his availability for the Sunday night star-rotating series —these are the NBC big guns which give the network top-dog talent supremacy in the TV sweepstakes, as opposed to the CBS major entries of Arthur Godfrey, Burns & Allen, Frank Sinatra, the upcoming Amos 'n' Andy show, Alan Young and "This Is Show Business."

On the dramatic front, the webs are about equally divided, with NBC's Robert Montgomery "Lucky Strike Theatre" series, Philco, Kraft, etc., competing with such CBS entries as "Ford Theatre" and "Studio One."

GF May Cancel TV's 'Aldrich,' Stick With AM

Don't be surprised, goes the report, if General Foods returns to its onetime serenity of only bankrolling a radio version of the "Aldrich Family" and decides to chuck the TV version. The video "Aldrich," aside from being TV's hottest potato in the wake of the Jean Muir controversy, also came in for a critical drubbing on its premiere.

From all accounts, General Foods may seek its out on the basis that the show lacks the qualitative elements of the radio edition, rather than attributing its demise to any possible embarrassments which the Muir ouster may have evoked.

Nancy Carroll has been pacted to replace Miss Muir. However, major criticism stems from the uncertain production values and the program's new Henry Aldrich (Dick Tyler), general impression being that he lacks the visual adolescence long conjured up in the radio version of Ezra Stone.

$2,000,000 BLATZ BEER NEWS SPREAD MULLED

Blatz beer, which recently shifted from Kastor, Farrell, Chesley & Clifford agency to William Weintraub and dropped its "Duffy's Tavern" sponsorship on NBC, may expand its radio expenditures. One of the plans being mulled by the Weintraub agency is a saturation campaign of news stanzas, based on the current upbeat in news listening, with four or five five-minute newscasts to be aired daily on one web. Cost of the drive might better $2,000,000.

Mutual is reported out front in the bidding. MBS, with more time availabilities than the other webs and with a strong news lineup, appears in a better position to work the news shows into its sked.

Cotton Belt Regional Web Preems Sept. 18

Texarkana, Sept. 12.

The Cotton Belt Group, owned and operated by the Cotton Belt Broadcasting Co., will start operations on Sept. 18, according to David M. Segal, general manager of the new web.

The regional web is composed of KTFS here; KDMS, El Dorado, Ark., and WGVM, Greenville, Miss. KFTS here will be the key outlet for the group.

The first program to be carried on the web is to be "Uncle Dudley's Country Store" which is partially sponsored by the State Finance Co. Other programs will be added, according to Segal.

Anybody Got A Sinatra Format?

CBS, which recently finalized a pact for Frank Sinatra's exclusive services on AM and TV, plans a full hour radio show for the singer in the 5 to 6 Sunday afternoon spot, with the web shooting for an October premiere. But it appears that nobody can agree on a suitable format.

CBS has tossed a couple of program formats at Sinatra, who has rejected both of them. Sinatra, in turn, had his own ideas for a show, which didn't find too much favor among the web programming execs. They're still wrestling with the problem.

Meanwhile, Sinatra's Saturday night video show, with Ben Blue as the comic, is being whipped into shape. Whether it will be a full hour or 30 minutes may hinge on finding a suitable slot for the new Burns & Allen show, just bought by Carnation Milk. It's possible that B & A may take over a half hour of the 60 minutes originally allotted for the Sinatra showcase.

PAPAL HONORS FOR MR. & MRS. F. M. FOLSOM

Frank M. Folsom, president of RCA, has been elevated to Knight Grand Cross of the Equestrian Order of the Holy Sepulchre of Jerusalem, the Catholic organization.

Apostolic brief of the appointment has been received from Cardinal Canali, grand master, and Count Caleazzi, regent, by R. E. Desvernine, eastern U. S. lieutenant of the order. Mrs. Folsom was similarly honored by Pope Pius XII.

JACK BENNY PROGRAM
With Mary Livingstone, Phil Harris, Eddie (Rochester) Anderson, Dennis Day; Sportsmen Quartet; Alan Young, guest; music, Mahlon Merrick; Don Wilson, announcer
Producer: Hilliard Marks
Writers: Sam Perrin, Milt Josefsberg, George Balzer, John Tackaberry
30 Mins.; Sun., 7 p.m.
LUCKY STRIKE
CBS, from Hollywood
(BBD&O)

The Jack Benny & Co. return to the air Sunday (10), marking the comic's 19th season on the ether, was grade-A fun and radio. There was the same format, the same characterizations, the same exasperated Benny, the same warmth and good spirit—and it made for good entertainment. A few of the jokes were thin, and some of the business seemed directed at the studio rather than the home audience. But the overall good gagging and horseplay made up for the few sags, to indicate that Benny would again be a factor to be reckoned with on AM.

Program was largely devoted to getting the gang ready to go back on the air, with Benny and Rochester discussing their London tour, and Rochester getting in a couple of hilarious cracks in this connection. Phil Harris had an amusing takeoff on the Guy Lombardo style of music (Lombardo was Benny's summer replacement), and Dennis Day, aided by the Sportsmen Quartet, gave a surefire rendition of the ballad, "Goodnight Irene."

Latter part of the program, though a little familiar, was still good fun, as Benny and his troupe vainly sought out a studio at CBS for their initial broadcast. All, of course, had been taken over for TV, and Benny worked this vein to good advantage, even to treading on tradey grounds by bearding a CBS vice president and being told to check with NBC for room. The TV business could have been a trailer for Benny's forthcoming four shots on tele for Luckies, but it had its humor, too.

The Lucky commercials rate a nod for their catchy quality and flavor. Opening and closing "Be Happy, Go Lucky" jingles were smart and tuneful, while the mid-commercial, done in martial rhythm to the "American Patrol" theme, roused the studio audience to wide applause and deserved it.
Bron.

LOUELLA PARSONS
Producer-Director: Richard Diggs
15 Mins.; Sun., 9:15 p.m.
JERGENS
ABC, from Hollywood
(Robert W. Orr)

In all her 20 years on radio, and sponsored most of the way, Louella Parsons never won a diction award and never will. But if the Peabodys or Pulitzers ever strike off special kudos for reporting of the News from Hollywood, it's an odds-on lay her program would get more than its share of awards. Louella, best known first name in cinema circles, has been tattling on Hollywood since long before the networks came.

In some quarters she may be twitted about her voice, but that's not what Andrew Jergens is paying her for, nor is it why thousands in Hollywood and millions around the country keep vigil at their sets of a Sabbath evening. She always has news, the kind the sprocket crowd and picture fans around the country bend an ear to, and more likely than not it's being retailed for the first time. No reporter of the Hollywood scene has more pipe lines into studios and private homes than the Hearst columnist.

After an eight-week breather in which she was subbed by Rosalind Russell, daughter Harriet and Dorothy Lamour (the latter far and away best of the lot and certain to land her own show on the strength of it), Miss Parsons returned to kick off a new season for Woodbury. Smartly Parsons records her interviews with stars in advance for it was always toward the finish that her voice tired. She had to speed up to beat "The Red Hand Around The Clock" and is never at her best when hurried. On the opener there was a perceptible improvement in the tone and clarity of her voice and she dispensed with the early cry of "Exclusive," perhaps to give the impression that all her chit chat is fresh and unreported before.

Guesting on the takeoff were Doris Day and the Page Cavanaugh Trio for backstopping of her numbers. Guests are given a token payment approved by AFRA. Marvin Miller works the commercials in his usual cannonading style. Rating-wise Parsons improves with the years and following Winchell also has its advantages. But at least half the points are her own.
Helm.

THE GREAT GILDERSLEEVE
With Willard Waterman, Marylee Robb, Dick Crenna, Richard LeGrand, Earle Ross, Lillian Randolph, Arthur Q. Bryan, Ken Christy, Jeanette McIntyre, Joe Kearns.
Producer: Frank Pittman
Writers: Paul West, John Elliotte, Andy White
Music director: Robert Armbruster
30 mins.; Thurs., 8:30 p.m.
KRAFT FOODS
NBC from Hollywood
(Needham Louis & Brorby)

Kraft and the agency were'nt too concerned when Hal Peary, for nine years "The Great Gildersleeve," followed other NBC stars down the street to the House of Paley. They knew where they could find another "Gildy," remembering that a long, tall chap was dropped from "Fibber and Molly" because he sounded too much like Peary, who was then on the show with the same character. Their choice, and a happy one, was the same Willard Waterman. One audition convinced them that he's the spittin' voice double of Peary and the takeoff was a signal success, thanks to a fine first script by Paul West, John Elliotte and Andy White. It brought out all the facets of the character and only the staccato chortle of Peary was missing.

Waterman so thoroughly fitted the delineation that millions of "Gildy" fans around the country would have been none the wiser had not the closing credits identified Waterman as Throckmorton P. Gildersleeve. Since the character belongs to the sponsor, Peary will have to dream up a new one on CBS and Waterman is going to make it rather uncomfortable for him. Along about mid-season, after he has warmed to the role of water commissioner and mastered all the nuances so characteristic of Peary, he'll be sailing under his own colors, granted, of course, that his writers can deliver as they did on the opener.

Production and cast are practically the same as in previous years, with only Jack Meakin, music director, having defected with Peary. The others, still around, are Walter Tetley, Marylee Robb, Dick Crenna, Richard LeGrand, Earle Ross, Lillian Randolph, Ken Christy, Jeanette McIntyre and Joe Kearns. Music is handled by Bobby Armbruster, director for NBC. Kraft plugs Parkay margarine with a piggy-back ride for mustard, none of which is spread too thick.
Helm.

FATHER KNOWS BEST
With Robert Young, June Whitely, Rhoda Williams, Ted Donaldson, Norma Jean Nillson, Roy Bargy Orch, Bill Forman, announcer
Producer-Director: Fran Van Hartesveldt
Writer: Ed James
30 Mins., Thurs. 8:30 p.m.
GENERAL FOODS
NBC, from Hollywood
(Benton & Bowles)

"Father Knows Best," which started out auspiciously last season with an excellent level of writing and performance, on the initial program (7) indicates that the vein has as least temporarily run out. The performance values were still topnotch with filmster Robert Young heading a capable cast, but there apperently wasn't as much to build on.

Opening stanza indicated that the program-planners were reaching for a situation. The one they bobbed up with didn't seem too plausible, with the result that the feeling of reality, necessary to this type of work, didn't come off.

Yarn told of the family's plight in attempting to get back to normalcy. The father, in a fit of efficiency, had rearranged the household stocks so that everything could be found easily. The only trouble was that the catalog which provided the location of every item, had gone astray. Housekeeping was consequently impossible until that catalog and a key had been located. Wifely intuition triumped over masculine efficiency in this instance.

Production values are still high. Young gets the most out of the lineage, creates a good characterization and wrings most of the humor out of every situation. The others in the lineup also do well with June Whitely, Rhoda Williams, Ted Donaldson, Nora Jean Nillson hitting a good stride with their respective roles.

The incidental music by the Roy Bargy crew catches the feeling of the script.

Plugs for the Maxwell House brew are comparatively frequent and unsubtle, hampering the pace of the show somewhat. *Jose.*

THE $64 QUESTION
With Jack Parr, emcee; Ken Roberts, announcer
Writer: Edith Oliver
Producer-director: Ed Feldman
30 Mins.; Sun., 10 p.m.
RCA VICTOR
NBC, from N. Y.
(Biow)

This show, formerly known as "Take It Or Leave It," has changed its name, emcee and sponsor this year, but all the other basic ingredients of this giveaway airer have been left intact. Jack Paar, who filled in for Eddie Cantor when the latter exited the show last spring, lacks the ad libbing talents of his predecessor. But Paar is a competent and ingratiating comic, adequate for the job of whipping up a frantic atmosphere to cover up the inanity of most of the questions.

On the preem (10), Paar consistently led the pre-quiz interviews of the studio participants into prepared comedy channels. This type of gagging is okay, but it falls short of the spontaneous humor involving the contestants themselves. In interviewing a hospitalized veteran via a telephone line, Paar fell into a confused and embarrassed line of gagging and, for once, the studio audience felt the pathos of the situation and did not respond with the automatic yocks. Victor's generosity in supplying a TV set to the St. Albans hospital, where the vet is under treatment, had the human appeal which was deeply appreciated in this situation.

Brain teasers still remains on a grade school level and Paar is apparently under instructions not to let anyone, except the completely hopeless, lose. Paar virtually supplies the answers after asking the questions.

As bankroller, RCA is pushing its 45 rpm record system, with giveaways of its automatic players to all contestants plus a video set to the jackpot winner at the conclusion. Announcer Ken Roberts handles the plugs for the 45 rpm's with an enthusiasm that might lead dialers to believe it is the greatest invention since the wheel.
Herm.

THEATRE GUILD ON THE AIR
With Rosalind Russell, Charles Laughton, Hugh Williams, others
Producer: Armina Marshall
Director: Homer Fickett
Adaptor: Paul Peters
60 Mins.; Sunday, 8:30 p.m.
U. S. STEEL
NBC, from New York
(B B D & O)

"The Theatre Guild on the Air" returned to the NBC net Sunday (10) for its sixth season — 201st program—with a dramatization of "Edward, My Son," by Robert Morley and Noel Langley. As with the stage play and the film which preceded it, the radio drama was good but came somewhat short of hit proportions.

Rosalind Russell and Charles Laughton, as the stars, added little to make exciting a somewhat static script. Laughton, particularly, became unintelligible at times when he forgot himself and let go with his English brogue at rapidfire speed. Miss Russell didn't suffer on that score, but seemed to have difficulty in getting the voice shading that would indicate to an invisibile audience either her great grief over her son or her decline to alcoholism at the finale.

Script was taut, but necessarily episodic in that the yarn covers a long period of time. For the same reason it was necessary to condense much of it, particularly at the begining, into narration by the principals rather than dialog. Direction showed lack of emphasis, with maximum fire not being extracted in some of the tense scenes, although the director, of course, couldn't go beyond script or players.

Dignified and restrained U. S. Steel commercials are a pleasant switch from the hammer-type selling of ciggies and soaps—although admittedly the product is different. They should continue to prove real goodwill getters for the company.
Herb.

HALLMARK PLAYHOUSE
With Van Heflin
Writer: Jean Holloway
Producer: Bill Gay
30 Mins.: Thurs., 10 p.m.
HALLMARK
CBS, from Hollywood
(Foote, Cone & Belding)

"Hallmark Playhouse," one of the better dramatic shows on the AM airlanes, opened its new season with a firstrate dramatization of "The Story of Thomas Edison." Out of the usually difficult-to-handle biographical material, scripter Jean Holloway fashioned an adult drama that sustained interest without indulging in any obvious fictionalizing or sentimentality. Production dress was par

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MY FAVORITE HUSBAND
With Lucille Ball, Richard Denning, Bea Benadaret, Gale Gordon, Ruth Perrot, Bob LeMond
Producer-director: Jess Oppenheimer
Writers: Oppenheimer, Madeline Pugh, Bob Carroll, Jr.
30 Mins.; Sat., 9:30 p.m.
GENERAL FOODS
CBS, from Hollywood
(Young & Rubicam)

CBS' favorite wife, Lucille Ball, has returned from her-summer vacation in "My Favorite Husband," but the show might have taken more time-out to improve its writing.

On the show caught (9), the so-called jokes were based on the propensity of women to gossip. Two husbands, after betting their wives $25 that they couldn't refrain from cattiness, cooked up a juicy over-the-back-fence yarn to tempt them. Way they planted their story—or at least the way the writers planned for them to plant it—was via the hubbies talking in their sleep. Stanza had an acceptable, albeit telegraphed climax, when the script O. Henry'ed that the scandal cooked up had actually happened.

But the lines forced on Miss Ball and the cast? Such original tidbits as "Gad, what a picture—a woman with her mouth closed." Or, when one couple dropped in on the other one — "We hadda go somewhere. Our TV set was broken." (Followed by a well-meaning plug for "Kukla, Fran & Ollie," aired on the rival NBC web.) Miss Ball and the other actors did as much as they could to inject some life into the lines and obviously managed to mug their way past the studio audience. But it meant little to the set-siders.

Miss Ball is too good a comedienne to have something like this happen. Way that she and the others timed their gags indicated okay direction by Jess Oppenheimer. Trouble primarily is with the scripting and that's what must be tuned up.
Stal.

MR. AND MRS. NORTH
("The Million Dollar Murder")
With Joseph Curtin, Alice Frost, Francis de Sales, Linda Watkins, Larry Haines, Santos Ortega, Artur Vinton, Anne Teeman; Charles Paul, music; Joseph King, Ron Rawson, announcers
Producer-director: John Loveton
30 Mins.; Tues. (5), 8:30 p.m.
COLGATE
CBS, from N. Y.
(Sherman-Marquette)

Return of the Norths to the airwaves after a summer siesta is invigorating. Veteran comedy-mystery show continues its high level, in its sprightly, giddy pace, as the young adventuresome couple get involved weekly in mysteries and work their way out of them. Tuesday's (5) was a fast-moving, intriguing sample.

The Norths, returning from vacation, almost ran over a lady. They invited her to ride into town with them. Then she was murdered mysteriously as she sat in the back seat. With little to work on, the Norths unraveled the mystery, which involved some heirs to a big fortune, and some fancy male and femme swindlers.

Scripting and direction were up to standard, while Joseph Curtin's level performance as North capably offset the flighty actions of Alice Frost, as Mrs. North. They're a good team.
Bron.

THE ROD AND GUN CLUB OF THE AIR
With Guy Kibbee, VanCampen Heilner, Larry Koller; Milo Boulton; guests
Producer-Director: Raymond E. Nelson
25 Mins., Thurs.; 8:30 p.m.
PAL BLADE
Mutual, from N.Y.
(Al Paul Lefton)

A Mutual airer for the past few months, "The Rod And Gun Club Of The Air" was picked up by WOR, network's N. Y. outlet last Thursday (7). Program is limited in appeal to sportsmen interested predominantly in fishing and hunting. Tips on where to participate in these sports and what conditions are in these various places are proffered on the broadcast. Questions, pertaining to hunting and fishing, sent in by listeners, are also answered and take up most of the broadcast's running time.

A regular panel, comprised of actor Guy Kibbee, VanCampen Heilner and Larry Koller, are on hand to answer the queries in capable fashion. Show is moderated by Milo Boulton. Features of program include guest celebrities and the spinning of a tall yarn, sent in by a listener. This department is handled by Kibbee. Each listener submitting a question read over the air receives either some fishing or hunting equipment.
Gros.

TRUTH OR CONSEQUENCES
With Ralph Edwards, others; Ken Roberts, Verne Smith, announcers
Producer-writer: Edwards
30 Mins.; Tues., 9:30 p.m.
PHILIP MORRIS
CBS, from Hollywood
(Biow)

Ralph Edwards returns to "Truth or Consequences" with the same exuberance that has made this a top giveaway for many years. This elaboration of the old parlor game has served as a means of enriching contestants, innocent bystanders and worthy charities, and simultaneously has served as a method of getting some fairly respectable citizens to do things that they wouldn't do under any circumstances.

Withal, "Truth or Consequences" serves its primary function of providing entertainment to home listeners. The show, of course, is filled with antics that are more visual than aural. But Edwards creates a completely zany atmosphere that permits home listeners to catch the feeling that pervades the studio audience.

Edwards on his preem show (5) performed some fairly elementary tricks, even to the extent of squirting seltzer on contestants. However, nobody complained. Edwards made up for this by an act of philanthropy whereby a worthy newsboy was enriched with a car, suit, television set, washer and other items.

The conferencier nearly always comes up with a contestant considered good for this type of show. In this instance, Edwards got a giggling schoolmarm. He's also introduced a running gag whereby a femme gives a sentence about herself and Edwards builds it into an episode befitting a soap opera.

There's no diminution of audience interest in this show. It's liable to hold out as long as radio itself.
Jose.

ADVENTURES OF OZZIE AND HARRIET
With Ozzie Nelson, Harriet Hilliard, David and Ricky Nelson, John Brown, Mary Jane Croft; Verne Smith, announcer
Producer: Ted Toll
Writers: Ozzie and Don Nelson, Ben Gershman, Bill Davenport.
30 Min.; Fri., 9 p.m.
HEINZ
ABC, from Hollywood
(Maxon)

Ozzie and Harriet Nelson consistently turn out a slick domestic situation comedy, marked by excellent writing and a naturalness in characterization. With the four Nelsons playing themselves, the script takes on the flavor of realism and believability. And there's plenty of humor in the little vignettes exposing human nature.

Initialer of the new season Friday (8) had a back-from-vacation theme that made the most of the youngsters' reactions to school, the parents' reactions to fall cleaning and all their reactions to two weeks at a summer resort. A telegram from "Happy Charlie" announcing he's coming for a visit threw Nelson into a fit of cursing the hotel whose guests are prone to drop in. However, the wire turned out to be not from a summer friend but from a new laundryman. By this time, of course, the Nelsons had reviewed their two weeks' vacation and were hoping for a visitor. The piece had many human touches and a good many bright lines.

Besides the Nelsons, who do a really fine job, John Brown clicks as the butting-in neighbor and Mary Jane Croft plays another whacky friend.
Bril.

ATOMIC ENERGY—1950
With Dr. G. K. Green, John D. Jameson; Marvin Smith, announcer
Producer: Arthur Paterson, Jr.
Writer: John Burt
15 Mins.; Thurs., 2:45 p.m.
Sustaining
WHLI, Hempstead, N. Y.

This is a series of forums on atomic energy, covering mainly its peacetime potentials, and a sequel to a program aired by this Long Island indie two years ago. It's presented in cooperation with the Brookhaven National Laboratory, at Upton, L. I. Participants were Dr. G. K. Green, of Brookhaven, and John D. Jameson, an executive officer of the organization which operates the lab.

First stanza dealt with atom smashers and atom furnaces. The complex subject matter was explained in simple, easy-to-understand terms that should make it appealing to the layman. It recapped the fundamentals of atomic physics—the nature of atoms, the way in which they are split, the operation and principles of smashers and furnaces, reactors and cyclotrons. All in all, this came across as a worthwhile public service feature.
Bril.

BLACKLIST STILL SNARLS AM-TV

Radio Premieres

(*Sept.* 13-23)

Following is a list of shows, either new or returning after a summer hiatus, scheduled to preem on the four major networks during the next 10 days:

SEPT. 13

Halls of Ivy. NBC, 8 p.m. Schlitz Brewing, through Young & Rubicam.

SEPT. 16

Cecil Brown. Mutual, 7:55 p.m. Chamberlin Sales, through BBD&O.

Shoot the Moon. ABC, 8 p.m. Sustaining.

What Makes You Tick? ABC, 9 p.m. Sustaining.

SEPT. 17

Botany Song Shop (Ginny Simms). ABC, 10:15 p.m. Botany, via Silberstein-Goldsmith.

Meet Me in St. Louis. NBC, 10:30 p. m. Sustaining.

SEPT. 18

Falstaff's Fables. ABC, 5:55 p.m. Mars Candy, through Leo Burnett.

SEPT. 19

People Are Funny. NBC, 10:30 p.m. Raleigh cigarets, through Russell M. Seeds.

Govt. Has No Intention of Taking Over B'casting, Miller Tells Texans

San Antonio, Sept. 12.

Justin Miller, prez of the National Association of Broadcasters, stated here last Thursday that he had "been assured by Federal agencies that the Government has no intention of taking over broadcasting."

Judge Miller was principal speaker at the 13th District of the NAB. About 120 Texas broadcasters were in attendance at the two-day meeting.

Miller said there had been rumors that some television or radio stations will be shut down because "guided missles might come in on their beams."

He advised Texas broadcasters if they are at all worried about local planned protection during the international emergency, to contact their police department immediately.

The NAB head paid special tribute to Clyde Rembert, District NAB prez and manager of KRLD and KRLD-TV, Dallas.

Also on the morning session, Carl Haverlin, BMI prexy, spoke and reviewed the service that BMI has rendered to the radio industry. It was pointed out that 44% of the top tunes on the air today are BMI. Ralph W. Hardy, NAB Director of Government Relations told of the arrangements made for all out effort in case of the need for radio stations in the national defense.

Richard P. Doherty, NAB Director of Employer-Employee Relations spoke during the afternoon session on "Operating in the Profit Interest."

The second day's sessions were devoted to Broadcast Advertising Bureau with Miss Lee Hart, assistant director of BAB in charge.

Allen M. Woodall spoke on "A New and Greater Sales Program

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AM-TV SET SALE HURT BY GOVT. CREDIT CURBS

Washington, Sept. 12.

Curbs on installment credit imposed last week by the Federal Reserve Board will require down payments of at least 15% and full payoff within 18 months of radio and television sets. The restriction also applies to phonographs and combination sets. The down-payment requirement does not affect articles selling for less than $100, but the 18-month limit includes such items.

The regulations take effect next Monday (18) and may be amended to further tighten credit if conditions require. The restrictions were invoked immediately following the enactment last Friday (8) of the economic controls bill which confers on President Truman authority to put ceilings on credit, prices and wages and to institute rationing.

Godfrey's Navy Stint

Washington, Sept. 12.

It's back to the Navy—for a spell—for Arthur Godfrey. The onetime sailor, who pilots his own airplane, is on active duty this week at three naval air stations. For the time being, it's Lt. Comdr. Godfrey of the Reserves.

Godfrey is scheduled for a stint at the Navy flight training center at Pensacola, then to Corpus Christi and Memphis, where the Navy maintains advanced flight training establishments.

RWG's Factional Rift Healed, But—

Factional split in the Radio Writers Guild apparently has been healed, although a small group of members is still dissident. It's expected that this group will back some council candidates and oppose others in upcoming elections.

Six-hour-long membership meeting in N. Y. last week, which generated plenty of heated discussion, overwhelmingly endorsed a resolution calling for creation of a Writers War Board and, in the interest of unity, a resolution to censure Welbourn Kelley was tabled.

Rift originally developed when Kelley proposed a resolution calling for the establishment of a Writers War Board and the eastern region council tabled it. Kelley thereupon resigned as an alternate council member. Subsequently the council adopted another resolution, passed by the midwest and Coast councils. This differed from Kelley's resolution, which the council had termed "unconstitutional," in that it asks for setting up the Writers Board outside the framework of the RWG and the Authors League. It is this resolution which the membership meeting passed.

The meeting also voted confidence in the governing body by a large majority. The resolution declared the members are "wholeheartedly behind the program of negotiations set for in the strategy report and states its complete confidence in its negotiating committee and council."

RWG session heard reports by Sheldon Stark, eastern region veepee, on negotiations which will be launched shortly with the webs and agencies for contracts covering about 95% of all radio scripters.

GOLDMARK NOW A V.P.

Dr. Peter Goldmark, who developed CBS' color television system and Long Playing Records, is the network's newest veepee.

He has title of director of engineering and research development.

INDUSTRY REVIEW BOARD PROPOSED

Alleged blacklisting of radio and television performers continued to stir up turmoil in the trade this week and all signs pointed to the fact that there will be no quick or easy solution to the problem. Move to combat the outside pressure groups by instituting an all-industry review board was faced with the contention that such a board would be guilty of political censorship itself. Fact that public thinking is still clouded on all issues involved is not helping matters.

Week's developments in the situation, which was brought to the boiling point through the recent ousting of Jean Muir from the cast of NBC-TV's "Aldrich Family" two weeks ago, included:

1. Scheduling of a meeting of the exec board of the American Federation of Radio Artists last night (Tues.) to consider a proposal of General Foods, sponsor which axed Miss Muir, that the industry-wide committee be established to recommend a solution in handling such cases in the future.

2. American Civil Liberties Union authorized an official investigation of the entire question of blacklisting. Probe, which is to begin immediately, was voted at a special meet of the ACLU exec board Monday (11).

3. Illinois American Legion convention in Chicago protested the scheduled appearance of Gypsy Rose Lee on ABC's "What Makes You Tick" radio show Saturday night (16) on the charge that Miss Lee was listed in Red Channels, the pamphlet which purports to list Communist sympathizers in the radio-TV industry. Following Miss Lee's categorical denial of all charges, ABC prez Robert E. Kintner indicated the show would be aired as scheduled. (See P. 1).

4. Ireene Wicker, star of ABC-TV's "Singing Lady" program last season, declared Kellogg, the sponsor, had dropped the show after her name was found in Red Channels. She flatly denied any pro-Red leanings.

5. Denial by GF that Miss Muir would be reinstated on "Aldrich," as had been reported. Top GF spokesman, noting that the actress had been paid off on her contract and that a new pact has been signed with Nancy Carroll, who replaced her, declared that "we are standing on our original statement."

6. Casts of all Broadway legit shows scheduled a meeting for tomorrow midnight (Thurs.) to pro-

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Vote $97,000,000 Budget for 'Voice'

Washington, Sept. 12.

Senate Appropriations Committee today (Tues.) raised the "Voice of America" budget to the full $97,212,000 requested by the Administration. This was nearly $20,000,000 over the amount the House voted the "Voice."

Appropriations include $49,000,000 for radio and $11,000,000 for motion pictures. Of the radio coin, $41,000,000 is earmarked for new medium and shortwave stations to ring the Iron Curtain. Budget includes about $3,000,000 for distributing 200,000 radio sets to Soviet countries. Should committee bill pass the Senate, a conference with the House to adjust differences would be necessary.

Drake's NAB Post

Washington, Sept. 12.

Melvin E. Drake, former manager of WDGY, Minneapolis, has been appointed director of station relations for the National Assn. of Broadcasters.

He replaces B. Walter Huffington who died while on a membership tour.

ANA-Networks Showdown On Rates Looms at Chi Admen's Meet

Bad Timing

Washington, Sept. 12.

Word has reached here from Los Angeles that somebody made a mistake in writing out subpoenas for the appearance of character witnesses for G. A. Richards, owner of KMPC and other 50 kw stations, who is facing FCC charges of slanting the news.

The subpoenas were for the testimony of several rabbis. They were called by Richards' counsel to appear on Rosh Hashonah, the Jewish New Year holiday.

Assn. of National Advertisers' pitch to effect a reduction in AM time rates, which stalled in the face of determined resistence by the broadcasters and the Korean crisis' hypo to AM audiences, will come up for discussion and a possible showdown at the ANA's annual meeting in Chicago, Sept. 24-27.

ANA camp apparently is still divided, some arguing that the recent campaign was a big public relation blunder while others insist that the drive be renewed.

Monday (25) afternoon session will include a parley on radio and tele, with FCC Chairman Wayne Coy speaking on the two media from the standpoint of the Commission. This will be followed by a discussion of AM and TV audiences and programs measurement, and "the score on radio and television." Latter gabfest will be headed by William Brooks Smith, ad director of Thomas J. Lipton and chairman of the ANA group which issued the 20-page report, "Radio Time Values," that spearheaded the drive for axing evening AM rates.

TV will get special coverage through the presentation of "Video Town," with Cunningham & Walsh prexy Jack Cunningham detailing his agency's study of video's impact on reading time of magazines, newspapers, etc., in a typical city. Relationship of the various media is also expected to be covered by sessions on the "advertising score," with release of an ANA survey on member company policies and plans for appropriations, media, merchandising, etc.

Number of other key questions, such as agency-advertiser relations, the economic picture and merchandising practices will be aired in the ANA's 41st annual confab.

CBS Gets a New Sun. Aft. Format

The era of late Sunday afternoon radio programming, which once represented the established Sabbath programming format, is gone, with CBS giving the heave to the 3 to 4:30 performances of the New York Philharmonic Symphony, and the Longines-Wittnauer-sponsored Symphonette concerts exiting the 4:30 to 5 period for a late Sunday night (10:30) airing.

Instead, CBS will slug it out on a competitive basis with NBC, ABC and Mutual, with either dramatic or audience participation fare going in from 3 p.m. on. CBS is now convinced that longhair stanzas don't sell.

Effective Oct. 1, when the revamped schedule goes into effect, the Thursday night or Friday afternoon concerts of the Philharmonic at Carnegie Hall, N. Y., will get a transcribed playback in the 1 to 2:30 early Sunday afternoon, followed by the Longines Choraliers. "Escape" gets the 3 o'clock time, with still another dramatic show getting the 3:30 period. An audience participation program is slated for 4, with the "Arthur Godfrey Digest" at 4:30 and upcoming Frank Sinatra show from 5 to 6.

FLOCK OF STATION TRANSFERS OKAYED

Washington, Sept. 12.

Nine broadcast stations changed hands last week as the result of approvals for transfer of control given by the FCC. Largest transaction involved station KRSC in Seattle which was sold to J. Elroy McCaw for $112,500.

License of KIBE in Palo Alto, Calif., was assigned to J. B. Rhodes for a consideration of $45,000. Smallest deal involved transfer of 93% of the stock of WHOW, a daytimer in Clinton, Ill., for $3,135.

Three new daytime stations were also authorized last week by the FCC. Construction permits were granted to Jules J. Paglin to use the 800kc spot in New Orleans, to Lycoming Broadcasting Co. to operate on 1050kc in Williamsport, Pa., and to Delaware County Broadcasting Corp. to transmit on 1270kc. All are one kilowatters.

Rembert Bullish on AM

San Antonio, Sept. 12.

Clyde W. Rembert, managing director of KRLD, Dallas, district director of the NAB predicted here that 1950 will be one of the most profitable years in the history of the broadcasting industry.

Rembert was interviewed as he arrived for the annual convention of the District 13 NAB. He predicted further that more money will be spent this year on radio advertising than ever before.

KFWB 48TH AFFILIATE FOR PACIFIC NETWORK

Hollywood, Sept. 12.

KFWB has inked an affiliate contract with the Pacific Regional Network giving web 48 outlets blanketing California. In addition, the network, flagshipped by ILGWU's KFMV has five other FM outlets which act primarily as transmitters for AM affiliates, thus eliminating line charges. FMers are located here in Bakersfield, Fresno, Merced, Sacramento and San Bruno.

Network has revamped its programming structure, moving into a pop vein from classical structure which KFMV has erected in last two years. Cliff Gill is web's general manager. KFWB, latest to join, is Warner Bros. outlet recently purchased, subject to FCC okay, by longtime manager Harry Maizlish.

FCC to Hear Baptists On 'Steeples' for FM

Washington, Sept. 12.

Whether low power (10 watts) "steeple" stations shall be permitted in the FM band, will be the subject of oral argument before the FCC Oct. 30. The proceeding was ordered last week on the joint petition of two Baptist organizations to make tax-exempt nonprofit organizations eligible for a separate category of low-power noncommercial broadcast stations in the 92-108 mc band, analagous to low power noncommercial FM educational stations in the 88-92 mc band.

The Baptists originally petitioned for a special category of religious stations, but later asked that the church outlets be included in a broader service. The "steeple" stations, they have told the Commission, would be established in hundreds of communities and, through impetus to the sale of FM sets, would help commercial FM broadcasting.

Jerry Lester Now Working Without Pact in NBC-TV Tiff Over Salary

Jerry Lester, whose co-starring an the 11 to midnight "Broadway Open House" show on NBC has projected him into the TV bigtime, is currently working on the show without a contract following wrangle with web video execs. It's reported that Lester and Music Corp. of America, which agents the comic, have had some talks with CBS with a view toward possibly switching network allegiance, but thus far nothing concrete has developed.

Differences between Lester and NBC were reportedly inspired by the comic's demands for a new contract with upped salary, plus the fact that Lester figures he rates a crack at either of the two star-rotating TV shows on Sunday or Wednesday, along with Ed Wynn, Jimmy Durante, Danny Thomas, Fred Allen and Eddie Cantor.

Lester's initial contract called for $500 a performance, giving him $1,500 on his three "Open House" shows weekly. NBC agreed to $3,000 a week on the new contract, thus doubling his pay. But Lester reportedly nixed it unless he was counted in on either the Sunday or Wednesday shows, which would also give him an added whack at some major sponsorship coin.

Players Ask Cut

That $800,000 which Gillette is shelling out for the World Series ran into unexpected complications over the weekend when a group of players from both leagues decided they should get a cut of the coin. Money derived from radio and TV until now has gone into the players' fund, from which most of them will draw a pension some day.

Players insist, though, that those entitled to a share of the Series' gate receipts are also entitled to a share of the radio-TV coin. They have scheduled a meeting with Baseball Commissioner A. B. (Happy) Chandler to talk over the situation.

Still a National Rating Gleam In Hooper's TV Eye

C. E. Hooper is projecting himself into the video rating picture on a broader scale, with a TV program popularity rating service covering network airers in 12 interconnected Ohio and New York cities. Reports will be available four days after broadcasts, Hooper said.

Announcing the new service, Hooper explained that he was restricting it to two states because of his agreement with A. C. Nielsen, who bought his national services last February. This deal keeps Hooper out of the regional rating picture (covering more than two states) until March, 1951, and out of the national picture for an additional, but undisclosed, length of time.

However, Hooper said that when he is free next March, he will expand the new 12-city TV report to a regional basis. This may indicate that Hooper will move back into the national picture when the time limit on that phase of his activities expires.

Under the new plan, the 12-city ratings (based on 600 calls to TV homes in each half-hour period) will be offered in two services: (1) a monthly pocket piece; and (2) weekly special reports on shows in which clients are interested. The latter will cost $150 per half-hour weekly program. Former will cost $150 for the first pro-

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Borden's Hayeses Bid—Sans Stork

Borden's Milk would like to sponsor Peter Lind Hayes and his partner-wife, Mary Healy, for three nights a week (Monday, Wednesday, Friday), slotting on CBS in the 11-11:15 segment, reportedly only on condition that they forget all about the show's present Stork Club format. Understood, too, that NBC would like to grab off the husband-wife team for a new show.

Meanwhile, future of the three-evenings-a-week (7:45-8) "Stork Club" show appears to be in a state of flux, with conflicting reports as to the web brass reaction on its continuance beyond the initial 13 weeks. Columbia had set great store in the show, building a costly studio at the renowned N.Y. bistro. (Boniface Sherman Billingsley is a regular on the program).

Program has been without a producer for the past month. Initially Irving Mansfield held the production reins, but was forced to bow out when he got pneumonia. Abe Burrows took over and he, too, got pneumonia. Nobody's been named since.

Roy Rogers in TV Debut On NBC's 'Americana'; Set Gabby Hayes as Star

Cowboy star Roy Rogers is scheduled for his television debut as special guestar on NBC-TV's "Americana," when the program returns Oct. 1 under an entirely new format. Packager Martin Stone, after a trip to the Coast last week, decided to change the program from its former quiz form to a straight dramatic show and signed George (Gabby) Hayes, cowboy character actor who has appeared in many of Rogers' films, as permanent star. Program is to be retitled the "Quaker Oats Show."

Under the new format, Hayes will be seen as an oldtimer telling stories of the west to a couple of moppets in a western setting. Cameras will then dissolve into dramatizations of his stories. Hayes, who is also featured on Rogers' radio series, plans to commute from Los Angeles to N. Y. during the first four weeks of the TV program and then move permanently to N. Y.

Rogers, guesting on the preem Oct. 1 in the Sunday at 5 slot, will have his horse, Trigger, with him. Also scheduled to appear on the show is Dale Evans, his wife and

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RADIO SPOTS STALL STAFFORD'S TV BOW

Hollywood, Sept. 12.

Radio commitments have forced Jo Stafford to cancel her TV debut on Jack Haley's Ford Show in New York.

Offered $3,500 for the one-shot, chirp was forced to turn down the bid for the Sept. 14 show because she is bound to the coast by her "Club 15" and "Contented Hour" stints.

Webs Fight On Channels Now Bucked to FCC

Washington, Sept. 12.

The FCC has been asked to "expedite" action on the allocation of cable time between the four video networks. The situation, resulting from a breakdown of negotiations between the webs and American Tel. & Tel. over channel apportionment to each net, is in a delicate stage. The Commission is interested, but is in no position to intervene in advance of the actual allocations by the telephone company. It's probable, unless the problem can be worked out informally, that it will act only upon a formal complaint after A. T. & T. has issued its allocations.

The agency admitted it has had correspondence from DuMont, which is lined up with ABC against NBC and CBS on the question of how the channels should be allocated. DuMont and ABC feel the available time should be distributed equally among the four nets. NBC and CBS are said to favor an allocation based on the number of commercial shows carried by each web.

FCC regulations provide that the channels should be allocated on "equitable basis" and this is where the rub comes in. What is "an equitable basis" for the allocation of limited cable facilities?, agency officials are asking. Somehow that question will have to be decided.

There's a good chance some word on the matter may come from the Commission next week.

Partridge's New TV Post

Cincinnati, Sept. 12.

David E. Partridge moves up Oct. 1 as general sales manager of TV activities for the three Crosley Broadcasting Corp. stations. For the past four years he has been director of sales promotion.

Edward G. Feinthel, assistant director of sales promotion since 1944, takes over Partridge's present spot.

Television Premieres

(*Sept.* 13-23)

Following is a list of shows, either new or returning after a summer hiatus, scheduled to preem on the major television networks during the next 10 days:

SEPT. 13

Don McNeill TV Club. ABC, 9 p.m. Philco, through Hutchins.

SEPT. 14

Alan Young Show. CBS, 9 p.m. Esso through Marschalk & Pratt; Kroger, through Ralph H. Jones.

Holiday Hotel. ABC, 9:30 p.m. Packard, through Young & Rubicam.

SEPT. 15

N. Y. Football Giants Huddle. ABC, 8:30 p.m. Sun Oil, through Hewitt, Ogilvy, Benson & Mather.

Magnavox Theatre. CBS, 9 p.m. Magnavox, through Kenyon & Eckhardt.

Penthouse Party. ABC ,10 p.m. Best Foods, through Earle Ludgin.

SEPT. 18

Look Your Best. CBS, 3:30 p.m. International Latex, via Foote, Cone & Belding.

NBC Comics. NBC, 5 p.m. Sustaining.

Panhandle Pete & Jennifer. NBC, 5:15 p.m. Sustaining.

What's My Name? NBC, 8 p.m. Speidel, through Sullivan, Stauffer, Colwell & Bayles.

SEPT. 19

Texaco Star Theatre. NBC, 8 p.m. Texaco, through Kudner.

Mystery Series. CBS, 10 p.m. Block Drug via Cecil & Presbrey.

SEPT. 21

Nash Airflyte Theatre. CBS, 10:30 p.m. Nash, via Geyer, Newell & Ganger.

Red Grange Predicts. ABC, about 11 p.m. (following Roller Derby). Florsheim, via Gordon Best.

SEPT. 22

Star of the Family (Morton Downey). CBS, 10 p.m. Nash-Kelvinator, via Geyer, Newell & Ganger.

John Feeney Show. DuMont, 11 p.m. Schaefer Beer, through BBD&O.

No Ban on Tele Set Output Seen; Tubes, Not Steel, Claimed Problem

Washington, Sept. 12.

Although the machinery is being established here to prepare for allocations of critical materials to insure military requirements, there are no plans afoot to restrict production of TV sets or transmitters for the post-freeze era.

The possibility that TV output of video receivers might be affected, an official of the new National Production Authority told VARIETY, is quite remote at this time. Even if steel supplies should be allocated, he said, it is doubtful that TV would suffer. Video's requirements of steel, he declared are "piddling" compared to construction, automobiles and other big users.

Television manufacturers' big supply problem, it was explained, is the radio receiving tube (as distinguished from the picture tube), and this problem is due to the enormous increase in TV production. The average receiver requires 20 tubes, compared with six for the home radio set. This means that the 3,000,000 video receivers produced in the first half of this year required nearly three times as many tubes as were needed for the 4,000,000 home radios (in addition to automobile sets and portables) which were turned out in the same period.

While it is still too early to tell, because "too many things can happen by then," it does not appear that there will be any difficulty in obtaining television transmitters for new stations when the freeze is lifted. When the FCC resumes processing of applications, probably by next spring, it is pointed out, station authorizations won't be coming out so fast, since many of the pending applications will require competitive hearings. As a result, no rush demand is expected when the freeze ends.

Under the Dept. of Commerce order setting up the NPA, television will be handled by the General Products Division, with Tom Delehanty as head. The division was transferred intact from the Bureau of Foreign and Domestic Commerce.

Heflin Set for Series Of Video Guest Shots

Actor Van Heflin arrived in N. Y. from the Coast yesterday (Tues.) for a five-week stay, during which he's slated to guest on three network television shows. He'll star on CBS-TV's "Nash Airflyte Theatre" Sept. 21, on Robert Montgomery's "Lucky Strike Theatre" via NBC-TV Oct. 9 and the Ken Murray show (CBS) Oct. 14.

Heflin plans also to huddle with a couple of playwrights and legit producers with an eye to doing a Broadway show this season. Recently severed from his Metro contract, he has two pictures completed as a freelancer and yet to be released. These are "Tomahawk" for Universal and "The Prowler" for United Artists.

Group Girds To Battle Vs. FCC Stand on Color

Washington, Sept. 12.

An organization opposing the FCC color television decision was formed here last week "to afford a medium for discussion, investigation and coordination of the common problems of the owners of television receivers . . . and to act as liaison between its members and the television industry and governmental agencies." The group, called the Assn. of Televiewers, will soon ask the Commission to reopen its hearings to hear its views on color.

The ATV says it fears that the FCC's proposed decision to authorize a noncompatible color system will relegate the present video audience of 25,000,000 to "second class televiewing" and threatens the value of the $2,000,000,000 investment of the 7,000,000 sets now in use. The color system (CBS) which the Commission favors, ATV says, cannot be received on existing sets, and the use of adaptors, which will be required to receive color programs in monochrome, is an "unsatisfactory makeshift" which will add to the set-owner's expense.

A spokesman for the organization said the association has absolutely no industry connections and is operating with a small amount of money. He said no membership drive is planned.

Among directors of ATV, which is incorporated in D. C. as a nonprofit, educational organization, are John M. Carmody, former administrator of the Federal Works Agency; George L. Shields, Los Angeles producer; H. D. Cleveland, retired New York industrialist, and J. Hobart Hutchinson, AFL union official of Evanston, Ill.

Formation of ATV was the first indication a fight may be in the offing against the Commission's color decision. Television manufacturers, who are required to build in adaptors to make sets compatible for CBS color, will meet in New York Thursday (14) to discuss the problem. The manufacturers have until Sept. 29 to advise the Commission whether they will install the devices. Otherwise, the agency will adopt final standards for CBS color immediately.

Morris Agency Video Dept. Still Expanding

The William Morris Agency is continuing to expand the tele dept. Ranks are being filled mainly with those with a background in theatres and cafes. Ben Griefer, who resigned last week as manager of the Adams' theatre, Newark, has been added to the video staff and will service the Milton Berle show under Harry Kalcheim. Dave Shapiro has been shifted from the Morris theatre dept. to video.

In addition, Jerry Stagg of the Coast edition of the Morris agency, has moved to the eastern branch to service the Pulitzer Prize Playhouse.

Quaker Oats Buys NBC 'Zoo Parade'

Chicago, Sept. 12.

NBC-TV adds another show to its Sunday afternoon commercial lineup with Quaker Oats picking up "Zoo Parade" Oct. 1 on the full interconnected net, pending some schedule shuffling. Quaker wants to move the zoo show, currently carried in the 3 to 3:30 (CDT) Sunday slot, into the 3:30 to 4 period so as to take advantage of the block discount which would accrue by slotting the zoo segment next to its "Americana" show bowing Oct. 1 in the 4 to 4:30 spot. This means Revere Copper & Brass Co. would have to consent to moving up a half hour its "Meet the Press" slated to go into the 3:30 to 4 slot.

"Zoo Parade," half-hour remote from Chi Lincoln Park zoo and featuring zoo director Marlin Perkins, has been carried on the net as a sustainer since May. A local version of the show beamed on WNBQ has been bankrolled by Jewel Food Stores since March at 6 p. m. Sundays.

With the network feeling that Jewel is entitled to exclusivity in the Chi market, the Quaker net show will bypass WNBQ until such time as Jewel either moves its program to a different day, or switches to a different program type. Latter seems unlikely because of the heavy audience response reported by Jewel to the local show.

Quaker will use "Parade" to plug Ken-L-Ration. Agency is Ruthrauff & Ryan.

Billy Gilbert's TVer

Ted Eshbaugh and Billy Gilbert have produced a vidpic, "Bumps O'Dazy," in which Gilbert is starred. Stanza is a musical comedy fantasy and the initial show is in color in anticipation of the advent of tinted video.

Stuart Reynolds is handling sales and Gilbert is now in Gotham to trade-show the first print.

GF'S MAJOR DAYTIME ASSAULT

The Long Voyage Home

Joseph Santley (& Ivy Sawyer), who went from legit musicals and bigtime vaudeville to directing pictures in Hollywood, is back on Broadway, his first trip east in 16 years, for the express purpose of directing the Ed Wynn and Jimmy Durante television shows for NBC this fall. Durante has nixed doing his TV stint from the new NBC video theatre, the Center, complaining it is too large, and will probably originate from the Hudson or International. Wynn has acquiesced to the Center. Eddie Cantor likewise nixed that Radio City house in favor of the International.

Santley, as a show biz veteran who has completed the Broadway-to-Hollywood-to-Broadway cycle, was struck by the many physical changes of the main drag. He gives accent to what he feels is the inception of a new back-to-Broadway trend, with many more slated to return east because of video. He also recalls what the silents did to kill off the legit "road," and what talkers did to vaudeville, in relation to what inroads TV may have on existing forms of theatre entertainment. If anything, video may prove a boon to legit, he feels, as against any plus values for other forms of show biz.

His wife and ex-stage partner, Ivy Sawyer, is due in New York this week and heads to Europe for a six-week vacation. They have a daughter at UCLA and a 14-year-old son in school on the Coast.

Jerry Horwin, newly appointed story editor for CBS, likewise notes the inclination of many top Hollywood writers to come east. Their agents almost give CBS carte blanche on their services, not even insisting on fares east or any promises of other expenses, providing Horwin manifests any interest. He has segued quite a few promising candidates to Worthington Minor whose next move is to underscore what type writing talent he wants imported from the Coast. Horwin, as a vet screenwright and playwright and also a film studio executive, was engaged by CBS video veepee Charles M. Underhill to coordinate new writing talents for the network.

CBS 'Toast of Town' Set to Tour; Pabst May Also Hit Road on Fights

CBS television will take several of its shows on the road this season. Ed Sullivan's "Toast of the Town" is scheduled to originate Nov. 19 from the Boston Opera House in the first of several remotes slated for the program, while Pabst plans to pick up at least 10 of its Wednesday night fight cards this year from arenas in Chicago, Detroit and St. Louis.

Several reasons lie behind the Sullivan road trips, chief among which is the desire of Lincoln-Mercury, which bankrolls the show, to cement relationships with its dealers in cities outside N. Y. With available vaudeo talent expected to reach a new low this season because of the number of new programs taking the air, Sullivan himself believes the tours will open up more acts to him among those playing on the road. CBS, for its part, hopes the publicity resulting from the tours will help snare viewers away from the competing "Colgate Comedy Hour" on NBC.

Pabst's plans to pick up fights from arenas in addition to St. Nicholas, N. Y., from where it televised its entire schedule last year, are dependent on the availability of the eastbound cable on Wednesday nights. Brewery believes that it will be able to offer viewers much better cards if it can leave N. Y. Quality of the boxers is mostly dependent on the size of the gate receipts and Pabst reportedly has long considered St. Nick's too small an arena to provide enough money to get the best boxers available.

Cantor Tops Sullivan

Presaging the hot fight for rating honors among the new season's top TV contenders, NBC's new "Colgate Comedy Hour" on its preem stanza (10) topped Ed Sullivan's "Toast of the Town" (CBS), which last year had consistently rated among video's top three. Based on a special survey taken for NBC by Audience Research Bureau in N. Y., Washington, Cleveland and Chicago, the Colgate opus, which starred Eddie Cantor, rang up a 32.1 rating, as compared with 27.4 for "Toast."

Same survey, claimed to have been based on 1,500 telephone calls in the four cities, also gave Cantor show a 49.9% share of audience, as compared with a 42.6% for Sullivan. All other programs aired in the four cities in the Sunday night 8 to 9 slot had an average rating of 4.8, with a 7.5% share of audience.

SPEIDEL TO SPONSOR PAUL WINCHELL SHOW

NBC this week moved a step nearer the point where it can give its time salesmen the rest of the season off. Web signed Speidel to take over the Monday night 8 to 8:30 slot as sponsor of "What's My Name," starring Paul Winchell and Jerry Mahoney. New bankroller leaves NBC a total of three half-hours a week to fill on its Class A time.

"Name" is to be a video adaptation of the quondam radio package of the same title, created by Ed Byron and developed by the Louis G. Cowan office. Format is to be a combination of variety and audience participation. Speidel agency for the show is Sullivan, Stauffer, Colwell & Bayles. Monday night time period is the one vacated this year by Chevrolet, which decided to concentrate on bankrolling sports events on TV.

ABC in High Gear On Auto Clients; Pontiac's Grid Buy

ABC-TV has picked up Pontiac to sponsor a half-hour video stanza, Tuesdays at 8 p.m., with a filmed condensation of an outstanding collegiate football game of the previous Saturday. New backer makes the web's fifth automotive account, with Hudson to back the Billy Rose show, Dodge to back the ANTA program, Chrysler airing "T Men in Action" and Packard picking up the tab for "Holiday Hotel."

Net has lined up a hefty schedule of grid airers. Last week it inked the seven-game home sked of the U. of Pennsylvania, which will be aired live on Saturdays.

Sun Oil is bankrolling professional grid games on Sunday afternoons, kicking off with a Saturday contest this week (16). It's also backing the "N. Y. Giants Huddle," a half-hour interview and filmclip series, starting Friday (15) at 8:30-9 p.m., via Hewitt, Ogilvy, Benson & Mather. Florsheim shoes has bought "Red Grange Predicts," a 15-minute show, after the Thursday evening roller derby telecasts, starting Sept. 21. Agency is Gordon Best.

BUYS BERT PARKS FOR $1,000,000

The commercial daytime TV sweepstakes got probably its biggest hypo to date with General Foods' entry into big league afternoon programming. GF last weekend negotiated a deal, via Young & Rubicam, for a three-times-a-week sponsorship of the new Bert Parks variety show, packaged by Lou Cowan. It adds up to a time-and-talent expenditure in excess of $1,000,000 for the food company.

No network has been designated as yet. In view of the General Foods auspices and the Parks name value to daytime TV, there's considerable jockeying among the webs in a bid to grab the show.

The General Foods entry lends considerable impetus to the daytime video picture. Procter & Gamble meanwhile is mulling a wholesale excursion into daytime TV programming, with likelihood of five full hour shows bowing in 1951. Similarly, the Parks show, along with Kate Smith's upcoming cross-the-board preem on NBC, contributes a bigtime after-dark aura to the afternoon schedules.

Daytime Cramp

Meanwhile, major television networks heading into fullscale daytime operations this fall are finding that they're still cramped for space in N. Y., despite the number of legit and film houses they have taken over recently for conversion into studios.

CBS, which hopes to launch its daytime schedule early next month, has not been able to arrive at anything more than a tentative program lineup because of the facilities shortage and NBC, which reportedly has first crack at the new Bert Parks daytimer, hasn't been able to tie down the deal yet through indecision over where to house the program.

Chief snarl in the facilities setup confronting the webs is the necessity for rehearsal time by the big nighttime shows. Dry run rehearsals already have spread into virtually every building in the metropolitan area that offers sufficient floorspace. On the day preceding the airing of a show, the cast and crew must come into the studio for camera rehearsal. That eliminates that studio for any daytime programs on that day.

(CBS, incidentally, was reported this week to have purchased the Lincoln Square theatre on upper Broadway in Manhattan. House, formerly a nabe filmery, is to get the full reconversion onceover for studio use.)

Illustrating how tight the facilities problem still is, the upcoming Tex McCrary-Jinx Falkenburg show on WNBT, key outlet of the NBC web in N. Y., will have exactly an hour-and-a-half to move into the Hudson theatre, N. Y., from where it is to originate, have the sets struck from the show preceding it at the theatre, set up its sets and get in some camera rehearsal. Titled "Close-Up," the show tees off Wednesday (20) in

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Benny to Do Four TV Shows, 8 Weeks Apart, for Luckies

Hollywood, Sept. 12.

Jack Benny has finally been persuaded to show himself to the tele lookers around the country. Yielding to the entreaties of CBS and his radio sponsor, American Tobacco, he'll do four shows eight weeks apart starting Oct. 29. All will be live and originate in N. Y., Benny giving himself the time cushion by taping ahead in Hollywood so he can spend a full week rehearsing each program.

What the format will be is in lap of Benny, his four writers, and Hilliard Marks, producer of his radio stanza. Rough draft calls for a variety design, an integration of elements of his radio show with nitery or vaude acts.

Wed.-Sun. Star Parlays Costing NBC 500G a Month Unless Clients Step In

Bobby Clark, Too

Bobby Clark was set this week as the fourth comedian to rotate with those previously signed for NBC's new Sunday night comedy hour. Jack Carson, meanwhile, is being sought as the fourth comic for the Wednesday night comedy series. To top off its week's work on the two new shows, the web optioned Frigidaire to pick up the tab on the show each fourth Sunday. With Colgate set for the other three, that makes NBC sold out for the 8 to 9 slot.

Clark will make his first appearance on the program Oct. 1, following Eddie Cantor, who inaugurated the series Sunday night (10), Dean Martin & Jerry Lewis, who go next week (17), and Fred Allen, who takes over Sept. 24. Unlike the others, who will rotate once every four weeks, though, Clark plans a show only once every eight weeks, meaning NBC must still find a comic to alternate him. On the Wednesday night series, which is still sustaining, Ed Wynn tees off Oct. 4. Danny Thomas goes the following week (11), Jimmy Durante bows in Oct. 18 and Carson looming for Oct. 25.

NBC stands to lose $500,000 a month starting in October, if it fails to wrap up sponsors by that time for its new Wednesday night comedy series and the fourth stanza each month on its new Sunday night show. Each of the programs carries a talent and production nut of $60,000, plus an additional $40,000 outlay for time charges. If the necessary bankrollers don't step forward, NBC will be forced to carry the load alone.

While Colgate is sponsoring the first three Sundays each month on NBC's "Comedy Hour," in which Eddie Cantor, Dean Martin & Jerry Lewis and Fred Allen rotate, the fourth week is still up for sale. On that stanza, Bobby Clark and another comedian yet to be chosen will alternate, with Frigidaire optioning the time. As for the Wednesday night series, in which Ed Wynn, Danny Thomas, Jimmy Durante and Jack Carson will rotate every four stanzas, no bankroller has yet been pacted.

Motorola has reportedly optioned one Wednesday night out of each hour. Frigidaire, which had considered taking another Wednesday, has since dropped the idea for the Sunday night show. Thus, three of the four Wednesday night spots are still wide open, while the fourth has been spoken for but not signed.

NBC encountered the same difficulty last year when it launched its two-and-a-half hour "Saturday Night Revue." Because of the cost of the package and trouble with the FCC in lining up affiliate station time, the web was forced to shoulder most of the cost itself for the first several weeks and had much of the show still sustaining when it started its summer hiatus. This year, however, the program is comparatively sold out and, with the rush of new bankrollers into video this fall, NBC is confident it will wrap up its remaining time before too long.

Pabst Grabs Fight For 150G; AM-TV Theatre Parlay

Anticipated hike in the asking price of television rights to most sports events following sale of the World Series for $800,000 was partially blocked this week when Pabst tied down radio and TV rights to the upcoming Joe Louis-Ezzard Charles fight for $125,000. Trade opinion is that the beer outfit is still paying more for the one-shot event than it's worth but concede that Pabst scored a victory in lowering the price from the original $200,000 being asked by the International Boxing Club, promoters of the fight. Louis and Charles meet for the heavyweight title Sept. 27 at Yankee Stadium, N. Y.

Bout is to be carried by CBS on both its radio and TV networks,

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Cantor Can't TV-Recreate Two Musicals for P&G

Eddie Cantor was all set to recreate "Banjo Eyes" and "Whoopee" on Procter & Gamble's "Musical Comedy Theatre" when that Bernard L. Schubert series tees off Oct. 2, alternating fortnightly with Robert Montgomery's Lucky Strike shows on NBC-TV, but Colgate-Palmolive-Peet said nix. Both C-P-P and P&G sponsor competitive soaps, and Cantor is one of "Colgate Comedy Theatre" stars.

Meantime P&G has Martha Raye slated for the Ethel Merman role in "Anything Goes"; Jeanette MacDonald for "Merry Widow." Where possible, the cast originals will be recruited, such as Bert Wheeler, when "Rio Rita" is done.

"Goes" is the first show, and another Cole Porter musical, "Let's Face It" follows shortly thereafter. Oscar Straus' "Chocolate Soldier" is No. 2. "Little Jessie James," "Gay Divorce," "45 Minutes from Broadway," "Mlle. Modiste," Victor Herbert's "Eileen," Arthur Schwartz's "Revenge With Music" are among other former legit musicals slated for TV. Fees to authors average around $3,000-$3,500. Certain scores are video-restricted because of film contracts.

CONN. POLITICOS TAKE TO TV FOR CAMPAIGNS

Hartford, Sept. 12.

A large part of electioneering in this state during the months of September and October will be done via television. Leading candidates of both major parties have swamped WNHC-TV, Connecticut's only teevee station, with requests for time.

According to Vincent Callahan, sales manager for the station, commitments totaling more than $30,000 have been made with Republican and Democratic candidates for television proramns in the campaign.

Mist of the time sold consists of five-minute and 15-minute spots. Speeches and guest interviews comprise the programs.

Cowan's 'Fearless Fosdick' Set for NBC-TV Series

NBC and Lou Cowan have negotiated a deal for a half-hour television package based on the Fearless Fosdick character out of Al Capp's "Lil Abner" comic strip. It will be a filmed series using puppeteers, and is being slanted chiefly for the moppet trade.

NBC envisions a November premiere.

WOR-TV's Daytime Sked Preems Oct. 2

WOR-TV, N. Y., launches daytime operations Oct. 2, with a 14-hour daily sked, according to program veepee Julius Seebach. Station will start at 10 a.m. Monday through Friday, with evening programs on weekends.

Morning stanzas will be service shows aimed at housewives, with a newscast at noon. Afternoon lineup will include drama and variety shows, with a kid block in the late afternoon.

Television's largest audiences available NOW

. . . at one-half the station-break rate

Having difficulty buying adjacencies to television's *highest rated* shows? Then it's time to investigate the lowest cost-per-thousand service in television, the station-identification-sharing commercial. Your message will profit by all of television's exclusive advantages, sight, sound and motion, *plus* an enviable position *surrounded by NBC network evening programs.*

The cost for delivering some of the largest audiences in television is only *one-half;* that's right, only *one-half the station break rate.*

Station-identification-sharing announcements are available in choice evening time on each of the eight major television stations represented by NBC Spot Sales.

If you are looking for television's largest audiences at the lowest costs on the rate card, advertise your product through station-identification-sharing announcements on the stations listed below:

WNBT . . . *New York*
WNBQ . . . *Chicago*
WPTZ . *Philadelphia*
KNBH *Hollywood*
WBZ-TV . *Boston*
WNBK . . . *Cleveland*
WNBW . . *Washington*
WRGB . . . *Schenectady-Albany-Troy*

NBC SPOT SALES

NEW YORK • CHICAGO • CLEVELAND HOLLYWOOD • SAN FRANCISCO

FORD TELEVISION THEATRE
("The Traitor")
With Walter Hampden, Lee Tracy, Barbara Ames, Richard Kendrick, Don Kennedy, Joseph Holland, James Coots, Rick Hollister, Robert Pastene, Dudley Sadler . . .
Director: Franklin Schaffner
Producer: Garth Montgomery
Adaptation: Jack Kirkland
60 Mins.; Fri., 9 p.m. (Alternate weeks)
FORD MOTOR CO.
CBS-TV, from New York
(Kenyon & Eckhardt)

"Ford Television Theatre," one of the superior dramatic entries in video last season, and winner of a '49-'50 VARIETY Showmanship Award, returned to its Friday night (8) CBS slot last week, with Magnavox this season sharing the 9 to 10 alternate Friday time.

With an unprecedented number of TV dramatic stanzas preeming over the next few weeks, this top-budgeted Ford showcase served up evidence anew, in its initial presentation, of its determination to maintain the same qualitative programming pace. Kenyon & Eckhardt this season has practically a brand new production crew, with Frank Schaffner (ex-CBS) now in the directorial corner vacated by Marc Daniels (who this season is doing the Nash-sponsored dramatics).

Friday's premiere presentation of Herman Wouk's "The Traitor," adapted for TV by Jack Kirkland, with Lee Tracy and Walter Hampden re-enacting their roles from the Broadway legit attraction of a couple seasons back, suggested the same painstaking attention to video details as prevailed last season.

Choice of the "Traitor" for the getaway show was a wise one because of its timely subject and dramatic suspense. This is the story of the nuclear physicist whose idealism forced him into selling U. S. bomb secrets to the Russians.

As presented on Broadway, the motive of Wouk's play was cheapened by some exaggerated caricatures of Communist agents. Kirkland's adaptation for TV almost succeeded in eradicating this weakness, for it was given a more serious treatment. And a skillfully treated prolog and epilog depicting a UN session, gave more dignity to the playwright's intent.

Whereas Kirkland's adaptation tightened the first half of the show, making it superior to the legit performance, it unfortunately fell apart at the exciting denouement, where the need for telescoping the action required eliminating some of Tracy's best bits, and also did not permit the "traitor" adequately to explain his motivation. In the stage play this provided some of the more tense moments.

Nonetheless, it was very satisfying and entertaining fare. Tracy and Hampden gave exceptionally fine performances and others in the cast were well chosen. Production-wise, it was topnotch.

Only a midway commercial was used and was cleverly executed, with Ed Sullivan, emcee of the Lincoln-Mercury-sponsored "Toast of the Town," illustrating his visit to the Ford Dearborn plant for a series of Ford - Lincoln - Mercury road tests. It was superior plugging on a showmanship level.

Rose.

THE FITZGERALDS
With Ed and Pegeen Fitzgerald; others
Director: Cort Steen
30 Mins.; Mon.-thru-Fri., 11:30 a.m.
WJZ-TV, N. Y.

WJZ-TV, key outlet of the ABC web in N. Y., launched its new seven days a week schedule Monday (11) by shifting The Fitzgeralds from their twice weekly nighttime slot into the 11:30 a.m.-to-noon cross-the-board period. (Station previously had been shuttered Mondays and Tuesdays.) Expanded programming indicates both the increased emphasis being put on daytime TV and the need to open up more time to accommodate the sponsors clamoring to hop aboard the TV train.

With Mrs. Fitzgerald (Pegeen) in a hospital for observation, Ed Fitzgerald carried the initial stanza Monday on his own. While the show lacked the usual by-play between the husband-and-wife team and some of the spontaneity which Pegeen usually imparts, her husband nonetheless turned in a good, workmanlike job on his guest interviews. Show's format, judging from the preem, is basically the same as that in their earlier programs—chitchat about things and stuff and interviews with interesting personalities.

Show was staged against a simulated living-room set, with Fitzgerald for the most part seated at a desk. A little more action, which he could obtain by moving around the room once or twice, would help the pace. *Stal.*

PHILCO TV PLAYHOUSE
("High Tor")
With Alfred Ryder, Felicia Monteleagre, Edgar Stehli, Vinton Hayworth, Maurice Manson, Gloria Stroock, Warren Cullen, others
Producer: Fred Coe
Director: Delbert Mann
Adapted from play by Maxwell Anderson
Sets: Otis Riggs
60 Mins.; Sun., 9 p.m.
PHILCO
NBC-TV, from N.Y.
(Hutchins)

"Philco Playhouse," launching its third season on NBC-TV Sunday night (10), failed to set much of a pace-setting stride for succeeding weeks. Possibly because of the necessary compressing into a 60-minute format, Maxwell Anderson's prize-winning legiter, "High Tor," lacked most of the bright sparkle and fantasy of its original stage presentation. Production was good, the cast leads turned in neat performances but the show itself did not click.

Rather than adapting "Tor" for video, producer Fred Coe and his director, Delbert Mann, attempted merely to scissor the script. While the allegoric conflict between the hero's love of nature and the scheming of rapacious business men made itself felt, little of Anderson's original poetic writing shone through. As a result, only a paltry amount of sympathy was engendered for the sensitive hero and his sad Dutchwoman, marooned for two centuries on the heights of the mountain.

Alfred Ryder registered strongly as Van Dorn, who refused to sell his mountain for commercial uses, and Felicia Monteleagre turned in a winningly wistful performance as Lise, the Dutchwoman who had originally accompanied Henry Hudson on his first trip up the Hudson. Vinton Hayworth and Maurice Manson were guilty of over-burlesquing their roles as the businessmen. Edgar Stehli capitalized on a couple of scene-stealing chances as DeWitt, the Dutch bosun's mate, and Gloria Stroock was appealingly pretty as Van Dorn's "mortal" gal-friend.

Mann's camera direction was good. Coe limned the show with his usual standout production mountings, including some fine sets by Otis Riggs. Announcer Jay Jackson handled the standard Philco plugs in okay style, although a too-rapid camera cut at one time caught him reading a script.

Stal.

LUCKY STRIKE THEATRE
("The Awful Truth")
With Robert Montgomery, Jane Wyatt, Lee Bowman, Donald Curtis, Eda Heineman, Hilda Haynes, Maurice Burke, Maxine Stuart.
Producer: Montgomery
Director: Norman Felton
Writer: Don Ettlinger
60 Mins.; Mon., 9:30 p.m.
AMERICAN TOBACCO
NBT-TV, from New York
(BBD&O)

Robert Montgomery kicked off his second season of "Lucky Strike Theatre" with a topflight comedy of marriage and manners, "The Awful Truth." The vehicle got over some sophisticated humor through the quadrangular relationships of a divorcee, her cynical ex-husband, her oafish multimillionaire fiance and a companion with whom both past and prospective husbands fear she has been indiscreet. Situations such as that of the wealthy oilman asking the ex-spouse to vouch for his lady's honor provided the opportunity for some adult and witty lines.

Lee Bowman did an excellent job as the divorced husband who finally is recaptured by his crafty missus. As the latter, Jane Wyatt was bright and engaging, although she might have brought more growth and development to the character. Donald Curtis' caricaturing of the Oklahoma millionaire was deft. Supporting players were well cast.

Montgomery's production was slick. There was a neat segue from Montgomery's introduction into the play, via a slight commotion offstage towards the end of his piece, with the characters rushing past him in an argument. After-the-curtain chat with Miss Wyatt and Bowman was informative, and although generally relaxed it was a trifle stiff in spots.

Commercials were well done, based on the new "Be Happy, Go Lucky" slogan. Particularly gay was a circus item that had a clown, lion, trapeze artist, etc. sing and dance to the catchy jingle, *Bril.*

HANK McCUNE SHOW
With Franklin Pangborn, Arthur Q. Bryan, Larry Keating
Producer: Dick Farrell
Director: Charles Maxwell
Writers: Mort Lachman, Cy Rose
30 Mins.; Sat., 7 p.m.
PETER PAUL
NBC-TV, from New York
(Maxon)

"The Hank McCune Show" is a fairly amusing vidpic series, which attempts to bracket the juve and adult audiences on an early Saturday evening spot by stressing slapstick comedy. McCune is starred as a likable blunderer, a devilish fellow who tries to cut corners only to find himself the sucker. Butt of much of his zany stunts is Larry Keating, who plays his sidekick.

On the initialer Saturday (9), McCune was supposedly in Atlantic City to impress a sales convention of Peter Paul execs. This was the excuse for ringing in some zany adventures with brawny lifeguards, plushy Miss America belles and a convention of a mystic fraternal order. McCune got the whole works fouled up by cancelling the Peter Paul aggregation's hotel reservations, and his attempt to straighten things out by piling deceit on deceit yielded some comic situations. It didn't all make sense, but there were several good laughs. Typical of the approach was Franklin Pangborn's role as the harried room clerk, which should have pleased young viewers. And a suitcase, supposed to contain important convention files but which suddenly developed an alcoholic leak, provided an adult-slanted bit of humor.

Stanza has an innovation in a soundtrack that contains audience laughter. Although the show is lensed on film without a studio audience, there are chuckles and yocks dubbed in. Whether this induces a jovial mood in home viewers is still to be determined, but the practice may have unlimited possibilities if it's spread to include canned peals of hilarity, thunderous ovations and gasps of sympathy.

Productionwise the airer was competently staged, although fuller use could have been made of the film medium's flexibility. Commercials were generally good. One was done straight by an announcer but the middle pitch consisted of McCune's expounding on the candy's virtues to an animated cartoon character, "Tinker," perched on his knee. That, of course, is strictly for the kids. *Bril.*

HALL OF FUN
With Randy Brown, Johnny Brown, Mary Kaye; Billy Romano, guest
Director: Frank Palmer
30 Min.; Wed., 5:30 p.m.
ROYAL MASTER TOPS
WGN-TV, Chicago
(Arnold Issak)

This weekly half-hour kiddie show is pretty standard fare with only moderate appeal for the young dialers. Noisy affair is enthusiastically emceed by Randy Brown, assisted by his brother Johnny Brown, in clown garb, and singer Mary Kaye.

Show viewed (6) had the kids from the studio audience taking part in quizzes and stunts which came off for only mild interest. Session took on meat with the appearance of guest Billy Romano, whose balloon act registered well with the moppets. Less successful was Johnny Brown's yo-yo routine which was poorly caught by the camera. Miss Kaye was okay chirping a medley to her own accordion accompaniment.

Randy Brown's emceeing seemed a little too unrestrained even for a kid stanza. His commercials for yo-yo manufacturing sponsor needed tightening. It was apparent show had little camera rehearsal.

— *Dave.*

AT HOME SHOW
With Earl Wrightson; Carol Bruce, guest; Norman Paris group.
Producer-director: Franklin Heller
15 Mins.: Mon., 11 p.m.
C. H. MASLAND & SONS
CBS-TV, from N. Y.
Anderson, Davis & Platte)

Earl Wrightson brought his dulcet baritone back to CBS-TV Monday night (11) for a new series of 15-minute musicales, titled the "At Home Show." New season preem indicated the program will duplicate as closely as possible last year's series, which should be okay with viewers. It's a pleasantly relaxing quarter-hour and good enough to be slotted more than its once-weekly schedule. Show should help keep viewers turned to CBS following the web's "Studio One" airers.

Wrightson was in fine voice on the initialer, featuring as always the best-known ballads and show tunes. Carol Bruce, as guest, registered strongly on "Three Little

(Continued on page 36)

STARS OVER HOLLYWOOD
("Beauty Is a Joy")
With Mary Stuart, others
Writers-Directors: Alex Gruenberg, Jack Hively
30 Mins.; Wed., 10:30 p.m.
ARMOUR
NBC-TV, from New York
(FC&B)

This new vidpic series kicked off with a lightweight, maudlin script, "Beauty Is a Joy," which had a soap-opera view of life. The attempt was to work up pathos, but the obviousness and triteness of the situation made it an ineffectual tear-jerker. Plot concerned a young woman who was just about to be crowned the local beauty queen when her father strode into the theatre to yank her off the stage and berate her for being vain, for thinking that outer beauty is more than inner beauty. That, of course, provoked a family quarrel, with the pretty young thing driving off angrily in her car, with her sweetheart beside her, and getting involved in a mean crackup.

That wreck gave her an ugly scar, blinded her beau and caused the father to suffer a stroke. After she ran away from home, with the father (in a wheelchair at first and later on crutches) and the boyfriend searching hither and thither for her, everybody realized his mistakes for the happy ending—despite their scars and wounds. It added up to an overdose of sentimentality.

Being on film, the drama was able to make use of changes of camera angle, montages and editing effects which live tele shows can't always do. But these had the effect of pointing up the basic unreality of the vehicle, the hackneyed quality of lines like "We've got to find her, Walt, we've got to!" Commercials, for a variety of Armour products, were also on film and competently done. *Bril.*

SURE AS FATE
("Nightfall")
With John McQuade, Augusta Dabney, Frank Campanella, E. G. Marshall, Eugene Ruymen, Joey Walsh, Mario Gallo, Bernard Pollock, Elaine Ellis; Melville Ruick, narrator
Producer: Jerry Danzig
Director: Yul Brynner
Adapted by Max Ehrlich from novel by David Goodis
60 Mins.; Tues., 8 p.m.
Sustaining
CBS-TV, from N. Y.

Milton Berle will have some competition to face in that Tuesday night 8 to 9 slot, if CBS-TV's "Sure As Fate" can sustain the excellent pace it set on its new season preem Tuesday night (5). Hour-long drama, even though a sustainer, was imbued with some of the slickest production, acting and dialog yet seen on video and is certain to attract from the outset those viewers who would rather watch a play than Berle's particular type of vaudeo on NBC.

"Fate" will hold down the Tuesday night period on a weekly basis through Oct. 3. Another dramatic series, to be bankrolled by Prudential, tees off the following Tuesday and will alternate thereafter with "Fate." Thus, those two hours out of each month for "Fate" represent one of the few sustaining periods left on CBS video and the web should have little trouble selling them if the Prudential series succeeds in corraling any of Berle's ratings.

Preem "Fate" program was a tough gangster story in the Dashiell Hammett - Raymond Chandler idiom. Titled "Nightfall," it was handsomely adapted by Max Ehrlich from a novel by David Goodis and told of a young artist falsely identified as part of a bank-robbery gang who supposedly had double-crossed the gang and absconded with the loot. He had lost the money, though, so couldn't clear himself either with the thugs or the police and thus was on the lam from both. Story was replete with all the trimmings, including gunplay, brawling, pretty gals, sympathetic detective, etc.

John McQuade did a standout job as the artist, successfully capturing the character's dilemma. Augusta Dabney was pretty and proficient as the gal who befriended him and E. G. Marshall turned in a smooth portrayal of the detective. Eugene Ruymen, in a "Greek chorus" role as a fat man observer of the entire story, registered solidly and Frank Campanella scored as the gang boss. Yul Brynner's direction of both the cameras and cast was excellent and the overall merit of Jerry Danzig's production was evident in the fine sets by Henry May, the deft use of low-key lighting to punch up the mood, etc. Entire production had only one or two minor technical miscues. *Stal.*

STAR TIME
With Frances Langford, Benny Goodman & Sextet, Lew Parker, Kathryn Lee, Doug Rogers, Ben Blue, Phil Regan, Don Liberto, vocal chorus, Artega, musical director
Producer-Directors: Robert Wright, George Forrest
Writer: Harry Bailey
60 Mins.; Tuesday, 10 p.m.
FOOD STORE PROGRAMS CORP. DuMont, from N. Y.
(Bruck)

"Star Time" is DuMont's most ambitious attempt at bigtime TV so far, and it's a pity that the results could not have been better on the teeoff show. With such permanent stars as Frances Langford, Benny Goodman and Lew Parker, "Star Time," with its revue format, needed better assembling on the initialer, and better production values, too. There seemed so much on the layout that the camera could not catch.

The opener, in addition to the headliners, included such guests as comedian Ben Blue and singer Phil Regan, plus Kathryn Lee as the regular featured dancer. It should not have missed as it did with that parlay. An added obstacle was the film commercial by Food Store Programs Corp., the sponsor. The film reelage intruded several times without much thought as to the manner in which they were inserted.

With an exception or two, the performances were all that they could have been, though the same could not always be said for the material. Benny Goodman had a brief spot with his sextet, and another one with Frances Langford, but the show could have used more of his clarineting virtuosity. And more of a spot could have been given to Goodman's sidemen, namely Teddy Wilson (unbilled), a fine jazz pianist for many years. The dancing of Miss Lee could have been employed to greater advantage rather than the brief spotting that she did get. Lew Parker had a nifty sketch, the "School for Waiters" routine from "Inside USA," and made capital use of it. Otherwise, Parker wove his way through the proceedings to pace the show as agreeably as he could, and generally he was one of the brighter spots on the show. He has a neat way of reading a line and a nifty manner of introing a fellow performer.

Ben Blue did the old barbershop bit, but exaggerated it and failed to get the nuances out of it that Bobby Clark got, for instance, in "As the Girls Go," the Broadway musical of a year ago. Miss Langford got important spotting, doing a couple of numbers to good effect, being among the few to get proper production backgrounding.

Phil Regan, attired in tux, was another click with his casual way of tenoring, and he served to intro Acting Mayor Impellitteri. (Impellitteri has been making a decided pitch for the show biz vote, the way he is making the rounds of the amusement business' functions.)

Of the show's regulars, Doug Rogers revealed an edgy, tired quality to his baritoning in a GI front-line scene, backed by the GI chorus, while Don Liberto, who choreographed the show, showed some neat vocal and dancing ability in a spot or two, especially in a terp duet with Kathryn Lee early in the layout.

The film commercials, in addition to being so sharply intrusive, were pretty foggy. *Kahn.*

PADDY THE PELICAN
With Mary Frances Desmond, Ray Suber, Sam Singer, Helen York
Producer: Sam Singer
Director: Anthony Rizzo
Writer: George Anderson
15 Mins.; Mon.-thru-Fri., 4:15 p.m. (CDT)
Sustaining
ABC-TV, from Chicago

After a local shakedown run on WENR-TV, "Paddy The Pelican" bowed on ABC-TV (11). Show, a combination of puppet and cartoon layout, has most of the attributes to catch on well with young viewers. Strip features antics of amusing pelican puppet whose adventures are unfolded by a series of drawings. Puppet is assisted by a live friend, Pam, played by Mary Frances Desmond, who's telegenic and fits nicely into the format.

Cartoon story on this stanza had Paddy saving future of Pelicanland by capturing swan who had absconded with country's food supply. Tale seemed to get slightly involved in telling but generally went off well, thanks to clever drawings by Sam Singer and good voice work by Ray Suber, who handled character's dialog. Also neat was Helen York's manipulation of pinhead. Bright added attraction was birthday merry-go-round.

Production was handled smoothly, with good lighting and lensing. *Dave.*

TREASURY MEN IN ACTION
("Case of Lupo the Wolf")
With Walter Greaza, Joe De Santis, Luis Van Rooten, John Marley, John McQuade, Joe Costa, Bern Hoffman, Louis Charles, Don Mayo, Alan Shay; Carl Frank, announcer.
Producer: Everett Rosenthal
Director: David Pressman
Writer: Allan Sloane
30 Mins., Mon., 8 p.m.
CHRYSLER
ABC, from N. Y.
(McCann-Erickson)

Chrysler's new "Treasury Men in Action" series got off to a good start Monday night (11) with a drama about counterfeiters and gangsters. Program started slowly but built well, holding interest throughout. Series seems a good addition to the roster of suspense dramas and melos on the air.

Programs are dramatizations of true cases in U. S. Treasury files, which heightens the interest. Opener Monday (11), titled "The Case of Lupo the Wolf," concerned a band of Sicilian cutthroats, members of the dreaded Mafia, who introduced their methods of tribute and terror to the Little Italys of N. Y., Chicago, Boston and elsewhere. When they started in on counterfeiting bills, Uncle Sam, via the Treasury, moved in.

Skillful combination of filmed and live shots delineated the story of a T-man who wormed his way into the Mafia group, to help break it up. Danger the T-man ran, if he should be discovered, hypoed interest, and attempts of the Mafia to put him out of the way when they felt they had no more use for him, also made for tense moments.

Some of the filming was just so-so, but performances were uniformly good. Direction and production was smooth, and the scripting was okay, except a little wordy, necessarily, as the background was laid for the yarn. Chrysler commercials were a little disconcerting, breaking in on tense moments, and may have made for a little audience resentment. A little more judicious spotting—and less length—would have helped.

Bron.

TWENTY QUESTIONS
With Bill Slater, Fred Vandeventer, Florence Rinard, Herb Polesie, Johnny McPhee; Dane Clark, guest
Director: Roger Bower
Producer: Gary Stevens
30 Mins.; Fri., 8 p.m.
RONSON
WOR-TV, N. Y.
(Grey)

One of WOR-TV's top entries, "Twenty Questions," returned to the air Friday (8) following a summer hiatus. Program, though not essentially a video attraction, is adult, intelligent and has an element of suspense. Show's format, however, is such that program doesn't have to be looked at to be enjoyed. This is evidenced by the popularity gained by Mutual's AM version of "Twenty Questions," which has been aired by the network since February, 1946. Radio edition is currently being broadcast Saturday nights in the 8-8:30 p.m. slot.

Based on the old parlor game "Animal, Vegetable or Mineral?" program allows a regular panel and a guest participant up to 20 questions to determine the person, object, item, etc., suggested by various dialers. Home audience is notified in advance what the answers are via an aside announcement, accompanied by a picture and title. Televersion, in allowing the audience to see the participants as they struggle with the various problems put before them, generates a little more excitement than its audio counterpart.

On preem show the panel missed four out of the six opportunities presented it. One of the sticklers, a left-handed monkey wrench, was guessed on the 21st question. Another toughie, which nobody could get near, was hoarders. Producer Herb Polesie, one of the regulars, saved the day by coming through with the only two correct answers, Al Smith and Ford Frick. On the latter he was given a big assist by guestar Dane Clark, who determined that the person in question was an executive in the field of baseball.

Other regular panelists are Fred Vandeventer, commentator; Florence Rinard, teacher, and Johnny McPhee, student. Bill Slater emcees the proceedings good-naturedly. Plugs for Ronson are easy on the eyes with a nice display of lighters and accessories shown. Each sender of a question received a Ronson lighter with added gifts to those stumping the panel.

Gros.

TRUTH OR CONSEQUENCES
With Ralph Edwards, others; Buddy Cole, music
Producer-writer: Edwards
Film produced by Trio Pictures
30 Mins.; Thurs., 10 p.m.
PHILIP MORRIS
CBS-TV, from N. Y.
(Biow)

Ralph Edwards' "Truth or Consequences" finally landed on video screens Thursday night (7), but whether that's good for video remains to be determined. Unwilling to have the program simulcast (the radio version preemed on CBS-AM Tuesday night (5), Edwards turned to straight filming for TV, and therein lies the trouble. Preem film was choppily-edited, hastily-cut and poorly-lighted, making it on all counts less acceptable than a kinescope. Edwards would probably be better off, in fact, if he aired the TV show live on the Coast and had it kinnied for the eastern CBS network.

As far as the show itself was concerned, the initialer indicated it's to be a visualized version of the radio show. Edwards' zany audience participation stunts, which are handled in at least as good taste as any other program of its type on the air, have always leaned toward the visual anyhow. In addition, the emcee reportedly has stashed away some 5,000 gags during the last few years that he considered too visual for his radio program. Thus, there should be little trouble in playing to the eye-appeal of his TV viewers.

Because of the poor film production work on the preem, though, it didn't work out. Studio audience, which has always seemed to get the biggest kicks out of Edwards' antics, were laughing just as heartily for TV as they ever did for radio. The laughter, however, was chopped in and out of the soundtrack unmercifully, which must have been particularly distracting to home viewers. Then, when the cameras had to move to a remote location to catch the windup to one stunt, the set (actually a Hollywood theatre) was too badly lighted to make it mean much on the video screen.

More professional filming job, which would probably call for a heftier budget, might make the series pay off on video but it's going to require considerable improvement over the first one. Philip Morris commercials were standard, including the specially-filmed job of Bud Collyer trying that PM "nose test" on an apparent stranger on N. Y.'s Fifth avenue.

Stal.

FIRESIDE THEATRE
(Stopover)
With Warren Douglass, John Call, Gertrude Michael, Pat Wright, Cora Witherspoon, others
Producer-director: Frank Wisbar
Adapted by David Boehm from story by Harold Applebaum
30 Mins.; Tues., 9 p.m.
PROCTER & GAMBLE
NBC-TV, from N. Y.
(Compton)

Procter & Gamble's "Fireside Theatre" series of films specially produced for television is back in its Tuesday night slot on NBC in the same format it followed at the end of last season's schedule. Each film is a complete half-hour production, broken at the midway point for a commercial pitch. Produced for P&G by Bing Crosby Enterprises on the Coast, the films spotlight some familiar Hollywood character actors now and then. Judging from the one caught (5), they'll be no better nor worse than their average of last year, which means they should garner acceptable ratings.

Film reviewed, adapted by David Boehm from a story by Harold Applebaum and titled "Stopover," was a pleasant-enough comedy about an ex-GI making a special trip to a small Ohio town to keep a promise he'd made to himself to punch his Army sergeant in the schnoz after the war. Climax was telegraphed, though, almost as soon as he stopped off in the town to find the sergeant a meek character dominated by his boss, his wife and mother-in-law. Naturally, the former soldier, now a successful ad agency man, relented and helped the sarge get back on his feet.

Cast was acceptable, with Warren Douglass and John Call faring best as the ex-GI and the sergeant. Gertrude Michael was domineering as the wife and Pat Wright made for a pretty love-interest. Cora Witherspoon, probably the best-known of the thesps, looked good in a small role as the mother-in-law. Film productionwise was okay but lacked the sparkle of many live TV dramatic shows. Producer-director Frank Wisbar might be reminded, incidentally, that his cast doesn't have to face the cameras all the time to establish intimacy.

Stal.

YOUR SHOW OF SHOWS
With Sid Caesar, Imogene Coca, Robert Merrill, Marguerite Piazza, Bill Hayes, Judy Johnson, Nell Fisher, Jerry Ross, Hamilton Trio, Billy Williams Quartet, Charles Sanford orch; Robert Cummings, emcee
Director-producer: Max Liebman
90 Mins., Sat., 9 p.m.
SNOW CROP FOODS, CROSLEY, MINNESOTA MINING, BENRUS, S.O.S. CLEANSER
NBC-TV from New York
(Maxon, Benton & Bowles, BBD&O, McCann-Erickson, J. D. Tarcher)

NBC's widely-acclaimed two-and-a-half hour "Saturday Night Revue," with its Sid Caesar-Imogene Coca and Jack Carter Show components, returned to the video lanes for its second season last Saturday (9). In a history-repeating-itself situation that prevailed on the initial preem last year, the Caesar-Coca 90-minute spread under the expert production aegis of Max Liebman again had all the bangup elements of Grade A telefare. But with a difference.

For this season NBC has hit the commercial jackpot, translating "Saturday Night Revue" into a source of several million dollars annually in revenue. From the Jack Carter Show sign-on at 8 to the 10:30 curtain on Liebman's "Your Show of Shows," no less than 16—count 'em—products are slugged at the onlooker in perhaps the greatest trip-hammered TV assault in the big-league programming sweepstakes. Live, film, animated cartoons representing not only the complement of nine sponsors picking up the "Revue" tab, but an assortment of station break cowcatchers and hitchhikes combine to make it a field day for the NBC video sales boys.

They come in all sizes and shapes

JACK CARTER SHOW
With Don Ameche, Kitty Kallen, Donald Richards, Peggy Ryan, Ray McDonald, Asia Boys, Harry Sosnick orch, others; Ed Peck, announcer
Producer: Danny Dare
Director: Paul Munroe
Writers: Snag Werris, Marvin Marx, Larry Klein, Jack Burnett.
60 Mins.; Sat., 8 p.m.
CAMPBELL SOUP, WHITMAN'S CHOCOLATES, JOHNSON'S WAX, WILDROOT
NBC-TV, from New York
(Ward Wheelock, Needham, Louis & Brorby, BBD&O)

—from the three elongated commercials for Campbell Soup products, Snow Crop (orange juice, coffee, peas, etc.), and Crosley, each represented by half-hour sponsorship segments, and six one-minute participating sponsors, to the five to 20-second station break variety of plugs. To the average viewer unfamiliar with the bankrolling ramifications of TV shows, the suggestion is that all 16 clients have a stake in the "Saturday Night Revue." And to all intents they have.

Such a bombardment of commercials would tend to dull the senses. For even the most bangup presentation, and that goes for Caesar at his best, would be bound to suffer under the circumstances. That it slows up the entertainment quotient was all too apparent Saturday. (Ironically enough, Crosley Television gets in the final commercial innings in the closing half-hour segment; hardly the propitious moment to sell video receivers to a plug-saturated audience.)

Despite the commercial holocaust, the Liebman 90-minute "Show of Shows" was a showmanly blending of top TV values in the musicomedy-revue idiom. Unfortunately, the same cannot be said for the preceding Jack Carter hour, which lacked the necessary spark and seldom rose above mediocrity. (Show has been moved out of Chi for a N. Y. origination.) Carter himself was not up to par, being handicapped by poor material, and such talents as Don Ameche and Kitty Kallen were for the most part wasted. A Carter-Ameche skit on the origination of the Smith Bros. cough drops, playing on the inevitable Ameche "inventions," and the Carter-Kallen duo simulating (in reverse) the voices of Ray Middleton and Ethel Merman doing "Anything You Can Do," never realized its full comedy potential, although both scenes were intended as the show's comedy highlights.

Again, the Arabian slave market scene, which took up half the closing segment, was practically a wasted effort. Donald Richards' vocalizing, the terping of Peggy Ryan and Ray McDonald and the Asia Boys' Chinese acro bit were eye and ear-appealing as supplementary attractions, but added nothing in the show's overall appraisal. Perhaps the major fault lies in the fact that no semblance of freshness or attempt at anything new was ever apparent.

It wasn't surprising that interest perked with the Liebman-produced portion. If anything, Caesar and Miss Coca hit an even more expert comedic stride than last season, and it's a cinch that both will strengthen their hold on TV audiences in the coming season. Their now standard conversation piece in the cliche department; their satiric barbs at husband and wife teams preparing for the boss' arrival for dinner; the Caesar pantomimic bits as he takes his best girl riding—here are gems of video vignettes unparalleled to date.

Robert Merrill, the Met Opera baritone, and Marguerite Piazza, soprano, regulars on the show last season, are repeating this year, Merrill being featured on the preem in "La Traviata" arias and Miss Piazza clicking in selections from Strauss' "Die Fledermaus," backgrounded by a full-blown waltz production.

Nell Fisher and Jerry Ross contributed one of the program's top highlights with their dance creation—a sort of recitative ballet based on an Old Bailey legend of a "ghost" trial. It was fascinating choreography. Other highlights included the Billy Williams Quartet (also a holdover) in their version of "I Didn't Slip" and "You're Driving Me Crazy," and a seriocomic bit by Robert Cummings (who otherwise did an ordinary job in the emcee role).

The closing miniature three-act frolic built around the "Little Nell" mortgage tribulations was, unfortunately, less inspiring than most of the "curtain" attractions.

Rose.

HOLD 'ER NEWT
With Don Tennant
Producers: Les Weinrott, Tennant
Director: Joe Byrne
Writer: Tennant
15 Min.; Mon.-thru-Fri., 4:30 p.m. (CDT)
Sustaining
ABC-TV, from Chicago

"Hold 'Er Newt," new entry in ABC-TV's afternoon puppet block, needs some work if it's to keep pace with the field. Strip, boasting one of the most attractive sets in puppet category, lacks sufficient punch to garner large-scale interest from the younger set. Format is basically sound, built around activities of Newt and his country store. There's movement aplenty, but lack of story hampers affair. Given something stronger to work with in story line, Don Tennant, who handles voices and pin-heads adroitly, could easily make his mark with kiddie dialers.

Initial stanza (11) had Newt taking piano lessons with help of another woodenhead. Idea made for a few chuckles but failed to sustain quarter-hour session. Gags, such as teacher bopping pupil on head, were dulled by repetition. Tendency was apparent to make patter bit too adult for audience sought.

Camera work and lighting were good throughout.

Dave.

Cantor Sock in Debut on Colgate Airer; Vet Showman a TV Natural

By GEORGE ROSEN

Another major comic took the TV plunge Sunday (10), when Eddie Cantor inaugurated the new hour-long star-rotating "Colgate Comedy Theatre" on NBC. As one of the most ambitious and costly video entries to date (with a weekly talent-production nut exceeding $50,000), it marked another advance in the competitive programming picture which finds TV moving into the show biz forefront at an accelerated pace.

But above all, it established Cantor, a veteran of 40 years as a luminary in all phases of the entertainment industry, as a TV natural. And, like Bob Hope before him, he effected the transition into the "glamor" medium with a finesse and sureness that automatically sparked the medium and paved the way for a whole new career for the comic.

"Colgate Comedy Theatre" is the NBC-inspired series which will rotate Cantor, Martin & Lewis, Fred Allen and Bobby Clark on an alternate-week basis in the 8 to 9 p.m. Sunday segment, which pits it opposite Ed Sullivan's "Toast of the Town" vaudeo layout on CBS. As such, it's one more evidence of the survival-of-the-fittest battle already taking hold in TV, with a succession of big-league entries fighting it out for the Nielsen laurels on a seven-nights-a-week basis. If the Martin & Lewis, Allen and Clark contribs pay off with the same showmanship values that were vested in the initial Cantor stanza, those upcoming Nielsen rating charts are bound to cause plenty of agency jitters in the competing camps.

This was a long-anticipated premiere, for the new visual medium was considered a natural for the Cantor comedics. And there's no doubt that this was Cantor's show, although he wisely surrounded himself with an array of slick talent, mostly from current Broadway legit attractions. It was a smartly-tailored production that moved swiftly; one that managed to retain an essential intimacy, despite the maximum production values that were realized, and one that achieved a neat blending of a nostalgic motif (for the inevitable Cantor song reprises) with some classy 1950 stagecraft.

With a thread of a "story line" to give the stanza some continuity, "Comedy Hour" opened with Cantor addressing a Colgate banquet, tipping the guests on the pattern of his upcoming TV show and then seguing into a "This Is Broadway" production number, one of several which projected the chorus as specialists in their field. These included Tommy Wonder, of "Tickets Please"; Danny Daniels, of "Kiss Me, Kate"; Helen Wood and Janet Gaylord, of "Gentlemen Prefer Blondes"; Charlotte Fayne, Lou Wills, Jr., Rudy Tone and the ballet team of Joy Williams and Val Buttignal.

COLGATE COMEDY HOUR
With Eddie Cantor, Yma Sumac, Lew Hearn, Joseph Buloff, Jack Albertson, Howard Smith, Bob Gari, Fay MacKenzie, Tommy Wonder, Danny Daniels, Helen Wood, Janet Gaylord, Charlotte Fayne, Lou Wills, Jr., Rudy Tone, Joy Williams, Val Buttignal, Al Goodman orch
Producer-director: Charles Friedman
Executive producer: Sam Fuller
Writer: Manning Ostroff
Choreography: Dick Barstow
60 Mins.; Sun., 8 p.m.
COLGATE-PALMOLIVE-PEET
NBC-TV, from New York
(Sherman & Marquette, Bates)

Succeeding numbers were introed via Cantor's offstage voice dictating the turns to a Colgate gal; firstly reminiscing on "Banjo Eyes" (circa 1942) for a reprise of "We're Having A Baby" and a hilarious skit on inspection at a U. S. training camp. This scene, plus a revival of the "belt in the back" clothing store skit from Cantor's 1920 "Midnight Rounders" were the two laugh standouts of the show, with Joseph Buloff and Lew Hearn (from the original stage production) giving an assist on the latter. Both bits clinched the Cantor comedy transition into TV.

Cantor brought on Yma Sumac, a Peruvian coloratura soprano with an unusual voice range who did an Inca "Hymn to the Sun" number that fell short of maximum reaction because of poor camera treatment although her vocal qualities can't be denied.

Paving the way for the minstrel finale and the inevitable Cantor blackface as a throwback to the ex-Ziegfeld New Amsterdam era of 25 years ago, Cantor did a "next to closing" park bench scene with Frank Albertson, (of "Tickets Please"), the latter portraying an "I-knew-him-when" backstage doorman and setting the nostalgia theme with a yesteryear tap.

Cantor in blackface, of course, was in his element, wrapping up "How You Gonna Keep 'Em Down On the Farm," "Potatoes Are Cheaper," "Aint She Sweet," "Charlie My Boy," "Ma, He's Making Eyes At Me" and "Waitin' For the Robert E. Lee," with a novel afterpiece by Lou Wills, Jr., "dubbing in" some Cantor dance pyrotechnics.

Al Goodman rates a nod for his slick batoning of the orch backgrounding.

Despite the four-way Colgate commercial spread on behalf of Halo Shampoo, Palmolive Soap, Colgate Dental Cream and Ajax Cleasner (with Cantor himself treating the latter in some off-the-cuff banter), the plugs never seemed too obtrusive.

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Words," which led to a free plunge for the new Metro musical of the same title, and then socked across her inevitable "Can't Help Lovin' That Man" from Jerome Kern's "Show Boat." This served to introduce Wrightson's musicomedy reprise, in which he took over for a fine chorus of "You Are Love."

Wrightson handled the entire stanza alone as emcee, commercial spieler, est., doing a top job throughout. Norman Paris group (raised from a trio last year through the addition of an accordion) backed the tune-sellers capably. Franklin Heller's production and direction were standout and that "Masland Beautiblend" singing plug was back to open and close the show, which also was all to the good. *Stal.*

CHANCE OF A LIFETIME
With John Reed King, Dick Collier, Russell Arms, Liza Palmer
Producer: Robert G. Jennings
Director: Charles Harrell
30 Mins.; Wed., 7:30 p.m.
BENDIX
ABT-TV, from New York
(Tatham, Laird)

"Chance of a Lifetime," which has been on the airwaves for some time, makes a fairly amusing video quiz. It can use some additional attention to visual effects and more entertainment values. Some visual stimulation is provided by a large board with letters. Contestants choose letters, on the basis of which their questions—and the amount of prizes—are determined.

One unusual query brought two bonafide wrestlers on stage, with the contestant having to identify the holds the grapplers used. Another bright bit, which involved a femme prize-seeker, had her put into a mock Egyptian setting, with comic Dick Collier playing Mark Antony, to have her guess that she was supposed to be Cleopatra.

John Reed King handles the emcee chores well, although he occasionally uses some Bert Parks mannerisms—such as excitedly intimating that a guess to the jackpot question may be correct and then quickly announcing that it's wrong. More of the rotund Collier and more flexible use of the singing team of Russell Arms and Liza Palmer would help the entertainment values.

Jackpot prizes were shown rapidly and inadequately in still photos. Another reason for the weak pictorial quality is the fact that the clues to the "treasure chest" poser are mostly aural, so that contestants need not be viewing to win. That, however, may be a good sales device, because anyone who registers at a Bendix dealer will be eligible for the "treasure chest" portion of the contest.

Commercials were neatly and humorously done. One involved a jigsaw puzzle on an appliance and another, for a laundry dryer, had a housewife "skip work" by skipping with a clothesline. *Bril.*

TRAPPED
("Bamboo Bride")
With Betty Buehler, Vin Kehoe, Joe Graham, Norman Ettlinger, Wendell K. Phillips, others
Producer-director: Harvey Marlowe
Writer: Frank Wayne
30 Mins.; Fri., 8:30 p.m.
Sustaining
WOR-TV, N. Y.

"Trapped," WOR-TV's new series of half-hour dramatic shows which teed off Friday night (8), represents an ambitious attempt by the indie station to buck the heavy schedule of dramatic programs coming up on the networks this fall. Unfortunately, however, its production and entertainment qualities must be compared with the more costly network stanzas and, on that basis, it falls short. Preem program, titled "Bamboo Bride," suffered from weak thesping, unimaginative sets and several production flaws, even though the direction and camera work were well-handled.

Tying in with the series' projected emphasis on magic and superstition, the initialer told of a traveling American schoolmarm in the African Congo under threat of being tortured by the natives as a bridal offering to their bamboo god. As such, it had some of the appeal of the Tarzan and other jungle stories but little of their action. Denouement was worked out well enough but lacked impact because of the slow pace at which the show was carried off and the accent on dialog at the expense of movement.

Cast was little more than adequate. Betty Buehler, as the schoolteacher, came to life in her role only once or twice. Vin Kehoe, as the American settler, Norman Ettlinger as his British friend, Joe Graham as the hotel-keeper and Wendell K. Phillips as a derelict, seldom caught the spark. Production was marred by such trivial fluffs as having one of the schoolteacher's traveling companions, who had just finished a grueling 500-mile ride up an African river into the depths of the continent, dressed as though he had just stepped out of a Madison avenue ad agency office.

Show is packaged by Harvey Marlowe TV Associates, with Marlowe dualing as producer and director. *Stal.*

NEWS ROUNDUP
With Kris Martin, Eleanor Littlefield, Howard Reig
5 Mins.; Thurs., 6:25 p.m.
FINKE'S ICE CREAM
WRGB-TV, Schenectady
(Goldman, Walter & Kanna)

Sponsor, who had been using spots on the Ransom Sherman summer show, introduces a new television personality with the news program. Kris Martin recently joined WROW, Albany, after serving with a Chicopee, Mass., station. He acquitted himself creditably on the opener, giving a clear, smooth reading of national and international news, and photographing nicely, while displaying a strong, masculine voice.

Eleanor Littlefield took a midway spot for the Revena, N. Y., icecream concern. It was not as projected surely and as persuasively as will be the case when experience is gained. Howard Reig added a plug for the sponsor. *Jaco.*

NOTES FROM NATALIE
With Natalie Nevins, Dave Stephens Trio
Producer-Director: Alan Bergman
15 Mins., Wed. 7 p.m.
Participating
WCAU-TV, Phila.

A newcomer, Natalie Nevins, formerly a stenog at WCAU-TV, shows up pleasantly in standard vocal fare. No offbeat lark, the youthful Miss Nevins sang with animation "Zing Went the Strings of My Heart." She also set the mood nicely for her rendition of the ballad, "Now I Know." The gal's top notes are occasionally thin, but overall effect was okay. Her small talk with the Dave Stephens Trio could be sharpened, however. Combo, all staffers at WCAU-TV, offers diverting arrangement of "Tea for Two," with the piano, guitar and bass spotted for solos and getting fancy play from camera.

Chirper has another selling point in her ease before the lenses and moves around naturally in living room set, the venetian blinds in which provide a plug for their manufacturer. Gal also does a stocking commercial. Program should prove break for Miss Nevins, who has a good enough set of pipes and seems to have enough savvy and self-confidence to sell her stuff. *Gagh.*

Tele Follow-Up

The Lucky Strike-sponsored "This Is Show Business" on CBS-TV continued to hit a fast-moving, entertaining pace last Sunday (10), with Jan Murray (who's come into the TV bigtime with his own "Songs For Sale" showcase on Columbia); singer Billy Daniels (currently at the Riviera nitery), and Shiela Bond projecting their talents for a diversified layout that made for a neat blending of dancing, singing and comedy.

The "problem" gimmick, of course, has been resolved into spring-boarding the comedic contribs of regular panelists Abe Burrows and George S. Kaufman (who wisely eschew taking them seriously) and Sunday's guest panelist, Metopera singer Rise Stevens, made a fetching vis-a-vis in the banter department. Emcee Clifton Fadiman, as usual, kept the stanza moving at an accelerated clip.

The Lucky Strike circus-motifed commercial, which gets a full-blown production, is probably the outstanding TV plug entry of the season.

The increased talent budget for Ed Sullivan's Toast of the Town, on CBS-TV Sunday nights, seems to be paying off, at least for last Sunday's (10) segment. Presumably hiked because of competing NBC-TV's new "Colgate Comedy Hour," the increased budget should serve to hold Sullivan's present audience.

Show was one of the best in the series, featuring some top acts doing their best bits. With singer Frankie Laine headlining, bill also including Victor Borge, Patti Page, Smith & Dale, three other acts and cartoonist Chester Gould. One fault with the show, if it was a fault, was that it was too crowded—at least one act could have been omitted, or possibly earlier acts trimmed. For Miss Page was able to do only one solo number plus a reprise duet with Laine, while Victor Borge's stint was too short.

Laine's performance was solid. Singer did two of his top disk hits, "Cry of the Wild Goose" and "Lucky Old Sun," in top fashion. Cameras more than did him justice, catching his movements well and giving him a youthful and cleancut appearance. He had to beg off, and was brought back for a good duet with Miss Paige, with whom he's just completed a theatre tour.

Borge's piano comedy stint was tops. Cameras caught his facial expressions and bouncing on and off the stool nicely and Borge used some new material, including a takeoff on "Third Man Theme." He departed from his usual procedure of closing with a serious number by slapsticking "Malaguena." Miss Paige scored with "Back in Your Own Back Yard" and in her duet with Laine.

Smith & Dale registered solidly with their inevitable "Dr. Kronkheit" skit, while the Romanos, comedy-acro trio, scored with their hand-to-hands and somersaults. Show's opener, Capt. Shaw & Bobby, was an okay trick monkey presentation, with the monkey dancing, playing the xylophone, and donning various costumes. Margaret Brown's tap-dancing was clean and smooth, and the terper gave an extremely fresh and pleasing appearance.

Buildup to cartoonist Gould was a bit overdone, and his appearance was too long. The "Dick Tracy" creator, after being interviewed by Sullivan, proceeded to draw a new character, "Stoneface," which turned out to be a caricature of Sullivan. Then drew two of his comic characters.

Settings were okay, camera work good. Direction was spotty, with relatively minor acts running too long and top acts cut short. Commercials were short and to the point.

Friday's (8) "Cavalcade of Stars" show on DuMont failed to provide a worthwhile hour of entertainment. Faultiest part of program was the weak sketches with which Jackie Gleason had to work. This, in addition to some poor material bandied about by him and Bert Wheeler. Stanza was far too short on yocks for enjoyment.

In the production department the June Taylor Dancers did okay with a Latino theme. Guesting on show Vivian Blaine made a nice appearance. Gal, vocalling in average fashion, rendered "Orange Colored Sky" and "What Is This Thing Called Love." Dance team of Harold and Lola, also guesting, registered strongly with a routine that had the femme member of the duo, decked out in a snake's costume, crawling about in reptile fashion.

Gleason's skits included one labeled "The Bachelor Does His Laundry," with the comedian performing in long underwear and another where he posed as a prince visiting Monte Carlo. Miss Blaine was used in the latter bit. Gleason also did takeoff on Joe Penner and Ted Lewis with Wheeler coming through solidly as latter's shadow. A parody on "This Is Worth Fighting For," delivered by both Gleason and Wheeler, drew some laughs, but was a little on the blue side.

Latham Upped in Cincy

Cincinnati, Sept. 12.

Appointment of U. A. (Jake) Latham as general manager of WKRC-TV, by Hulbert Taft Jr., exec veepee, became effective this week.

Latham joined WKRC in 1935, became local sales manager in 1941 and has been general sales manager of the TV station for a year.

Taft also upped Joel W. Stovall from sales promotion manager to sales manager of WKRC. Lila R. Lambert, who was Stovall's assistant, advanced to manager.

Radio Reviews

Continued from page 28

for this series high standards with an excellent cast, headed by film actor Van Heflin, and some highly competent musical backgrounds furnished by Lyn Murray.

Story of Edison's life was unfolded in a backflash from the inventor's deathbed in 1931 when he was 84 years old and still declaring "that this is no time to die—there is still work to be done." Drama traced the development of young Edison from his apprenticeship in a machine shop through his early successes, his marriage and his later scientific triumphs. Program's high level was attained via close adherence to reality and the understanding that there is as much adventure in genuine ideas as in synthetic emotions.

One of the few recordings extant of Edison's voice, at the end of World War I was presented at the outset. It was worthwhile memorabilia. British novelist James Hilton returned to his post as narrator with some brief introductory remarks. Plugs for the greeting card company were handled on a dignified level. *Herm.*

SCREEN GUILD PLAYERS
("12 O'Clock High")
With Gregory Peck, Ward Bond, Millard Mitchell, Hugh Marlowe, John Kellogg; Bill Davidson, announcer
Producers: Huntly Gordon, Harfield Weedin
Director: William Lawrence
Writer: Harry Kronman
60 Mins.; Thurs.; 8 p.m.
Sustaining
ABC, from Hollywood

"Screen Guild Players," in which ABC has invested some heavy programming coin, will provide a solid anchor for that web's Thursday evening lineup. The 14-year-old stanza, which has been expanded to a full hour, is able to latch on to some impressive film properties, together with big league stars, and to give them serious and adult productions.

On the preem Thursday (7), the vehicle was 20th-Fox's recent "12 O'Clock High," which was timely in view of its military subject matter. The story of a U. S. air force group in England during 1942—when missions had to be flown beyond the men's ordinary endurance, when they had to be "driven until they crack" makes an adventurous, interesting yarn. It may be that some of the "treat 'em rough to get 'em on the ball" psychology of the airer (and the pic) is questioned by some military psychiatrists. But the fact remains that the situation is more real than the usual rah-rah "Rover Boys in the Service" routines.

Gregory Peck, repeating his film click, handed in an exciting performance as the general who tries to give the "Tail End Charlie" outfit pride and morale, with excellent support from Ward Bond as Major Stovall, Millard Mitchell as Gen. Pritchard, Hugh Marlowe as Lt. Col. Gately and John Kellogg as Maj. Cobb. Music by Buzz Adlam was topflight and blended well with good martial sound effects. *Bril.*

MACHINES WITHOUT MEN
With Carl Sandburg; Alexander Scourby, narrator; Lionel Ricau, announcer; Lee Grant, Bryna Raeburn, Jackson Beck, Ralph Bell, Eric Dressler, Carl Eastman, Leon Janney, Arthur Kohl, Luis Van Rooten; Roy Shield, music
Producer: Marshall-Hester Productions
Director: Martin Magner
Writer: Joseph Liss
30 Mins.; Thurs. (7), 10.30 p.m.
Sustaining
NBC, from New York

Presented by NBC in cooperation with the American Medical Association, "Machines Without Men" was an excellent semi-documentary description and analysis of occupational hazards in American industry—causes, effects and cures. Program was topflight in all departments, script, acting and direction. Material was authentic and well presented.

With the script revolving around readings by Carl Sandburg from his poem, "The People, Yes" program, by straight narration and by little vignettes, described occupational hazards in mining, machine work, atomic energy and other industries.

Aside from the factual presentation, the program took on moral values with the Sandburg readings. For his poem attacks not only the problem of man's safety in regard to the machine, but his entire relationship to the machine era. Poem served a number of other useful services, especially as a mode of transition from one industry and one problem into the next.

Vignettes were skillfully delivered—a description of a mine cavein, of a man who gets mercury poisoning, of a girl whose refusal to wear goggles can possibly cost her an eye. Narration written around the vignettes was excellent.

Entire show was on an adult level, seriously facing and pointing up a modern problem from both the factual and the moral viewpoints. Networks would do well to present more of its type. *Chan.*

HENRY MORGAN
15 Mins.; Mon.-Fri., 6:30 p.m.
WNBC, N. Y.

Henry Morgan, back from a summer sabbatical spent in European travel, resumed his WNBC, N. Y., series Monday (11) and his opening indicates that this zany needs a few warmup sessions. The Morgan brand of levity didn't quite come off. He seemed to be reaching and frequently at a loss of which way to throw his verbal barbs.

Morgan on his initial session spent some time on his European hegira. His barbs at the residents of some of these countries were probably the high spot of the session. He frequently makes good sense even with the comedic overtones.

Morgan is a constant subject of argument among those in the higher IQ levels, to whom he primarily aims his appeal. At any rate, his easy approach to humor and casual delivery are generally easy to take. Another show or so and he'll hit his stride. He's good to have around. *Jose.*

CAVALCADE OF AMERICA
("The Iron Mountain")
With Dane Clark, Staats Cotsworth, Les Damon, Joseph Lewis, Luis Van Rooten, Peter Capell, Alfred de la Funte, Dan Ocko, Louis Sorin, Joe Bell; Donald Voorhees, music conductor; Bill Hamilton, Jay Jackson, announcers
Producer: H. L. Blackburn
Director: John Zoller
Writer: Irve Tunick
30 Mins.; Tues. (5), 8 p.m.
DuPONT
NBC, from N. Y.
BBD&O

Back on the air after a summer layoff, DuPont's "Cavalcade of America" continues its generous and entertaining salute to the varied facets that make the U. S. great. Opener (Aug. 29) was a harkback to early American history. Last week's (5) program was a graceful nod from DuPont to another great American enterprise, the U. S. Steel, in a dramatization of the search Steel made, back in 1946, to pad the country's lean though vital iron ore supply.

Story was a simply-told, straightforward yarn of adventure in the Venezuelan wilds, as a group of young American minerologists hunted for the precious metal. Drama had its suspense in the search, mountain landslides, discovery of ore on a mountain top, rivalry in staking out claims, etc.

A good cast headed by Dane Clark made a suspenseful half-hour out of it. Original music by Arden Cornwell, performed by Don Voorhees and orchestra, aided the effect. DuPont commerical, coming only at the end, was a brief, businesslike plug for brake linings and rivets. *Bron.*

ARMSTRONG OF THE SBI
With Charlie Flynn, Ken Griffin, Patti Dunlap
Writer - Producer - Director: James Jewell
30 Mins., Tues., Thurs.; 7:30 p.m.
GENERAL MILLS
ABC, from Chicago
(Knox Reeves)

Jack Armstrong, long-time "all-American boy," has finally reached manhood. And in doing so has been elevated from his late afternoon spotting to a half-hour evening show. Formerly a cross-the-board entry targeted at juve listeners, the Armstrong airer is now designed for both young and old and is heard twice weekly, on Tuesdays and Thursdays.

Current series, with Armstrong in the role of an agent working for the Scientific Bureau of Investigation, offers a complete story with each airing. When broadcast five times weekly the Armstrong show followed a serial pattern in the cliffhanger vein. New format and time slot should enable program to retain its old after-school fans in addition to drawing new followers among the longpants set.

Plugs for General Mills' Wheaties product were aimed at the younger listeners. *Gros.*

★ ★ ★ ★ ★ ★ ★ ★ ★

Merci,
MADEMOISELLE

"VARIETY is doubtless the most famous trade paper in the world. Weekly it gives the low-down on all phases of show biz (meaning, of course, business—typical of the argot VARIETY creates and utilizes). It is outrageously honest in its likes, dislikes; includes even empyrean Maestro Toscanini as an entertainer.
It is loved, feared and cosmically respected."

Reprinted from
MADEMOISELLE—Sept. issue
"The Quality Magazine
For Smart Young Women."

★ ★ ★ ★ ★ ★ ★ ★ ★

Truman Order Exemptions

Continued from page 2

theatres and other entertainment auditoriums will be handled once more by the Secretary of the Interior. In the last war Interior Secretary Harold L. Ickes was Fuels Administrator with two separate branches—liquid and solid—operating in his department.

Traveling shows ran into transportation problems during the last war and had to take their headaches to the Office of Defense Transportation. President Truman's new order places rail, bus and truck transport under the Interstate Commerce Commission, whose chairman, Col. J. Monroe Johnston, headed the office of ODT during World War II.

The equivalent of a War Production Board has just been created as an adjunct of the Department of Commerce and under the general direction of Commerce Secretary Charles Sawyer. Sawyer has already told the industry that Nathan D. Golden, chief of the Commerce motion picture division, will handle film industry matters dealing with allocation of rawstock, providing materials for set construction, repair and new construction for theatres, etc.

While the Administration is quietly readying plans for institution of price and wage control—the equivalent of the wartime OPA and War Labor Board—such agencies have not yet been activitated. There is no immediate likelihood of these controls going into operation.

The equivalent of the Old War Manpower Commission, which was headed by Paul V. McNutt, will be handled this time under the direct jurisdiction of Secretary of Labor Maurice Tobin. Its authority will cover priority and allocations of labor supply, determining the essential industry jobs, etc., so that the studios, theatres etc., will look to this agency to determine such matters.

Roy Rogers

Continued from page 30

heart interest in his pictures, who will sing a new song she composed titled "Never Fall in Love with a Cowboy." Rogers received special dispensation from Republic prez Herbert J. Yates for the appearance, since his contract does not permit live TV'ing. Stone, meanwhile, has worked out a deal with Rep to feature clips from Rogers' current pictures on "Americana," both as a cross-plug for the films and as an intro to Rogers' own video series, since he's up for a new Rep pact next year.

Show is to be sponsored by Quaker Oats, which also bankrolls Rogers' AM stanza, through the Sherman-Marquette agency.

Hooper

Continued from page 30

gram and $100 for additional ones.

Hooper said the new measurement is "not designed to substitute for national projectable ratings," but would provide a "fast, sensitive popularity rating." He explained that while it wouldn't show total audience figures, it marks a return to his original concept of a barometer revealing comparative popularity.

Some web and agency researchers said that the new service will be of limited use because it's restricted to telephone homes and to 12 cities in the two states. However, Hooper says that it will "reflect the effect of guests, choice of play, choice of cast, competitive TV programs, special events, etc. on audience pull of specific programs."

New measurement is an expansion of Hooper's local TV ratings, previously conducted in New York and Los Angeles. Local tele ratings will be expanded to cover 15 cities. He's now measuring AM audiences in about 100 cities.

One of the nation's leading insurance companies, with a sizable advertising budget, uses 30 radio stations throughout the country. WINS is one of them, and is the only independent used in metropolitan New York. Why? Because low rate per thousand, plus response, makes WINS the perfect radio buy in this market.

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WINS
50KW New York

CROSLEY BROADCASTING CORPORATION

Inside Television

Screen Actors Guild this week reiterated that it is not claiming jurisdiction over actors in live television, but only over those working in films lensed for TV. SAG spokesman declared the Guild, by almost unanimous vote of its approximately 8,000 members, is "merely protecting its jurisdiction over, and responsibility to, actors in motion pictures, however exhibited, specifically including televised motion pictures."

New Television Authority, according to SAG, is seeking to take over responsibility for actors in televised films, which is the reason for the jurisdictional dispute between the two guilds.

Second runs of old pix on television are commanding higher rentals than first runs, and third runs are going still higher, according to Sy Weintraub, veepee of Flamingo Films. Latter outfit has turned down several deals, some from top video outlets, for long term commitments. Reason, Weintraub explains, is that with new viewers joining the audience and set circulation continually growing, bigger audiences for re-screenings command higher rentals.

Flamingo recently concluded a deal for 11 serials, seven of them never previously shown on TV, with WABD, N. Y. Serials will be beamed cross-the-board at 5:30 p.m., with a different serial shown on each day. Pact covers a 57-week period. The DuMont outlet is now dickering for an 11 p.m. repeat of the afternoon serials, on the theory that they have appeal to adult as well as juve audiences.

DuMont web this week inked a two-year pact with the International Alliance of Theatrical Stage Employees, covering employment of senior technicians, transmitter engineers, production assistants, cameramen, audio and video control operators, boom operators, floor managers, projectionists and studio assistants employed in studios and control rooms.

Contract includes a union shop proviso and separate rate schedules for each of DuMont's three owned-and-operated outlets, which provide an overall hourly wage boost of approximately 10%. New contract replaces one negotiated in 1945 and recently expired. It continues the welfare provisions, including company-paid hospitalization, medical-surgical benefits and group life insurance, featured in the old pact.

Doris Sharp has merged her Registry Casting and other talent registration groups into a new outfit to be known as Doris Sharp Television Casting, in which she is to be associated with Marjorie Morrow. Offices have been set up in N.Y. and Hollywood. In addition to servicing agencies and producers on a yearly retainer or package basis and casting complete shows or individual roles, the new DSTC will also go in for personal representation of talent.

Talent information service is available by subscription, or gratis to casting clients of the firm. Miss Morrow was for 18 years casting director for CBS, during which time she took two years off to serve as eastern talent chief for Warners.

FCC's tentative okay of the CBS color tele system has cued heightened vidfilm production activity in color. Many Coast producers already have made tinted pilot reels and commercials, many of which have been used, although, of course, they registered only in black-and-white under existing system. Emerson, Franklyn and Five Star are among the producers who have used color commercials in the past and Jerry Fairbanks is offering both 16m and 35m color to clients and plans to film some of his own packages in color.

Despite rumors to the contrary, Hoffman Television, KTTV, USC and UCLA have made it emphatically clear that there will be no theatre televising of football games on the West Coast this season. Hoffman is sponsoring the college battles over the L. A. Times-CBS outlet. Les Hoffman, Hoffman Television topper, who bought the games on a guarantee-of-the-gate basis pointed out that theatre televising would "defeat our purpose as prospective game customers would overflow these theatres thus lowering the gate receipts and eventually cost us money."

Total charges on the Burns & Allen show for Carnation will run in the vicinity of $50,000 for 30 minutes. Of that figure, comedy team will get a substantial share of $25,000, and not $18,000 as previously estimated. Time and cable charges for the 62 stations which will carry the show every other week will top $15,000.

GF's Daytime Assault

Continued from page 31

the 6:30 to 6:55 p.m. cross-the-board slot. New Kate Smith show will hold the theatre from 4 to 5 p.m. daily.

CBS Daytime Plans

CBS, meanwhile, hopes to have its daytime schedule ready for launching within the next two or three weeks. One big switch reported in present operations is the axing of Dorothy Doan's "Vanity Fair" program. Now aired from 4:30 to 5 p.m., the series is sponsored several times weekly by Maiden-Form Bra. International Latex, however, has bought the Richard Willis show, "Look Your Best," on Mondays and Fridays preceding "Vanity" to plug its own femme lingerie and objected to having Maiden-Form so close.

Among other shows upcoming on CBS during the day is "Meet Me at the Astor," half-hour luncheon show starring either Johnny Johnston or Robert Q. Lewis and scheduled to hold forth from the Broadway lounge of the Hotel Astor, N. Y., from 1 to 1:30 p.m. daily. "Garry Moore Show," now aired from 7 to 7:30 p.m. four nights a week and from 8 to 9 p.m. Wednesdays, is expected to be moved into the 1:30 to 2:30 daytime slot.

From 2:30 to 3, CBS has tentatively scheduled a variety show starring Tim Herbert and Don Saxon and titled "Funfare." Following half-hour will be held down by Todd Russell in an audience participationer, titled "What Can You Do?" "Look Your Best" will go from 3:30 to 4 Mondays, Wednesdays and Fridays, with "Meet Your Cover Girl," fashion-hint show featuring magazine cover girls, being slotted at that time on Tuesdays and Thursdays.

"Homemaker's Exchange," featuring Louise Leslie with household and cooking hints for the hausfraus, will continue in the 4 to 4:30 p.m. slot, with whatever show is selected to replace "Vanity Fair" to be programmed from 4:30 to 5.

TEXAS AP B'CASTERS ELECT FLAHERTY PREZ

San Antonio, Sept. 12.

Texas Associated Press Broadcasters elected new officers last Wednesday at the group's third annual meeting held here at the Plaza hotel.

Pat Flaherty, news director of KPRC, Houston, was named prez of the group. Other officers named were Jim Alderman of WRR, Dallas, veepee, and Bob McDonald of KRGV, Weslaco, secretary-treasurer. The three new officers were elected by acclamation after being nominated by a committee headed by Charles Jordon, of KFJZ, Fort Worth, who is the outgoing prez of the group.

About 40 newsmen from over the state attended the one day meeting here.

Camel's MBS News Buy

Camel cigarets, which has been backing a five-minute sports roundup following Mutual's "Game of the Day" baseball co-op, will sponsor a similar five-minute capsule before and after the web's football "Game of the Week," starting Sept. 23. Grid games will be aired Saturday afternoons.

Agency is William Esty.

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ABC TV NETWORK

WEDNESDAY 9 to 10 P.M. E.D.T.

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every Sunday evening Philco brings the theatre to your home with dramatic presentations performed by stars of stage and screen.

Sept. 17 **FRANCIS LEDERER** and **VICKI CUMMINGS**

in

"THE LONG RUN"

Sept. 24 **JOSEPHINE HULL**

in

"DEAR GUEST AND GHOST"

with Barry Nelson

NBC TV NETWORK

SUNDAYS 9 to 10 P.M. E.D.T.

Tele Chatter

New York

CBS producer **Irving Mansfield** recovered from his ulcer attack and back to work on the "Stork Club" and "This Is Show Business" programs. **Abe Burrows** had been filling in for him on "Stork" . . . **Fred Carney**, formerly production manager for "Truth or Consequences," now at J. Walter Thompson as assistant to **Maury Holland**, producer-director on NBC's "Kraft TV Theatre."

Vericolor, new color video system developed by CBS and Remington Rand for commercial use, to be unveiled publicly at the National Business Show at Grand Central Palace, N. Y., the week of Oct. 23. . . . **Leo Langlois**, TV production chief of the Campbell-Ewald agency, recuperating at his home from a siege of illness. . . . Actor **Allan Stevenson** signed for a role in ABC's "Treasury Men in Action" Monday (18). . . . Purity Bakeries, through Young & Rubicam, has bought a cross-the-board, twice-daily series of live weather forecasts featuring **Ray Knight**, on the N. Y. Daily News' WPIX. . . . **Leroy Passman**, formerly operations chief for DuMont's WABD, joined NBC as assistant production manager. . . . Esquire Polishes has picked up the tab on DuMont's "Hold that Camera," which moves into the Friday night at 8:30 slot this week (15). Agency is Emil Mogul. . . . **Gladys Swarthout** set for a guest shot on NBC's "Jack Carter Show" Saturday night (16). Ronzoni Macaroni has signed with WPIX, through Emil Mogul, for 13 weeks of "Leave It to Papa," domestic comedy series formerly titled "They Live in Brooklyn." **Billy Edmonds** takes over the role of Mario in the show. . . . **Florence Anglin** (Mrs. S. Jay Kaufman) on WOR-TV's "Mr. and Mrs. Mystery" five nights last week in the role of a blind woman. She's dickering with **Willi Priory** (quondam assistant to **Ward Morehouse** on the old N. Y. Sun) for a series. . . . CBS-TV's "Songs for Sale" taking over the 11 p.m. to midnight Saturday slot starting Oct. 7. . . . "28 Days to Spring," story penned by **Leonard L. Levinson** and **Wally Gould**, bought by CBS-TV's "Sure as Fate." Levinson will script the adaptation. . . . **Charles Randall** set for a role on DuMont's "Famous Jury Trials" tonight (Wed.). . . . **Josh White** planed to London over the weekend to guest on a BBC television show. . . . **Treva Frazee** set for a role on CBS' "Starlight Theatre" Sunday (17). . . . **Howard Harris** and **Syd Zelinka** in from the Coast to write "Sugar Bowl," new **Chico Marx** show preming Oct. 2 via ABC. . . . **Ray Mulderick** back as narrator on DuMont's "Hands of Mystery" after doing several strawhat shows at the Robin Hood theatre, Arden, Del. . . . **Wilbur Stark** and **Jerry Layton** have signed the **Alfredo Salmaggi** opera troupe for TV and offering a package of hourlong operacasts. . . . WJZ-TV has hiked its rates $200 to a base evening price of $2,200 per hour, with a 10% boost down the line.

Hollywood

Sidney Skolsky will head a series of 15-minute vidpix concerning Hollywood personalities which **Marc Frederic** will produce for TeeVee . . . Filmed soap opera "The Jonathan Story," bows today (12) on KLAC-TV as an insert in the **Al Jarvis show** with Youngstown Dishwasher bankrolling. It will be used Tuesdays and Thursdays with Jarvis recapping the previous program's crisis before switching to actual film . . . **Burt Zinn** named to replace the retiring **Earl Seaman** as exec director of Radio and Television Record Charities Inc. . . . Kern Foods reoptioned KECA-TV's "Marshall of Gunsight Pass" for another 13 weeks . . . **P. K. Palmer** shooting the second in the "Dick Tracy" telefilm series . . . **Melvin "Bud" Bassett** named supervisor of film operations for which KTTV has released two stages . . . **Helen Gould** bows tonight (12) with "Hollywood Looks at You" over KFI-TV . . . **Lester Lee** writing special material for **Eileen Barton's** "Song Parade" on NBC-TV . . . **Carl Dudley** trekked back yesterday after six weeks in Switzerland, Italy, Egypt and Greece lensing his "This World of Ours" series. His camera crew is still abroad, shooting in Israel and Turkey . . . KTLA's "Dixie Showboat," which started on WPIX, N.Y., last week, is being kinnied for Washington, D. C., Nashville, Minneapolis and Davenport stations . . .

Herman Webber joined Palisades Productions as exec production manager . . . **William Lasky**, scripter son of **Jesse L. Lasky**, will direct five 10-minute vidpix based on Notre Dame which will be beamed just before each of Notre Dame's major grid games this fall. DuMont is bankrolling.

Chicago

Gloria Swanson guest stars on the preem of **"Don McNeill's** TV Club" on ABC tonight (13). . . . Zenith, Hallicrafters and Motorola all announced price boosts on their tele sets last week. . . . Kuklapolitian Players, assisted by **Burr Tillstrom** and **Fran Allison**, to cut "Kukla, Fran & Ollie" album for RCA Sept. 26. Group waxed "Happy Mother Goose" for RCA last week. . . . **Red Grange** and **Luke Johnsos** to do commentary on "Chicago Bears Quarterback Show" beamed half-hour weekly on WBKB for Standard Oil starting Sept. 19. . . . **Ernie Simon** will headline weekly variety show on WENR-TV, teeing off Sept. 21 for TV Forecast magazine. . . . **Bob Johnsson**, 13-year-old puppeteer discovered on WBKB's "Show Kids," pacted to do the live commercials on filmed puppet stanza, "Gigi and Jock," on WENR-TV for Schulze-Burch Baking Co. . . . **Don Meier** is directing NBC's "Zoo Parade" and **Duane Bogie** will take over "Walt's Workshop" on WNBQ, filling in for Chi NBC producer **Reinald Werrenrath** now in the Navy. . . . **Vern Brooks**, WGN-TV director of operations, planed to Europe for a three-week vacation. . . . **Ad Sweetow** exits Malcolm-Howard agency to move to Schwimmer & Scott as TV director. . . . Hauser Nash Motor Sales picked up the Wednesday night feature film series on WGN-TV.

London

Cecil Madden, TV program adviser, appointed acting head of "Children's Hour." At present, feature is transmitted twice weekly, but after Christmas will be shown daily . . . **Kevin Sheldon** produced a new play by **Ian Hay** and **John Smyth** titled "Until the Morning," Sept. 10. Drama with a Burmese background had **Reginald Tate** in the leading role, with supporting parts by **Robert Ayres. Patricia Hastings, Ann Bennett, H. G. Stoker, Julian l'Albie . . . Ngaio Marsh**, New Zealand crime novelist, being featured Sept. 14 in a talk with **Jeanne Heal**

Pabst

Continued from page 31

with 31 video stations getting the pickup live and a number of others taking it a day or two later via kinescope recording. Ted Husing, who has been calling the blow-by-blow for Pabst's weekly fight pickups on CBS-TV, is expected to handle the same assignment on the Louis-Charles affair, with Russ Hodges probably spelling him at the mike for a between-rounds fill-in on ringside color. CBS will not be forced to make any changes in its program schedules, since Pabst holds the Wednesday night at 10 time on video for its weekly fights, while the time slot on radio is still sustaining.

Pabst hopes to have a record audience in its three-pronged reporting of the championship fight, according to Nate Perlstein, ad director of Pabst. With the fight riding the full CBS radio network, the full CBS-TV interconnected network, with non-interconnected stations carrying the battle via kine a few days later, large-screen theatre TV is also being negotiated.

At VARIETY's press time, two Chicago theatres—State-Lake and Tivoli—were negotiating for rights to carry the battle on their screens via theatre TV. Pabst pays the houses no fee, of course, and the theatres must agree to carry the full suds commercials, also must agree not to increase their admission prices for the event. It's expected the beer firm will be able to line up a large number of theatres to put the video version on their screens.

Muzak

Continued from page 26

order that one or more FM stations in the principal markets will be permitted to enter into arrangements with Muzak and others to employ such a system on a nationwide basis. This would afford the opportunity for Muzak and others who desired to enter the field to promote actively the sale and distribution of FM receivers in homes as well as commercial institutions and would provide a new and distinctive service to the public in competition with existing broadcast services now renedered by AM stations."

Only through such a system, Muzak concludes, "can the development of FM as nationwide service be assured."

SESAC

Continued from page 26

of SESAC reps were reported to him specifically by Clair McCullough, prexy of WGAL, Lancaster, Pa., who said he was very much disturbed by representations made by a SESAC rep who "was willing to be quoted and was quite sure of his ground."

Reminding Jadassohn that the only statement made by NAB regarding last spring's meetings with SESAC was that it believed the release of the standard licensing procedure by SESAC "will materially aid in resolving points at issue in the industry," Miller suggested that the situation must be explained to the music reps and the broadcasters.

Miller

Continued from page 29

for Radio." He's from WDAK, Columbus, Ga.

Charles A. Batson, NAB Director of Television was in charge of the television seminar. It's easy to build a TV station, according to what Batson told the group. And for public consumption all that was needed to start a TV outlet was $350,000 for construction and $1,000 a day to run it.

There was also a film strip presentation titled "How to Pick a Winner" as well as a color slide presentation. There were several business sessions and question and answer periods.

Local outlets were hosts at a cocktail party given for the visitors at the hotel.

Inside Stuff—Radio

The Advertising Council has extended its operations to Europe to assist in carrying out the objectives of the Marshall Plan. First advertisements will be placed in British publications this month. They will be designed to encourage wider distribution of a new directory of small American firms able to supply European importers.

Theodore S. Repplier, Ad Council prexy, announced the plan after a series of meetings of a special committee of the Council and officials of the information staff of the Economic Cooperation Administration. Repplier went to Paris to advise with ECA on advertising techniques.

Named to the committee were Edgar Kobak, former prexy of Mutual Broadcasting System; Philip L. Graham, publisher of the Washington Post and head of WTOP and WOIC (TV) in Washington; Gardner Cowles, publisher of Look Magazine; Fairfax M. Cone of Foote, Cone & Belding; James W. Young of J. Walter Thompson; and Samuel Gale of General Mills, Ad Council chairman.

National Assn. of Broadcasters will soon begin distribution to members of a series of "freedom" talks by prominent Americans in connection with its 1950-51 Voice of Democracy contest. The disks, now being pressed by RCA, carry the voices of Supreme Court Justice Tom Clark, Chairman Edwin C. Johnson of the Senate Commerce Committee, NAB prexy Justin Miller, U. S. Commissioner of Education Earl J. McGrath, and Rep Brooks Hays, vice-president of the Southern Baptist Convention.

Winners of the contest, to be chosen from students in 28,000 high schools, will be announced next February. Four $500 college scholarships will be awarded for the best broadcast scripts written and delivered by students. Competition is judged by broadcasting standards.

Milton Katims, NBC staff conductor who is taking over the NBC Symphony Orchestra for six programs prior to the return of Arturo Toscanini, is spotlighting several solo men in the orchestra during his tenure, which started last Saturday (9). Flutist Arthur Lora and harpist Edward Vito were soloists Saturday in the Mozart Concerto for Flute and Harp. Second program (16) will feature first violist Carlton Cooley in his own composition, Song and Dance for Viola and Orchestra. Concertmaster Mischa Mischakoff will be soloist the third program (3) in the Bruch violin concerto. Alex Williams, first clarinetist, will be soloist on the sixth and final program, Oct. 14, in the Debussy Rhapsody for Clarinet and Orchestra.

Bernard J. Prockter, packager of "The Big Story," has launched a monthly house organ for the stanza which Pall Mall backs on NBC and NBC-TV. Reason for the publication is that in its three and a half years on the air over 175 reporters have received awards for "big stories," and they want to keep in touch with the airer and with each other. Four-page sheet thus becomes the unofficial journal for some of the nation's top newsmen.

Titled Prockter Productions Press, it's one of the few house organs issued by a radio stanza. NBC-TV's "Kukla, Fran & Ollie" also has a publication, the Kuklapolitan Digest.

"Columbus Day, 1950," documentary on European refugee scholars and professionals, is being produced by Ted Hudes and Bert Lind for the International Rescue Committee.

The transcribed drama, written by Ben Kagan and directed by James Sheldon, will be aired on Oct. 12 by 600 stations. New York city outlets will be WINS, WNEW, WMCA, WOV and WNYC.

'Early Birds' on TV

Dallas, Sept. 12.

The WFAA daily feature, "The Early Birds" has made its television bow and are being heard and seen six nights per week for a quarter-hour on WFAA-TV. Telecasts are being sponsored by the Earl Hayes Chevrolet Co.

"Early Birds" is considered to be radio's oldest breakfast time variety show.

Borden's Musical Quiz

Chicago, Sept. 12.

The Borden Co., through Young & Rubicam, last week bought a quarter-hour musical quiz show featuring singers Danny O'Neil and Carolyn Gilbert.

A Herbert S. Laufman package, show is slated to go on next week on a Chi station as yet unpicked.

JOE BESSER SET FOR KEN MURRAY TV SHOW

Comedian Joe Besser has been inked to do five shows in the upcoming Ken Murray series on CBS-TV starting with the Oct. 7 teeoff, and it's reported he may take over the stooge role held last year by Tony Labriola ("Oswald"). Murray and Labriola, associated since their early vaude days, have reportedly come to a parting of the ways, leading to Murray's search for a replacement.

Alan Young, who has his own show on CBS-TV Thursday nights via kinescope from the Coast, will fly in from Hollywood to guest on the opener, along with Herbert Marshall and Phil Regan. Bob Burns, who has not been seen on a network video show in two years, has been signed to guest on the Oct. 21 stanza. Paul LaPorte, meanwhile, is taking over as CBS unit manager for the series, replacing Frank Satenstein. Murray himself will again produce the series, which is bankrolled by Anheuser-Busch.

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"MAMA" CBS-TV

Radio Registry

WNBT Preempts Vim for Armour

Rapidly-approaching SRO status at NBC television hit the web in a new way this week. Forced to oust a sponsored show aired locally only over WNBT, its key N. Y. outlet, in favor of a network commercial show, NBC moved the local production into another cream time segment and guaranteed the new slot would not be preempted for a full 52 weeks.

Local show is "Talent Search," sponsored by Vim Stores and packaged by Kermit Schaefer. Program had occupied the Wednesday night at 10:30 slot, but NBC needed that period for Armour's, which wanted it for the "Stars Over Hollywood" show. As a result, NBC moved "Search" into Monday nights at 10:30 on a local basis. Another part of the deal was to guarantee the same sponsor Thursday night at 10:30 slot for "Quick on the Draw," but in that instance no switch in time slots was necessary.

With "Search" in for WNBT only on Mondays, the network will fill that time to affiliate stations with "Who Said That?" Latter show, in turn, will be seen in N. Y. Sundays at noon. While "Draw" holds down the Thursday night slot, the network will feed trotting races, at least for the duration of the season, to its affiliates outside N. Y.

Menkin-Speer Patriotic Kid Show Auditioned For Late Afternoons

Larry Menkin and Charles Speer, co-writers of the DuMont "Hands of Murder" show, are doing a filmed audition tomorrow (Thurs.) of a five-times-a-week strip show, commissioned by CBS for afternoon video programming. Show is called "Adventures of Johnny Champion," with the basic formula to sugar-coat the selling of Americanism to kids.

Program is being prepped for the 5:30 afternoon slot in opposition to NBC's heavy-pulling "Howdy-Doody." Moppet actors will be used in the lead roles.

Plan is to premiere the show early in October.

Amer. Floor Covering Buys WFIL-TV Package

Philadelphia, Sept. 12.

American Floor Covering Co. is picking up the tab for an unusual package which carries 15 minutes of film-musical entertainment and 15 minutes of news reporting and analysis. Program goes out over WFIL-TV temporarily at 10:30 Sunday night and is slated for the 11:30 p.m. slot, starting Oct. 1.

The first half of the segment is titled "Musical Nightcap" and features Broadway and Hollywood names. The second period "Behind the Headlines" offers a weekly discussion and analysis of current events by Lt. Col. Edward A. Davies, with accent on military aspects and local defense situation.

Col. Davies will have guests representing various branches of armed services, as well as spokesmen for vet groups and civilian defense organizations. Agency handling account is Strauss & Divies, Philadelphia.

La.-Miss. B'casters Elect

New Orleans, Sept. 12.

Hugh O. Jones, gen. mgr. of WGGM, Gulfport, Miss., was elected president of the Louisiana-Mississippi Associated Press Broadcasters Assn. here Friday (8). Jones succeeds James E. Gordon, gen. mgr. of WNOE, New Orleans.

Elected veepee was Bob Shipley, news director of KWKH, Shreveport. They are the only officers of the group.

Ch'field Backs Gilbert

Phoenix, Sept. 12.

Dick Gilbert's commercial pitch for Chesterfield cigarets, while guesting on the nicotiner's "ABC's of Music," in New York, is paying off in sponsorship of the disk jockey's daily KTYL stanza here.

Chesterfield is picking up the tab for a 13-week skein of spots on local gabber's show. Cunningham & Walsh is the agency.

CBS IN BID TO FILL MIDWEST GRID VOID

With the Big 10 having clamped a ban on live television pickups of all its football games this fall, both CBS and NBC hope to fill the void in the midwest by offering their games to interconnected affiliates on a participation basis. Each net will cover an eight-game schedule of eastern college teams and relay them to midwestern stations, which will try to sell them locally.

Many of the stations in the midwest, particularly those in single-station markets, have already signed for DuMont's pickups of Notre Dame's home games, which are to be bankrolled by Chevrolet. Since the DuMont games are to be mostly eastbound, however, CBS and NBC will have sufficient room on the westbound cables for their offerings on any outlets still available.

CBS had previously announced a schedule incorporating the top home games of Army, Navy and Columbia, which are to be bankrolled in the east by Esso. NBC will have all home contests of both Harvard and Princeton, carrying two games each week for the most part on a split network setup in the east under sponsorship of Atlantic Refining.

Cleve. Alpine Village In AM-TV Package Buy For Lunch Gab Shows

Cleveland, Sept. 12.

Both television and radio mediums are being used by Herman Pirchner to air his Alpine Village's new winter series of one-hour luncheon club shows from rising stage of his 725-capacity theatre-restaurant.

Nitery impresario bought six hours of weekly time from WERE for his audience participation programs for women's clubs, running Monday through Saturday on the 1-to-2 p.m. slot. Beginning Sept. 25, their costs will be split between four co-sponsors, with Spang Bakeries bankrolling 15 minutes daily.

Although following the Tom Brennan-Breakfast Club formula, with some new twists in the way of guest-stars, femme style shows, prize games and giveaways, it's the first time any Cleveland night club has essayed such a large-scaled operation. One surefire gimmick has already sold out the first 20 aired performances to clubwomen who receive 50c commission, for their own charitable works, on every luncheon ticket sold.

Bromley House, radio-ad agency executive who helped set up the Alpine Village's series, will also double in them as emcee on both radio and television. One-hour kaffeeklatschs are being picked up in late October for telecasting on Channel 9 by WXEL, with Pirchner and Western Electric paying the bill.

House is giving two-way project the same type of circused ballyhoo he used in his own recent political campaign as a candidate for the city mayor's office. He lost in elections but garnered galleys of front-page publicity which boomed his personal business career.

O'Connor Twins Back To Show Biz Via TV

Hollywood, Sept. 12.

O'Connor Twins, who went up the showbiz ladder from Gus Edwards' kidshow to be "Glorified" in Flo Ziegfeld's Follies, return to show business Thursday (14) when they make their tele bow on KTSL's "Backstage with N.T.G." singing a brace of tunes. Twins, Velma and Thelma, were in many Shubert revues and on the Orpheum Time before joining the Follies.

Cast of their last Ziegfeld show included such names as Paulette Goddard, Greta Nissen, James Barton, Edna Loedom, Yacht Club Boys, Peggy Fears, Rae Dooley, Louise Brown, Barbara Newberry, Irving Fisher, Gladys Glad, Marion Benda, Claire Luce, Charles King and Polly Walker.

New Orleans—Raymond R. Morgan, Jr., former advertising agency rep, has joined the staff of WDSU, doubling in sales and production. He formerly handled assistant producer's duties on "Queen for a Day," "Breakfast in Hollywood," "Heart's Desire" and "This is Paris."

Fitzgeralds Show Tees With Mrs. in Hosp; Free Now for Weekend Stints

The Fitzgeralds teed off their new five-a-week television series over WJZ-TV this week (11), with Pegeen (Mrs. Ed) Fitzgerald hospitalized because of lingering migraine headaches, and Ed carrying on. He also did the first of their new five-a-week Mr. & Mrs. series, since returning from their first vacation in nine years, with guests.

Both Monday-to-Friday stints leaves them free for Saturday and Sunday, whereas for a time they did their stuff all seven days, then six, or substituted with platters. They prefer their AM shows live, either from their Hay Island (Conn.) home or their Hotel Pierre, New York, apartment. The new WJZ contract specifically limits them to pre-7 p.m. exclusivity, leaving them free for nighttime radio or video, since on occasion Fitzgerald, who was trained in legit, likes to do stage stints, as with Peggy Wood on "I Remember Mama," and the like.

Mrs. Fitzgerald is also reinstating a syndicated merchandising column, thus giving the team a triple-threat selling attack, via AM, TV and press. As "Connie Moffitt" she did the first such merchandising column on the San Francisco Chroniele years ago, the byline coined from the O'Connor Moffitt department store, since purchased by and renamed Macy's.

WGN-TV in Burst of Chi Sun. Video Activity With Seven Live Shows

Chicago, Sept. 12.

Sunday shapes up as the busiest day in the week at WGN-TV this fall. With three new Sunday local shows bowing next month, plus two programs produced for the DuMont web only, the Tribune Tower station will be grinding out seven live shows in four and a half hours.

Keeping five crews at work in as many studios, the Sunday evening schedule tee off Oct. 8 at 5 p.m. with the half-hour "Gordon Dress Up Quiz" emceed by Holland Engle for Gordon Clothing Co. Next half-hour will be occupied by a revival of "Request Performances" with columnist Irv Kupcinet emceeing for Wm. A. Lewis Stores. The 6:30-7 p.m. period will contain "Holland's Happiness House," community sing show for Holland's Jewelry Co. "Meadow Gold Ranch" kid film with cowboy singer Bob Atcher doing live opening and closing spots bankrolled by Beatrice Foods stays on in the 7 to 8 period. Also continuing is "Stars of Tomorrow," half-hour amateur session at 9 p.m. for Rubin Clothiers.

While these local beamings are going on, WGN-TV will feed an hour and a half live programming to DuMont. Web shows which are not seen locally are the "Rhythm Rodeo" with Art Jarrett sent out in the 7-7:30 p.m. spot and "They Stand Accused" hour-long dramatic stanza at 8 p.m.

New season weekday changes at WGN-TV center chiefly in the two-hour hole opened up by the ending of the baseball telecasts next month. Walgreens are picking up an hour cross-the-board at 1-2 p.m. Oct. 16 for a husband and wife session built around Frankie Masters and frau Phyllis Miles. About the same date, "TV Matinee," feature film, is slated to go into the following hour. "Stop the Record," video disk quizzer with Frann Weigle, goes in from 3 to 4 with the first half-hour sponsored by Universal Gas Ranges.

Another change finds George Menard taking over emceeing chores from Tom Wallace on the morning homemaker show this week.

Due for an Oct. 2 kickoff is a new Monday night sport show featuring Jack Brickhouse with Irv Kupcinet and Sid Luckman, quarterback of the Chi Bears football team. Show, sponsored by Karoll's Mens Store, will be slotted at 7-7:30.

A RICH RURAL MARKET

Today, farmers and farm families have more spendable dollars than any other group in the U. S.

There are many ways of covering this rich, ready-to-buy market. But any way you try in WLW-land will cost you more than WLW. It's as simple as this—

WLW reaches a greater rural audience in WLW-land—at less cost—than any single medium or any combination of media.

Here's why—

Of all farm families in the WLW Merchandise-Able Area, 38.7% listen to WLW more often than to any other station,* with 216 stations competing.

WLW reaches 81.7% of all rural radio homes in four weeks, 66.5% in an average week. And the average rural home reached LISTENS TO WLW EIGHT HOURS AND SIXTEEN MINUTES PER WEEK.**

For further information, contact any of the WLW Sales Offices in

CINCINNATI NEW YORK
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WLW
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CROSLEY BROADCASTING CORPORATION

* People's Advisory Council Survey
** Nielsen Radio Index, Feb.-March, 1950

Blacklist Still Snarls AM-TV

Continued from page 29

test Miss Muir's summary ousting from the program. Petition to Actors' Equity council to prevent repetition of the Muir case has already been presented.

Proposed industry-wide review board, meanwhile, drew fire as being an ineffective way of handling the blacklist problem even before the AFRA meet last night. One industry exec, who declined to be identified, suggested the idea might have been proposed by GF in an effort to "get off the hook with its customers." It was also pointed out that a similar proposal had been suggested to AFRA last spring by the organization's prexy, Bud Collyer, but that it had been nixed by the national board at that time.

Parleys

Louis Brockway, exec veepee of Young & Rubicam, which handles the GF account on "Aldrich," is understood to have informed AFRA prior to the meet that the leading sponsors, agencies and networks are ready to participate in an all-industry confab if AFRA would call one. AFRA reportedly wants such a parley to be called at the inspiration of the networks.

As the plan is envisaged, artists who are under fire for alleged "subversive affiliations" would be investigated by the all-industry group. If the latter decided that the charges of pro-Communism weren't proven, the sponsors and webs would be free to ink pacts with them.

Miss Muir, who was dropped by General Foods from its "Henry Aldrich" show on NBC-TV following protests based on her being listed by the anti-Communist newsletter Counterattack in "Red Channels," said she would cooperate with such a committee, but that first she must be put back to work.

Other individuals cited by "Red Channels" said they disapprove of the proposed plan. According to these sources, establishment of a review board would accept the theory of "political censorship, keeping artists off the air because of their political views." They expressed the opinion that if the right to work is denied to leftists, eventually it can be denied to "anti-vivisectionists or followers of other unpopular beliefs." Unions, they argued, should protect the interests of members and shouldn't rule on who can and cannot work.

Defenders of Miss Muir raised the question of whether the "blacklisting" of creative personnel doesn't open the networks and sponsors to anti-trust charges of "collusion." The same argument could conceivably be raised against a non-governmental loyalty review board, if one is set up.

Meanwhile, members of AFRA are reported urging the union to take stronger action against repetitions of the Muir incident. AFRA has taken a weaker stand against "blacklisting" than the Radio-Television Directors Guild and the Radio Writers Guild, both of which would like an inter-union body established to combat the practice.

ACLU plans to conduct its investigation by interviewing any persons who might have been connected with the Muir case, as well as any others whose testimony might help clarify the situation. Organization hopes to come up with some recommendations which it can make public in an attempt to put an end to any blacklist and to help clear the air surrounding the entire problem. Spokesman reiterated the ACLU's contention that there was no question of a violation of Miss Muir's constitutional rights. Granted that she might have been denied due process in the "moral sense" of the term, he said, there was no legal violation of her free speech involved. According to the belief of ACLU attorneys, he said, GF had the legal right to fire the actress as one of its employees.

Chartoc-Cole Set to Roll With 'Johnny Irish' Vidpix Series at 8G Price Tag

Chicago, Sept. 12.

Shep Chartoc and Don Cole, tele packagers, expect to start shooting next week on the first of a series of half-hour open-end vidpixs. Screen tests for supporting roles will be made Thursday (14) for the series entitled "Johnny Irish" which will be a semi-documentary treatment of the police-crime format.

Initial film will be finished about Oct. 1 and will carry a price tag of between $6,000-$8,000 for network first-runs.

Ken Nordine is set to play Johnny Irish with Studs Terkel slated to do the narration. Script was penned by Chartoc. Using both studio and location shots, 16m film will be lensed by Alexander & Assocs., with Bob Longine as film director.

Since setting up their video production shop in June, Chartoc and Cole have peddled three local shows and one net program. Web show, "Red Grange Predicts" starts on ABC-TV Sept. 21 for Florsheim Shoes. Co-producer on this venture is Ed Short, WJJD promotion director.

Local shows are "Show Kids." 60-minute Sunday offering on WBKB sponsored by Mrs. Klein's Potato Chips; "Danny O'Neil Show" half-hour weekly on WBKB for the Toni Kemp Health Studio. Third package, "Danny O'Neil At Home," 15-minute cross-the-board strip, just wound up a seven-week run on WGN-TV for Grand Central Motors and is scheduled to shift to a new time slot for Chi Kaiser-Frazer dealers.

Coke's 'Cisco Kid' Buy

New Orleans, Sept. 12.

Coca Cola Bottling Co. of Louisiana and WDSU-TV Thursday (7) signed a five-year contract for the video adventures of "The Cisco Kid." Series is slated to start in December.

New contract is in addition to a similar one signed a short time ago by the Coke company and WDSU for the radio series.

Anson Off KLAC-TV In Program Shuffle, Preps Network Spot

Hollywood, Sept. 12.

Bill Anson's KLAC-TV layout was cancelled last week in a general reshuffling of the station's schedule that found the Julie Mitchum show, the Bobby Troup show, "Beauty Contest," and a series of Stephen Foster films also falling by the wayside.

Station manager Don Fedderson merely said he was cancelling Anson's pact which called for the KFWB deejay to appear five nights weekly from 11 to 12 and from 9:30 to 12 on Saturday and Sunday. Anson said the parting was highly amicable, reporting that he was anxious to get out from under since he will shortly be taking over a web show. Anson referred to himself as "an interloper on the wrong station," pointing out that his show was sold out and had a better rating than others despite the fact that his time slot frequently was pushed around so that the teeoff came anywhere within the 11-12 period.

Bob McLaughlin, platter spinner on the outlet's AM affiliate KLAC, takes over the Anson spot next Monday (18), with Godfrey's Department Store of the air bankrolling to the tune of $2,500 weekly for 26 weeks.

Of the other programs, station said "Beauty Contest" was killed off because there just aren't enough good looking gals and the available ones travel from station to station, making the same circuit the wrestlers do. Julie Mitchum show, station said, is out because the station had no control over the package and never knew who was going to guest or what would happen, while the Troup show and the film series leave because of commercial commitments.

Jack Carson Tops Talent At Chi TV 'Living Show'

Chicago, Sept. 12.

Third annual National Television and Electrical Living Show is set for a nineday run at the Coliseum beginning Sept. 30. Entertainment end of the exposition will be emceed by Jack Carson, who will share co-star billing with a female name singer as yet unpicked. With a hypoed talent budget this year, Art Holland, of the Malcolm-Howard ad agency, who set the deal expects the show to gross close to $100,000, topping last year's mark when Eddie Cantor took $30,000 as his end of the more than $80,000 gross.

Already set are the Honey Bros., tap trio, singer-comedian Tommy Wells and Lou Breese and his orch. The variety show will be presented three times daily during the week, with four shows on Sundays and five on Saturdays.

Over 50 exhibitors, representing all phases of the radio-TV industry, will display their wares at the show. Admission to the exposition, including the entertainment, will be $1 plus tax.

More Top Brass Changes Made at St. Louis' WEW

St. Louis, Sept. 12.

More changes in the top brass at WEW, St. Louis U. station, were announced last week following the recent appointment of Daniel P. O'Connor, a member of the school's speech department, to succeed Nicholas Pogliara as station manager, and Don Lochner as program director, both of whom resigned.

New faces are Alan Thompson, senior producer of the western division of the Canadian Broadcasting Corp., as assistant program director; Glenn J. Manley, radio and tele writer, as salesmanager, and Charles M. Rogers, an instructor in speech and drama at the U. of Maryland, as news director.

BROIDY TO FILM STOKEY'S 'PANTOMIME'

Hollywood, Sept. 12.

Deal for the filming of Mike Stokey's "Pantomime Quiz," to be released open-end to stations around the country following its weekly beaming over KTTV here, has been worked out by Stokey and William F. Broidy Productions. Deal calls for a 50-50 split of revenue after Broidy has recouped his production investment, with Stokey presenting the show as a package and Broidy handling all lensing and distribution costs.

Globe Milling Co. has purchased "Pantomime" over KTTV and the show also is beaming over the CBS eastern web.

Set to appear in the first four shows to be filmed at Chaplin Studios are Elise Knox, Tom Harmon, Glenn Denning, Evelyn Ankers, Virginia Field, Beverly Tyler, George O'Brien, Marie Windsor, Fritz Feld, Paul Cavanaugh, Glen Langan, Marc Lawrence, Jeanne Cagney, Lola Albright, Douglas Dumbrille and George McCready.

Kukla, Fran and Ollie • Take Over Atlanta As Part of Its Tele Week

Atlanta, Sept. 12.

Burr Tillstrom, Fran Allison and, of course, Ollie, invaded Atlanta Saturday (9) to be on hand for the city's inauguration of Television Week, officially proclaimed by Mayor William B. Hartsfield.

Kukla, Fran and Ollie appeared in Rich's Television Center and were telecast on that store's WSB-TV hour-long show Saturday. Rich's, South's largest department store, started using WSB-TV during the recent 37-day transit strike, and results have been so good that they maintain a five-day-per-week schedule offering merchandise.

President Richard Rich presented Kukla and Ollie with keys to the city as part of the program and, of course, they were given Confederate flags, too.

In the party flying to Atlanta with Kukla, Fran and Ollie were Beulah Zachary, producer and manager of the program; Harold Desfor, RCA press relations director; Jack Fascinato, show's musical director; Lewis Gomavitz, director of programs; Joe Lockwood, costume designer, and Cathey Morgan, secretary.

Starting Monday (18) Kukla, Fran and Ollie will start a five-day schedule on WSB-TV.

Last week the Atlanta Journal and Constitution (one ownership now) carried a large television section in honor of Television Week. This section and its attendant publicity, plus the fact that the coaxial cable (and the World Series) will be in operation come Oct. 1, has boosted the sales of TV sets in this locality.

Latest estimate is that there are now 60,000 TV receivers within range of WSB-TV (NBC) and WAGA-TV (CBS), Atlanta's two stations.

KECA-TV Shuns Relay Hoopla for Its Anni Show

Hollywood, Sept. 12.

KECA-TV will celebrate its first anniversary Sunday (17) with an hour-long show utilizing all the talent currently being beamed over the outlet. KGO-TV, San Francisco ABC affiliate, also will carry the program.

Dick Woollen will write and produce the layout which will make use of both the station's stages, all its directors, and six cameras. Robert Finkel will direct with Buz Adlam's 20-piece orch backstopping.

KECA-TV cold-shouldered a plan to participate in the Sept. 15 ceremonies opening the L. A. to San Francisco video relay which will be handled by KNBH and KTTV in order to present its own show.

Cincinnati — G. Gilmer Totten, formerly continuity editor at WKRC, was named assistant director of public relations of Radio Cincinnati (WKRC-AM, FM, TV). Edward Hillman, formerly with WNOP, becomes continuity editor at WKRC. Byron Taggart was named assistant program director under Paul Shumate.

Theatre TV For Chi Grid Hits Snag

Chicago, Sept. 12.

Balaban & Katz circuit has had a block thrown at it which will curtail its planned theatre telecasting of football games in Chi houses this fall. In an agreement between United Paramount Theatres, B&K parent company, and the Western Conference (Big 10), Chi chain was set to carry a nine-game schedule built around Illinois U and Northwestern U home games in three theatres. But it was learned last week that Northwestern has withdrawn permission for theatre-TV coverage of its games.

Northwesterns refusal to go along with the Par-Big Ten theatre-TV "experiment" leaves B&K with only the five-game Illinois schedule. Circuit had originally planned to screen the games at three theatres —State Lake, Tivoli and Uptown but as the result of the Northwestern withdrawal, the Uptown will not be used.

The athletic conference, composed of 10 major midwestern colleges, last spring invoked a ban on live telecasts of its football games and later entered an agreement with Par for a limited test this season on the feasibility of theatre-telecasting. Besides the B&K screenings, the United Detroit Theatres will carry the U. of Michigan games at the Michigan in Detroit.

Equipment is being installed at the State Lake and Tivoli in preparation for the first Illinois game Sept. 30. Admissions for the theatre telecasting has been set at $1.20.

'Celebrity' Either Too Loose or Too Costly For Kalmus Bankroll

Hollywood, Sept. 12.

Everybody concerned has a different reason to supply, but all agree that "Club Celebrity" will no longer be sponsored on KNBH by Natalie Kalmus Television.

Ed Scofield office, which handles Kalmus publicity and was ad agency on the show, says Kalmus was dissatisfied with the format and that United Television Artists, which produces, refused to make the changes deemed necessary to step up the pace.

Kenneth Herts, UTA spokesman, said Kalmus backed out because it couldn't afford the $2,800 weekly nut and charged the Scofield office did nothing for the show, even forcing UTA to write the commercials.

Anyway, UTA will package a new and smaller-budgeted layout for Kalmus. Layout will star same two names which appeared on "Celebrity," but will cut down on the guestar and production budget. Meanwhile outfit will continue "Celebrity," picking up the tab itself.

Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
in "THE MILKMAN"
(Universal-International)
Mgt.: LOU CLAYTON

STANDARDS BECOME 'NEW' HITS

SPA Laying Groundwork for Talks With Pubs on Renewal Contract

Songwriters Protective Assn. execs are laying the groundwork for negotiations with publishers for a basic agreement on SPA's new uniform renewal contract. Copies of the contract, which was drawn up by SPA attorneys John Schulman and Bill Klein, are being sent to SPA members and publishers today (Wed.). SPA council is scheduled to hold its first fall meeting Sept. 22, with bargaining procedures the chief topic on the agenda.

New renewal contract, first uniform pact of its kind, differs only in a few respects from the 1947 revised contract for originals. Chief difference, and one which may be a bone of contention in publisher negotiations, is the provision for a mandatory sliding scale of royalty payments on piano copies at a higher rate than in the 1947 original contract.

The 1947 originals contract left a choice between a fixed payment of 3c per copy or a sliding scale starting at a minimum of 2½c per copy for the first 100,000 copies sold and going up to a 5c minimum for each copy in excess of 500,000. New renewal contract calls only for a sliding scale beginning with a minimum of 4c per copy up to 100,000 copies through 7c for copies in excess of 300,000.

Provision for higher royalties is based in part on fact that standard copies sell for more than popular editions. But along with hiked minimums per copy are higher minimum percentages of wholesale prices for each 100,000 copies.

Another important provision of the new pact calls for outright payment of $100 to the writer, not dedeductable from royalties. Renewal

(Continued on page 49)

MAG WHITING, BURTON PART AFTER 5 YEARS

Hollywood, Sept. 12.

After a five-year association, Margaret Whiting and her manager Bill Burton, have called it quits, amicably, as a result of Burton's growing interest in radio packaging. Burton wants to remain anchored either here or in New York to devote his time to the package biz while chirp felt that if he continued as manager he should accompany her on treks around the country.

Miss Whiting said she will seek no replacement for Burton, who had been her manager since she started, drawing a flat 10% of her earnings. Music Corp. of America handles her bookings.

Spike Jones Continues Sock 1-Niter Grosses

Tacoma, Sept. 12.

On his fall one-niter swing through the northwest, Spike Jones is continuing to rack up solid grosses. In Vancouver, B. C., last week, Jones grossed $11,000.

Other one-niter grosses for Jones were $5,100, Trail, B. C.; $6,900, Victoria, B. C.; $11,000, Spokane; $5,500, Everett, Wash., and $7,000, Tacoma.

T.D. to Take Rest

Tommy Dorsey, currently on a one-nighter tour, will take a two to three-week vacation following a recording session for Decca, his second for the firm since switching from RCA Victor, next Monday (18).

Rumor was that Dorsey intended to disband. But Irwin Chezar, head of the Arthur Michaud New York office—Michaud manages Dorsey—said the bandleader was simply tired and needed a rest. Layoff will probably necessitate pushing back a projected California tour at the end of the year.

Col 'Band Wagon' Album

Columbia Records will cut a show tune album based on "Band Wagon," legit musical click of the early 1930's, with Mary Martin featured in the disk set. Top tune of the show was "Dancing In the Dark."

Album is being readied for the Christmas market.

45s Plague Col As Plant Strikes Over Job Ratings

Major part of Columbia Records' production was cut off this week when personnel of its Bridgeport pressing plant walked out in what the company termed a "wildcat" strike. Company and union officials were negotiating for a settlement late yesterday (Tues.).

Walkout isn't improving the attitude of Col executives towards the firm's new position in the speeds field, since the strike not only prevented shipments of further "test" 45 rpm's, but was reportedly caused over a dispute among workers turning out the 45s.

While the company refused to disclose the cause of the strike, it's understood that a group of workers pressing 45s stalked off because no classification had been set up for the new jobs. It's reported that the rest of the factory workers followed the group. Columbia's office personnel are still on the job.

The strike, apart from stopping all eastern production, is deferring Columbia's "testing" of the 45 market. After terming its initial tests on two pop 45s in certain markets "inconclusive," company decided to release the two 45s on a national scale, and add to them another pop on 45, Sammy Kaye's "Harbor Lights." The first two were Frank Sinatra's "Goodnight Irene" and "Sometime," by the Mariners. The walkout, however, has delayed shipment of the 45s.

Walkout occurred at 7 a.m. Monday (11). Little was done in the way of negotiation Monday because of the threat of a hurricane, which caused the company to close its offices in Bridgeport at 3 p.m. But company and machine workers' Local 237 officials were in all-day meetings yesterday.

In addition to stopping production on all 45s, strike cut short most of Columbia's other output. Diskery's only other factory in Hollywood is unaffected by the strike, but presses only a minor portion of the company's records.

RAYMOND SCOTT SETS UP OWN MUSIC OUTFIT

Raymond Scott, the composer-conductor, has formed a music publishing outfit, with headquarters in New York. Bob Briordy is his general manager. Company is being called Gateway Music.

First tune will be "Desire," based on Scott's music that he wrote for the Catgirl dance in Mike Todd's "Peep Show," current Broadway revue.

Ethel Smith Returns From Concerts Abroad

Organist Ethel Smith returned to New York yesterday (Tues.) after a three-month concert and theatre tour of Europe, England and Scotland. She is set for a Decca waxing date this week.

Miss Smith will also prepare organ solo arrangements of new compositions she picked up in England for release by her publishing company, Ethel Smith Music Corp.

DISKERS CUE PUBS TO SUBMIT OLDIES

Predilection of major diskeries toward recording standard tunes in the past few months has sent major publishers scurrying into their catalogs looking for songs they can hand to the diskeries.

While move toward waxing standards was initiated for the most part by the record companies themselves, it's beginning to prove a bonanza for the established pubbery that's finding it hard to get a hit record. These are reaching into their catalogs and giving some of the oldies the same treatment on getting plugs as most of their new product.

One major publisher, for example, dug through its file of oldies, picked out a couple of dozen and sent them to the record companies. The diskeries picked out a few they liked and recorded them. Now the publisher has its professional copies of those few standards out on the counters and has set record and plug campaigns on the tunes.

Mills Music, for example, is working on five of its oldies, including "I've Got the World on a String," "Take Me In Your Arms" and "Tonight You Belong to Me." Chappell has a campaign going on "Nevertheless," and recently proved successful with "I Didn't Know

(Continued on page 49)

New Big Push For RCA 45s

RCA Victor is readying another major drive in behalf of its 45 rpm disks this fall and winter in an all-out effort to spread acceptance of the new speed. Buttressed by the fact that almost 50 diskeries, including all the majors, are currently pressing 45's, Victor's new promotion will be targeted at establishing its system as the norm for the record industry. Currently, 45's represent about 15% of the total market compared to over 20% for the 33 rpm's, with the 78's still getting bulk of the trade.

RCA's campaign will be conducted along several fronts, covering both pops and longhair Red Seals. Initial move in the drive was made recently with extension of the bonus record plan to buyers of all equipment containing the 45 player. Next step will involve servicing the disk jockeys with releases on 45 platters plus a drive to install the new speed in as many jukeboxes as possible. Campaign will proceed on a month-by-month basis, with regular progress reports by the fieldmen to be made to Larry Kanaga, Victor sales manager.

Victor cleared the decks for the 45 rpm push during the summer when it inaugurated an exchange plan under which retailers could liquidate dead merchandise. Retailers reportedly cleaned out over $1,125,000 worth of 78 rpm stock during the two-month exchange period. With current inventories in a healthy position and trade prospects brightest since the end of the war, Victor execs believe that retailers will latch on to the 45's on the biggest scale yet. Up to now, acceptance of the new speed has been spotty on the overall national picture.

Decca Sets 'Guys'

Extending its activity in the show tune album field, Decca will wax the score of the legit musical, "Guys and Dolls," with the original cast. Dave Kapp, diskery's vice-prexy, made the deal with Cy Feuer and Ernest H. Martin, producers of the Frank Loesser show, which opens at the 46th Street theatre Nov. 9.

Album will feature Robert Alda, Vivian Blaine, Sam Levene, Isabel Bigley and Pat Rooney, Sr., from the original cast.

ASCAP, Film Producers Resume Talks This Wk. on Performance Fees

Decca's 12½c Divvy

Decca's board of directors at a meeting last week declared the regular quarterly dividend of 12½c per share on the company's capital stock.

Melon is payable Sept. 29 to stockholders of record Sept. 18.

Decca's Merman Grip Still Balks RCA 'Madam' Wax

With the Broadway opening of the RCA-bankrolled "Call Me Madam" musical set for Oct. 9, RCA Victor is still up in the air on waxing the musical in album form. Hitch in the disking plans stems from the inability to date to make an etching deal for Ethel Merman, show's femme lead and a Decca artist.

Victor execs have been holding informal conversations with Decca prexy Milton R. Rackmil for several months but no permission has yet been granted for Miss Merman to appear under the Victor banner. More definite bargaining with Rackmil is set for this week following the Decca chief's return from a Florida vacation Monday (11). It's understood that Decca, which recently adopted Victor's 45 rpm system and established a working arrangement with RCA for pressing of its 45 rpm disks and manufacture of phonograph equipment, may allow Miss Merman to etch the show tune album for Victor while, at same time, having her record the tunes for Decca.

Whether or not Victor eventually makes an original-cast album of "Madam," it is going ahead waxing top songs in the score with Perry Como and Mindy Carson. In a similar situation involving "Inside U.S.A.," Victor issued a set with Beatrice Lillie and Como (without Jack Haley of the original cast) and skipped three songs in the show while including one number not in the show.

Group of top RCA execs went to New Haven Monday night (11) to attend the "Madam" preem. Manie Sacks, RCA artists relations chief, and John West, Victor public relations veepee, saw the opening. Frank M. Folsom, RCA prexy, was prevented from attending by pressure of business at Camden, N. J.

3 N.Y., 1 JERSEY COS. SET UP CHI DISTRIB

A co-op distributing venture in Chicago has been set up by three New York diskeries and one New Jersey outfit. Incorporated under the title Record Distributors, Inc., new operation will be headed by Monroe Passis, formerly head of Chord Distributors, a Chi firm. Passis was also, at one time, Chi sales manager for Columbia Records. Companies involved in the new setup are Atlantic, Jubilee, National and Regal. Latter outfit is the Jersey waxery.

Companies banded together to insure more intense coverage of the Chi territory. Group may take on additional companies and spread to other cities if the operation pans out. With one distributor handling a limited number of indie labels, companies are assured that their product will be pushed. Chi distribution setup will also handle any subsid labels of the various companies represented.

Negotiations between the American Society of Composers, Authors and Publishers and major film producers for film performance rights will be resumed this week in New York. Since the anti-trust consent decree, which last spring upheld Federal Judge Vincent Leibell's ruling against ASCAP's collection of a seat tax from exhibitors, ASCAP has been dickering the Hollywood studios for performance fees to be paid on an overall basis at the point of production.

Reports of disturbance among publishers and writers over the delay in reaching an agreement with the pix companies were discounted by ASCAP execs. It was pointed out that negotiations were suspended during the summer period and, up to that point, the bargaining was proceeding on an amicable basis. Any agreement reached will be retroactive to date of the seat tax suspension.

ASCAP is reportedly asking for a total of $500,000 annually from Metro, Paramount, Warners and 20th-Fox, with all other film companies and indie producers to pay the Society slightly under $1,000,000. That sum would be the approximate equivalent of the annual fees paid by exhibs into ASCAP's kitty under the old system. In the event that ASCAP and the film companies are unable to come to terms, ASCAP could throw the dispute into the laps of the federal court for settlement. ASCAP execs would prefer making a deal directly with the film companies but are confident they could get an equal, if not a better, contract through a court settlement.

FAIN-HARBURG MAP PUB CO. FOR MUSICAL

Sammy Fain and E. Y. Harburg, who will collaborate on tunes for this season's upcoming Broadway musical "Flahooley," are planning to form their own publishing company as a subsidiary of Chappell Music to handle the musical's score. Chappell, which handles most of the Broadway show scores, has set up similar pub firms for other top-flight composers.

Harburg and Fred Saidy have written the book for "Flahooley," which will be presented by Cheryl Crawford on Broadway in November. Burton Lane was originally slated to do the score.

ILGWU Cutting Songs To Promote Membership

International Ladies Garment Workers Union, which has previously gone into film and legit production, is now entering the ranks of diskmaking. Union last week cut a series of organizing songs with singer Joey Nash fronting a 40-piece choir of singers from the union. First album was recorded at the union's FM station, WFDR, N. Y.

ILGWU plans to use this series at its meetings initially, but may package them for public sale if union's response warrants it.

Herman's 1-Niter String

Woody Herman orch has been set for one week at the Boulevard Room, Queens, N. Y., starting Sept. 26, followed by two months of one-nighters in the east. Band then plays Vogue Terrace, Pittsburgh, week of Nov. 20.

Band is currently in for two weeks at the Meadowbrook, Cedar Grove, N. J. Group just finished a one-nighter tour through Texas.

Happy Goday, president of Goday Music, last week returned to his Coast homeoffice for a six-week stay. Until his return to New York, Benny Ross is in charge of the N. Y. office.

Band Reviews

RALPH FLANAGAN ORCH (15)
With Hope Zee, Harry Prime
Hotel Statler, N.Y.

Ralph Flanagan's orch is currently paying off on a big part of the bright hopes that attended its formation a little more than six months ago. If it has failed to engineer the revival of the dance band business, as projected by the heavy RCA Victor promotion centering around Flanagan, this band can't be criticized for not trying. It now looks as if that ballyhoo overreached the potentiality of any band in this era. More to the point, however, Flanagan's orch has succeeded in becoming one of the standout musicrews around.

Still working in the general pattern of the late Glenn Miller band, which seems to have hypnotized the new crop of commercial bands, Flanagan is now operating on a longer leash from the master's influence. Without indulging in the experimental, the band is playing with a facility and independence that mark the development of a personal style. That style is becoming increasingly evident with the outfit's progressive integration of its sidemen.

With good effect, Flanagan has become adept at mixing up the reeds-on-top style with sharp and more colorful brass orchestration. For the ballads, the five-man reed section, with its pair of clarinets, is placed in the foreground for the clean melodic line. Flanagan is giving almost equal accent to rhythm numbers in which the seven-man brass section, although often muted, supplies a contrasting drive. A firm three-man rhythm section underlies all the arrangements to supply that smooth tempo absolutely necessary for any dance band.

Flanagan has also broken down the band into a couple of smaller combos for a variety and flexibility of numbers. Hitching on to the Dixie kick, he has set up a unit, comprising piano, drums, bass, tenor sax, trombone and trumpet, that can beat out the standards on the solid two-beat. Flanagan is also using a rhythm trio, with his piano at the center, for the chile numbers, and it's here that Flanagan's keyboard style is showcased to best advantage. The bandleader also gets colorful effects with one-finger piano solos on occasion against full-band orchestrations. Flanagan's library cuts across the full range of standards, pops, Latin-American numbers and old and new jump items.

Hope Zee, recently added as femme vocalist, has a good style mostly used for rhythm numbers like "Chattanoogie Shoe Shine Boy." Low mike level on opening night (11) sometimes made her projection unequal to the band. Harry Prime continues to do a solid job in his ballad vocalizing.

Herm.

WOODY HERMAN ORCH (15)
With Pat Easton
Meadowbrook, Cedar Grove, N. J.

A striking example of the predicament facing some of the swing band veterans is afforded by the Woody Herman orchestra, which is currently playing a two-week stand at Frank Dailey's Meadowbrook. Having first found that the public had bypassed jump music, Herman turned to the "progressive" style, only to find that was a momentary fad. Now, he's attempted to commercialize his band somewhat, but a reluctance to part from his old stylings makes the attempt a half-hearted one at best.

Realizing that he has to play for dancing, Herman has developed a book which includes most of the current pop faves. But his arrangements and musicians are more attuned to the jump style than the commercial, and as a dance band the group falls short of the mark.

Tempos are not entirely suitable for dancing. Arrangements are excellent for listening, but not for terping. And the sidemen, who, incidentally, are one of the youngest crews on the road, are good on jump numbers but erratic on commercial tunes.

Instrumentation breaks down into three rhythm, four saxes, four trumpets and three trombones, with Herman alternating between alto sax and clarinet. Rhythm and saxes are well-drilled and steady, but trombones are weak and trumpets erratic. Brass is strong on the rhythm numbers, but on slower tunes the trumpets can't seem to get together, especially when using mutes.

Herman, of course, remains one of the top swing clarinetists, and his sax and clarinet work on pops is good. But as a whole the band needs a lot more work and a complete reshuffling of its books. Band should cut down on the number of jump tunes, and should get more commercial-type arrangements of its pops.

Vocals are handled by Herman and Pat Easton. Herman is excellent on both rhythm and ballads. Miss Easton, who sang with Gordon Jenkins some time ago, gives a fresh appearance and delivers okay renditions of the pops.

Band does a show which features some of the old Herman recordings and backs Rosemary Clooney in her nitery debut (New Acts). Visually, it's an excellent aggregation. As a theatre band, it's okay in its present form, but drastic changes are needed for it to compete as a dance band.

Biz on night caught (8) was excellent. It was the first night the house was open to the public since it shuttered at the beginning of the summer. Band opened the night before to a private party.

Chan.

LORRY RAINE

"STRANGERS"—(London Records)

Lorry's echo-haunted "Strangers" is No. 1 selling record on London. Newest release coming up on London by Lorry is "Harbor Lights" —"Music, Maestro, Please." Hers were the first revival sides on both tunes.

TIM GAYLE
Publicity—Song and Record Exploitation—Management
Shelton Hotel, New York 17, N. Y.

Abstract-Design Pix As Advance Plugs For Kenton's Tour

Hollywood, Sept. 12.

Series of abstract-design films is being mulled by Stan Kenton for television and theatre trailers to plug his next three-month cross-country tour which tees off Jan. 15. Batoneer is huddling with John Whitney, abstract-design film producer, about the possibility of synchronizing a series of non-subjective designs to one of Kenton's musical arrangements.

Plan is to make several three-minute trailers which could be offered to video stations and a one-reeler to be offered gratis to theatres in towns which do not have television. Number of stumbling blocks remain to be worked out, but Kenton hopes to distribute the pix in advance of his playdates. Since none of these pix would be in the nature of a commercial plug for the concert, it is hoped the gratis offer will be snapped up by program hungry video outlets.

Kenton also considered a plan to screen some of these expressionistic films at the concerts, synced to the actual playing of the band, but has decided against it on the theory that his audience wants to hear music and not watch film.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Doris Day: "Orange Colored Sky"-"A Load Of Hay" (Columbia). "Sky," a standout tune, gets a firstrate treatment by Miss Day, backed by the Page Cavanaugh trio. On basis of this cut, plus the **King Cole-Stan Kenton** version for Capitol, number should rocket to top of the hit lists. Flipover has a pleasant lyric, based on a familiar melody and rendered brightly by Miss Day.

Ella Fitzgerald-Louis Armstrong: "Can Anyone Explain"-"Dream A Little Dream of Me" (Decca). One of the best cuts of "Explain" is dished up here, with Miss Fitzgerald pairing with Satchmo and both vocalling in good form. Side could have been better if the midway comedy talk had been omitted. Standard on the reverse has a superlatively duetted passage that should rate plenty of jock and juke spins. Armstrong's sharp trumpet is up front of Sy Oliver's orch.

Hugo Winterhalter Orch: "Mr. Touchdown, U.S.A."-"The Red We Want Is The Red We've Got" (Victor.) "Touchdown" is a new pop pegged to the fall football season and stirs memories of such numbers as "Betty Co-Ed" and other tunes of the raccoon and hip-flask era. Winterhalter gives it a rousing try in attractively snappy tempo. Bottom deck in a similar-tempoed interpretation of the patriotic song. Orch and chorus blend vigorously on both sides.

Jack Pleis Orch: "Time Alone Can Heal A Broken Heart"-"What Is There To Say" (London). "Time Alone" is a worthwhile ballad, with some intriguing musical figures that set it apart from the usual run of pops. Pleis orch and chorus handle it competently although a solo treatment might have more commercial possibilities. On the reverse, Pleis gives the standard a warm, listenable interpretation.

Bill Snyder Orch: "My Silent Love"-"Choppin' Up Chopin" (Tower). Having clicked with his one-fingered keyboard revival of "Bewitched," Snyder is now giving "My Silent Love" the same kind of treatment. Both numbers are equally good but whether the market will absorb this followup is a question. Jocks, however, will find it solid program fare. Flipover has some okay syncopation of a longhair theme.

Guy Lombardo Orch: "The Petite Waltz"-"Harbor Lights" (Decca). Lots of wax has been put on "Waltz," a three-quarter time instrumental, but this cut by Lombardo could be the one to push it over. It's a colorful side abetted by some attractive zither-like sounds and the twin pianos. It stands up under repeated spins. Lombardo's version of "Lights," now getting a revival, is also tops, **Kenny Gardner,** neatly handling the vocal.

Jan Garber Orch: "Daddy's Little Boy"-"Longing" (Capitol). Garber gives a good Lombardo-like slice of "Daddy's Little Boy" but this tune is faulted by too great a similarity with "Daddy's Little Girl." Roy Ross orch also gives an okay version of the same tune for Coral. Garber's cut of "Longing" is pleasing.

Tommy Dorsey Orch: "Opus Two"-"T. D.'s Boogie Woogie;" "So Long Sally"-"You're Not In My Arms Tonight" (Decca). Dorsey's initial sides under the Decca banner contain some solid swing standards from the bandleader's library. "Opus Two" and "Boogie Woogie," both instrumentals, have a hard-driving beat under the cleanly orchestrated sounds. Other two sides are in a sweeter vein with Johnny Amarosa handling the vocals competently. All good jock and juke sides.

Jan August: "Where Do I Go From You"-"Deep Night" (Mercury). "From You," a fine tune stirring increasing attention, gets an interesting arrangement on this side with Jan August's fine keyboard work in the foreground together with the good, but less interesting vocal by **Henri Pierre.** Reverse is an excellent version of the standard with a choral group and Pierre handling the vocal and August maintaining his usual standards. Harry Geller's orch furnishes a fine framework.

Snooky Lanson: "You Wonderful You"-"Honestly, I Love You" (London). Lanson continues to register on straight pop tunes. "Wonderful," from the Metro pic, "Summer Stock," is simply and effectively crooned. "Honestly" also gets another strong side with Lanson backed up by **Jack Pleis** orch and chorus.

Don Cornell: "Au Revoir Again"-"A Whistle and A Prayer" (Victor). "Au Revoir," recently launched again after fading three years ago, gets another fine cut by Cornell although not quite as effective as **Mitch Miller's** orch and choral version for Columbia. Cornell's style is more comfortable on "Prayer," a bouncy item with an uplift lyric. **Bob Dewey's** orch, formed under the Victor aegis with **Dewey Bergman** batoning, supplies excellent backgrounds with reeds-on-top orchestrations.

Eckstine-Shearing Set for Carnegie Hall

Billy Eckstine-George Shearing Quintet package, which begins a tour of 37 one-nighters Friday (15), will go into Carnegie Hall, N. Y., for one performance Oct. 11.

Tour tees off at Shrine Auditorium, L.A., and ends at Symphony Hall, Boston, Oct. 22.

Feather Gen'l Mgr. Of Mercer Records

Leonard Feather, jazz critic and composer, has been named general manager of Mercer Records, new label recently launched by Mercer Ellington, Duke Ellington's son. Feather will also be manager of Tempo Music, Duke Ellington's publishing company.

Feather, recently returned to activity after being seriously injured in an auto accident nine months ago, is also working with Ellington on radio-TV show scripts.

Powell on Columbus Stay

Teddy Powell orch has been set for three weeks at the Deshler-Wallick hotel, Columbus, O., starting Sept. 25. Unit closes at the Roosevelt Grill, New York, Sept. 23.

Band, which went into the Roosevelt on a six-week date with options, will have played 12 weeks, longest stay for any summer replacement band in the room's history.

Connie Haines, among the first singers to record for Coral when it was formed two years ago, has been signed to a new longterm contract.

VARIETY 10 Best Sellers on Coin-Machines Week of Sept. 9

1.	**GOODNIGHT IRENE (6) (Spencer)**	*Jenkins-Weavers*—Decca; *Frank Sinatra*—Columbia
2.	**MONA LISA (10) (Paramount)**	*King Cole Trio*—Capitol; *Victor Young*—Decca
3.	**SAM'S SONG (8) (Sam Weiss)**	*Bing & Gary Crosby*—Decca; *Joe "Fingers" Carr*—Capitol
4.	**TZENA, TZENA, TZENA (9) (Cromwell)**	*Jenkins-Weavers*—Decca; *Mitch Miller*—Columbia
5.	**SIMPLE MELODY (5) (Berlin)**	*Bing & Gary Crosby*—Decca
6.	**LA VIE EN ROSE (3) (Harms)**	*Tony Martin*—Victor
7.	**I WANNA BE LOVED (16) (Supreme)**	*Andrews Sis-Jenkins*—Decca; *Billy Eckstine*—M-G-M
8.	**CAN ANYONE EXPLAIN (2) (Valando)**	*Ames Bros.*—Coral
9.	**BONAPARTE'S RETREAT (8) (Acuff-Rose)**	*Kay Starr*—Capitol
10.	**ALL MY LOVE (1) (Mills)**	*Patti Page*—Mercury

Second Group

I LOVE THE GUY (Shapiro-B)	*Fran Warren*—Victor
COUNT EVERY STAR (Paxton)	*Hugo Winterhalter*—Victor
I'LL NEVER BE FREE (Valando)	*Starr-Tennessee Ernie*—Capitol
DREAM A LITTLE DREAM (Words & Music)	*Frankie Laine*—Mercury
MUSIC MAESTRO PLEASE (Bourne)	*Frankie Laine*—Mercury; *Tony Martin*—Victor
HOOP-DEE-DOO (16) (Morris)	*Perry Como*—Victor; *Kay Starr*—Capitol
SENTIMENTAL ME (15) (Knickerbocker)	*Ames Bros.*—Coral; *Russ Morgan*—Decca
I DIDN'T SLIP, I WASN'T PUSHED, I FELL (Remick)	*Doris Day*—Columbia
BEWITCHED (17) (Chappell)	*Gordon Jenkins*—Decca; *Bill Snyder*—Tower
HARBOR LIGHTS (Chappell)	*Sammy Kaye*—Columbia
CINCINNATI DANCING PIG (Old Hickory)	*Red Foley*—Decca
VAGABOND SHOES (Jefferson)	*Vic Damone*—Mercury
I CROSS MY FINGERS (United)	*Perry Como*—Victor
NOLA (Sam Fox)	*Les Paul*—Capitol
JUST SAY I LOVE HER (ABC)	*Johnny Desmond*—M-G-M

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

Platter Pointers

In conjunction with the Columbia promotion centering around **Andre Kostelanetz's** 10th year with the company, diskery has issued a 12-inch long-playing disk featuring the maestro playing **Irving Berlin** tunes. It's a big slice of Berliniana, comprising 19 of the composers' most memorable hits and served up with Kostelanetz's brilliant arrangements . . . RCA Victor has packaged a fine three-disk set in which **Perry Como** sings a brace of religious songs . . . **Three Suns** also have a good Victor album of hymns . . . **Red Norvo** trio has a solid instrumental of "Night and Day" for Discovery . . . **Terry Shand** orch has a good side in "I Wouldn't Touch You With a Ten Foot Pole" (King) . . . **Ken Griffin** delivers an okay organ solo on "Stardust" (Rondo) . . . **Curt Massey's** version of "Frosty the Snowman" rates attention in the juve market (London) . . . On the same label, **Charlie Spivak** delivers nicely on "Three Little Words" . . . **Dinah Washington** has a fine disk in "Why Don't You Think Things Over" and "How Deep Is the Ocean" (Mercury) . . . **Ralph Flanagan** has made a solid cut of his theme song, "Singing Winds," for Victor . . . **The Mariners** have interesting sides in "Minnequa" and "Beyond the Reef" (Columbia) . . . **Lester Lanin** orch registers brightly on "The Cake Walk" (Coral) . . . **Danny Kaye** has some cute juve items in "Tubby the Tuba Song" and "Popo the Puppet" (Decca) . . . On the same label, **Ethel Smith** at the organ and the **Bando Carioca** give a solid rendition of the bolero, "Catana."

Standout folk, western, jazz, religious, polka, etc.: **Jake Vaughan,** "Why, Oh Why, Oh Why" (Decca) . . . **Roy Byrd,** "Her Mind Is Gone" (Mercury) . . . **Ozie Waters,** "If Memories Were Money" (Coral)

Inside Orchestras—Music

"You Wonderful You" seems on its way toward becoming a standard for weddings, according to reports from Boston. Miller Music, which publishes the "Summer Stock" (M-G) film score, in which the song appears, is in receipt of a letter from bandleader Ruby Newman's office asking for orchestrations and copies of the tune. Seems brides like the sentiment expressed in opening lines of lyric: "I'm glad I met you, you wonderful you."

Song, incidentally, was written by Harry Warren, Jack Brooks and Saul Chaplin. Score for the rest of the film, except for the standard, "Get Happy," was written by Warren with lyrics by Mack Gordon. "You Wonderful You," however, was written toward the end of the pic's shooting, and Gordon was unable to do the lyric, with the result that Brooks and Chaplin were brought in.

Music publisher Jerry Vogel received some long-overdue recognition for his work in collecting and sending shipments of candy to needy youngsters, in a piece in Sunday's (10) New York Times. According to the story, Vogel has been conducting his candy campaign for the past 30 years, and figures he'll have shipped 400,000 parcels by the end of the year.

Story also notes Vogel's 40th year in the music business since his start at the age of 13 with the Plaza Music Co. Piece also refers to his headquarters, and his Cohan Room and Bayes Room, named in honor of George M. Cohan, whose songs Vogel publishes, and the singing star, Norah Bayes.

Guy Lombardo, who mixes batoning with boat racing, had a narrow escape in the around-Manhattan Harwood Trophy race Sunday (10) in which his entry, the twin-engined Delphine X, came in fourth.

Behind the wheel for the first half of the race, Lombardo was forced to give up the driver's seat when his goggles were ripped away and his eyes were being spurted with oil. He changed places with Horace E. Dodge, 3d, who was riding with him, while the boat was doing 60 miles an hour. Lombardo, riding in an unfamiliar boat, was unable to find the mechanic's spot and was forced to sit precariously for the rest of the race.

One of the most unusual credit lines is that listed by Shapiro-Bernstein on its sheet copies of "Blue Night" and "Love at Sundown." Across the top of the front page is the line, "Written by His Majesty the King of Thailand." Music is listed further as having been written by Bhumibol, King of Thailand, lyrics by Chakraband and N. Tongyai. Both songs were picked for Mike Todd's "Peep Show," but only one, "Blue Night," appears on the program.

Current trend of religious music emerging in bestselling pop lists has cued publication of a religious song by Albert Von Tilzer. Song, "A Prayer to Saint Christopher," is his only new work published this year, his 50th in the music business. Actually, it was written in 1948 with Harry MacPherson, but wasn't issued before. Broadway Music, his brother Will's firm, publishes. Initial recording is by Tommy Tucker on M-G-M.

Songs With Largest Radio Audience

Survey Week of September 1-7, 1950

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

A Little Bit Independent	BVC
All My Love	Mills
Bewitched	Chappell
Bonaparte's Retreat	Acuff & Rose
Can Anyone Explain	Laurel
Can't We Talk it Over	Advanced
Count Every Star	Paxton
Daddy's Little Boy	Beacon
Don't Rock the Boat Dear	Morris
Dream A Little Dream Of Me	Words-Music
Golden Sails On A Sea Of Blue	Goday
Goodnight Irene	Spencer
Home Cookin'—†"Fancy Pants"	Famous
Hoop-Dee-Doo	Morris
I Cross My Fingers	United
I Didn't Know What Time It Was	Chappell
I Don't Care If the Sun Don't Shine	Famous
I Love the Guy (I Love the Girl)	Shapiro-B
I Wanna Be Loved	Supreme
I'll Always Love You—†"My Friend Irma Goes West"	Famous
La Vie En Rose	Harms
Let's Do It Again	Robbins
Mambo Jambo	Peer
Mona Lisa—†"Captain Carey, U. S. A."	Paramount
Nevertheless—*†Three Little Words"	Chappell
Play a Simple Melody	Berlin
Sam's Song	Sam Weiss
Sometime	Witmark
Thinking Of You	Remick
Third Man Theme—†"Third Man"	Chappell
Why Fight the Feeling—†"Let's Dance"	Paramount

The remaining 20 songs of the week (more in case of ties), based on the copyright Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

All Dressed Up To Smile	Bourne
Beloved Be Faithful	Leeds
C'est Si Bon	Leeds
Cincinnati Dancing Pig	Old Hickory
Daddy From Georgia Way	Life
Darn It Baby That's Love—*"Tickets Please"	Chappell
Friendly Star—†"Summer Stock"	Feist
Gone Fishin'	Feist
Harbor Lights	Chappell
Honestly I Love You	Shapiro-B
I Didn't Slip I Wasn't Pushed I Fell	Remick
I Still Get a Thrill	Words-Music
If You Were My Girl	Duchess
I'll Build a Dream House	Campbell
Let's Choo Choo Choo Idaho—†"Duchess of Idaho"	Robbins
My Foolish Heart—†"My Foolish Heart"	Santly-Joy
No Other Love	Disney
Old Piano Roll Blues	Leeds
Our Little Ranch House	Lombardo
Our Very Own—†"Our Very Own"	Spitzer
Sentimental Me	Knick'b'ck'r
Sweetest Words I Know	Life
Tonight Be Tender To Me	Life
You Wonderful You—†"Summer Stock"	Miller

† *Filmusical.* * *Legit musical.*

Best British Sheet Sellers

(Week ending Sept. 2)

London, Sept. 5.

Bewitched	Sterling
Silver Dollar	Pic Music
My Foolish Heart	Sun
Blackbird	Box & Cox
Daddy's Little Girl	Yale
Sentimental Me	Cinephonic
Have I Told You	Leeds
Dearie	Connelly
Sam's Song	Sterling
Once in a While	Magna
Remember Cornfields	Arcadia
If I Loved You	Williamson

Second 12

Let's Do It Again	Lennox
Candy & Cake	Dash
Quicksilver	Morris
Your Heart, My Heart	Wright
Piano Roll Blues	Leeds
Mona Lisa	New World
Oh, You Sweet One	Southern
Tzena Tzena Tzena	Leeds
Me and Shadow	F. D. & H.
Jealous Heart	New World
Two on a Tandem	Kassner
Ashes of Roses	Connelly

Blues to Begin Local 802 Drive

The electioneering campaign within New York Local 802, American Federation of Musicians, is slated to be launched formally by the incumbents' Blue ticket late next week with the convening of the administration caucus which will draw up the slate for the December balloting.

Chief question still before the Blue ticket leaders is the status of Local 802 prexy Richard McCann. McCann to date has kept strictly mum about reports of his withdrawal from the Blue Ticket. He reportedly has not fully made up his mind about resigning but his decision will be given to his associates within the next two weeks.

Blue ticket leaders, meantime, are planning a counterblast against the opposition Unity group, which jumped the campaign gun several months ago with the nomination of William Feinberg, former exec secretary of the local, as its standard-bearer. Silent up to now on Unity's charges of administration inefficiency and laxity in face of the unemployment situation, the administration is expected to point to a series of favorable contracts negotiated during the past couple of years while, at the same time, blasting Feinberg's record as an alleged "employer's man" since leaving the union.

Administration leaders are already utilizing the Korean war situation as an opportunity to declare their loyalty to the Government while fighting to maintain labor's share in the national economy. In a statement to President Truman, Local 802 board supported the action in Korea but came out in opposition to a wage freeze and urged the President to use war profits as the main source of revenue.

Billy Daniels Clicko Cues Apollo Reissues

In line with the current success of Billy Daniels at Riviera, Fort Lee, N. J., Apollo Records is rereleasing two of the singer's platters. Diskery claims the demand for Daniels' records has increased considerably as a result of his present engagement and his previous stand at Cafe Society in Greenwich Village.

Record company is reissuing "Black Magic," backed by "Love's a Lovely Thing," and "Diane," backed by "Butterfly." Tunes were waxed about three years ago. Daniels, no longer with Apollo, is not signed with any record company at present.

Tops of the Tops

Retail Disk Best Seller
"Mona Lisa"

Retail Sheet Best Seller
"Mona Lisa"

"Most Requested" Disk
"Goodnight Irene"

Seller on Coin Machines
"Goodnight Irene"

Best British Seller
"Bewitched"

Music Pubs Slant Sheet-Sales Drive At Radio and Television Plugs

Music publishers' public relations committee, formed with the help of composers a couple of months ago to boost copy sales, has mapped a three-pronged program to stimulate interest in sheet music. Push has been slanted at video and radio plugs for the publishing industry plus the utilization of vocalists for counter demonstrations in leading retail outlets.

Charles Tobias, vice-prexy of the Songwriters Protective Assn. and member of the industrywide promotion committee, has formatted a video show, tentatively titled "Songwriters on Parade," on which the nation's top cleffers would make guest shots. Program has been designed not only to plug sheet music but to produce some of the revenue for the p.r. committee's future operations. Ted Cott, program manager of WNBC and WNBT, N. Y., NBC radio and video flagships, has already agreed to cooperate with the committee in presenting the program.

Promotion of copy sales on radio will revolve mainly around enlisting disk jockey support. Dave Miller, WPAT (Paterson, N. J.) jock, who has been conducting a one-man campaign on his programs in behalf of sheet music, will act as spearhead of the drive to encourage other d.j.'s to spiel for public support of the publishing industry over the air. Third project involving use of vocalists in music stores now hinges upon solution of the vocalist salary problem.

Duchin's In & Outer

Bandleader Eddy Duchin reentered the Memorial Hospital, N. Y., over the weekend following a short furlough. Maestro, who is undergoing treatment for a heel ailment, has been taking periodic respites from the institution.

A string of hotel dates scheduled for Duchin, has been postponed for the time being by Music Corp. of America.

Bourne Caught Short On Spier Hits After Merger of 2 Firms

Merger of Larry Spier, Inc., and Saul Bourne's ABC catalog, caught the Bourne organization short of copies of Spier's two current hits, "Just Say I Love Her" and "Watchin' the Trains Go By." In the case of the latter, ABC was not able to prepare professional copies until early this week.

"Trains," written by Tot Seymour and Al Goodhart, was in the early stages of printing when Victor's Perry Como version was released last week. Tune caught on quickly and the firm found itself with back orders for 5,000 sheet copies before the first professional and retail copies came off the presses early this week. In the case of "Love Her," ABC is preparing a new edition which will bear the ABC imprint, rather than Larry Spier, Inc. "Love Her" had caught on earlier, and Spier was able to get out his own edition, but there had been no printed copies of "Trains" till this week.

Bourne, incidentally, is riding a crest of hits with Spier's two new tunes and two oldies that originally were in the Irving Berlin Music, Inc., catalog that Bourne took over when he split with Berlin to form his own firm. They are "Strangers" and "Music, Maestro, Please." Both tunes were started on their revivals by singer Lorry Raine, who recorded them on the Universal label. The disks were picked up by London Records, with "Strangers" the label's current bestseller. "Music, Maestro, Please" was subsequently recorded by Frankie Laine on Mercury and Tony Martin on Victor, London picked up the Universal disking a couple of weeks ago.

Two songs had been available in standard copies only. Revival cued Bourne to publish new popular editions at lower prices than the standard editions.

LORRY RAINE TO DISK FOR LONDON RECORDS

London Records has signed Lorry Raine to an exclusive one-year pact on the strength of the singer's disks for Universal, small Chicago indie. Under the pact, London has options on the 12 disks she's cut for Universal, of which London has already picked up six.

Contract also allows the singer to continue to record on the indie label, since London has an agreement with Universal whereby it picks up all disks whose sales hit the 5,000 mark. Bill Putnam, Universal prexy, helped start the contract negotiations which were handled by the singer's husband-manager, Tim Gayle.

Miss Raine's "Strangers," originally cut on Universal, is currently London's top seller, and prexy E. R. Lewis is releasing it on British Decca, London parent label.

Benzell, Drake to Be Teamed by Decca

Mimi Benzell, operatic soprano recently inked by Decca, will be paired with Alfred Drake in her initial recording date on an album of tunes from "The Vagabond King."

Miss Benzell, meantime, opens at the Hotel Pierre's Cotillion Room, N. Y., Sept. 19, for eight weeks, plus a four-week option. For the first time the Pierre will tack on a $1 couvert on Friday-Saturday.

European Pubs Converge on N.Y.

British and Continental music publishers converged on New York this and last week in their periodical visits to American publishers. Chief purpose of their visits is to exchange tunes—assign American rights to British songs and secure British and European rights to American-originated tunes.

In New York at present are John Firman, managing director of Feldman & Co., Ltd., who arrived yesterday (Tues.); Ed Kassner and Sidney Bron, partners in Kassner Music, Ltd. (Bron also owns his own orchestration service); and Jack Denton, managing director of the Continental branch of Francis, Day & Hunter and European agent for Robbins Music and a number of European firms. Denton headquarters in Paris.

Kassner and Bron arrived last week with some 60 British-copyrighted tunes they hope to place with American pubs. They have already picked up three American numbers for publication in England: "Bonaparte's Retreat" and "M-i-s-s-i-s-s-i-p-p-i" from Acuff-Rose and "American Beauty Rose" from Jefferson Music. In addition, they've secured British rights to the score of "Gentlement Prefer Blondes" from J. J. Robbins & Sons. Pair will stay another five weeks.

Denton arrived this week and will stay for 11 days, headquartering at Robbins Music. This is Denton's first visit to America in 12 years, and a good deal of his time will be spent renewing contacts here. He'll also try to place and secure tunes. Firman arrived yesterday aboard the Queen Mary, and will be in New York for essentially the same purposes.

While the four publishing reps are in town, Irwin Dash, who sold his interests in his British firm, Irwin Dash Music, Ltd., to his partner, Reg Connelly, last May, will huddle with them and American pubs on possibility of setting up a brokerage service which would do essentially the same business for which they are now here. Dash, an American, was in partnership in the British firm for 18 years until selling out, and returned to New York only a couple of weeks ago after travelling throughout the U. S.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING SEPT. 9

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	N. Y. Ted Steele—WMCA	Chi. Jim Lounsbury—WIND	L. A. Ira Cook—KECA	Boston Jay McMaster—WMEX	Memphis Buddy Deane—WHHN	Mil'wkee Paul Bartell—WFOX	Pitt. Al Nobel—KQV	Cincy Paul Dixon—WCPO	Denver Ray Perkins—KFEL	Fitchburg Ed Penney—WFGM	Det. Bill Silbert—WXYZ	Phoenix Dick Gilbert—KTYL	Baltimore Dick Coleman—WCBM	St. L Frank Brown—KXLW	Miami Bob Lynn—WIOD	Lawrence Jim Roddy—WCCM	Ind. Bill Faulkner—WISH	Omaha Gay Avery—KOWH	Phil Herb Dexter—WPEN	Port., Ore. Sammy Taylor—KWJJ	Richmond Harvey Hudson—WLEE	Sp'gfield Paul Monson—WMAS	Roch'ter Mort Nusbaum—WHAM	S. F. Les Malloy—KYA	D. C. Jerry Strong—WINX	Syracuse Jim Gordon—WNDR	San Ant. Alec Chesser—KITE	Sch'n'tady Garry Stevens—WGY	L'ville Harry Lockhart—WKYW	Gonzales David Walshak—KCTI	TOTAL POINTS
1	1	11	Gordon Jenkins	Decca	Goodnight Irene	1	1	..	..	..	1	3	2	2	..	3	10	4	2	2	6	6	1	..	2	3	1	..	1	1	1	2	6	1	1	201
2	2	14	Nat "King" Cole	Capitol	Mona Lisa	..	10	10	..	9	..	..	..	1	10	..	7	5	..	1	..	3	..	..	1	1	2	1	6	3	..	..	1	6	..	110
3	3	9	Bing-Gary Crosby	Decca	Simple Melody	..	2	..	..	5	2	1	9	..	..	5	..	..	1	3	..	1	..	9	4	..	..	..	4	2	7	..	10	8	..	103
4	4	8	Bing-Gary Crosby	Decca	Sam's Song	3	6	..	..	..	3	..	..	3	..	..	8	..	..	6	..	5	3	..	5	6	6	7	3	4	..	..	4	2	..	102
5	14	12	Kay Starr	Capitol	Bonaparte's Retreat	6	3	..	..	..	4	..	..	6	..	..	..	..	4	..	3	9	5	..	6	4	8	..	..	7	..	..	..	3	..	75
6	9	5	Patti Page	Mercury	All My Love	..	..	2	6	6	5	1	..	7	1	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	55
7	7	5	Ames Bros	Coral	Can Anyone Explain	9	5	4	7	..	2	..	..	9	..	..	..	..	3	..	..	..	..	..	..	..	3	..	..	..	7	..	9	..	52
8	6	11	Gordon Jenkins	Decca	Tzena, Tzena, Tzena	..	..	..	..	..	10	..	9	..	..	..	..	..	..	..	5	2	..	..	3	5	4	..	2	..	..	..	..	..	..	48
9	12B	10	Lorry Raine	London	Strangers	..	..	..	..	..	..	..	3	..	5	2	..	1	10	..	..	..	..	..	..	..	5	..	..	..	5	..	..	..	..	46
10	5	11	Mitch Miller	Columbia	Tzena, Tzena, Tzena	..	..	..	..	..	8	..	..	..	6	..	6	..	..	4	..	..	6	..	..	..	..	9	..	10	9	..	..	..	4	..	37
11	8	19	Andrews Sis-G. Jenkins	Decca	I Wanna Be Loved	7	..	..	..	..	4	..	..	..	..	..	..	..	..	7	..	8	..	..	7	8	..	..	5	..	..	..	..	..	..	..	31
12	..	1	Don Cherry	Decca	Thinking of You	..	..	..	6	..	..	..	..	..	..	..	4	10	..	..	1	..	..	..	..	..	..	..	..	..	..	4	..	..	..	30
13A	11	20	Hugo Winterhalter	Victor	Count Every Star	4	..	..	..	..	..	..	..	..	..	..	..	..	..	5	9	..	..	..	..	8	..	..	7	..	..	..	..	7	..	..	26
13B	26	5	Red Foley	Decca	Our Lady of Fatima	8	..	..	1	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	26
13C	29	14	Doris Day	Columbia	Didn't Slip, Wasn't Pushed	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	8	4	..	..	..	..	9	3	..	..	6	..	..	..	..	26
16A	18	7	Tony Martin	Victor	La Vie En Rose	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	8	..	..	..	..	3	5	..	22
16B	16	8	Frank Sinatra	Columbia	Goodnight Irene	..	..	2	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	22
18	20	7	Fran Warren	Victor	I Love the Guy	..	8	..	..	..	..	..	..	..	8	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	21
19	12	12	Vic Damone	Mercury	Vagabond Shoes	..	..	..	..	..	..	7	..	..	..	..	..	..	8	..	4	..	..	..	..	..	..	..	..	..	..	..	..	8	5	20
20A	15	3	K. Kallen-R. Hayes	Mercury	Our Lady of Fatima	4	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	18
20B	33	13	Les Paul	Capitol	Nola	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	5	..	..	..	..	..	..	2	18
20C	..	1	Percy Faith	Columbia	I Was Dancing With Someone	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	2	..	..	..	..	..	18
23A	..	1	Eddie Fisher	Victor	Thinking of You	2	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	17
23B	35	3	Toni Arden	Columbia	It's Love	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	17
25A	26	4	Frankie Laine	Mercury	Music, Maestro, Please	..	..	3	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
25B	..	1	Harry James	Columbia	Mona Lisa	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	16
25C	..	1	Sarah Vaughan	Columbia	I Love the Guy	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	16
28	33	5	Jo Stafford	Capitol	No Other Love	..	..	..	4	8	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
29	40	2	Ralph Flanagan	Victor	Red We Want, Red We've Got	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	14
30	..	1	Perry Como	Victor	I Cross My Fingers	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	12
31A	40	2	Ralph Flanagan	Victor	Nevertheless	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	11
31B	..	1	Inkspots	Decca	Sometime	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	8	4	..	..	..	..	11
33	..	1	Dennis Day	Victor	All My Love	..	..	1	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
34A	..	1	Evelyn Knight	Decca	Lucky Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
34B	..	1	Alan Dale	Columbia	More Than I Should	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	9
34C	..	1	Three Suns	Victor	Petite Waltz	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	9
34D	21	10	Ray Anthony	Capitol	Count Every Star	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	9
34E	..	1	Vic Shoen	Decca	I Cross My Fingers	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
34F	51	2	Ray Anthony	Capitol	Can Anyone Explain	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
40A	..	1	Eddie Fisher	Victor	Give Broken Heart Chance	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
40B	..	1	Edith Piaf	Columbia	La Vie En Rose	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	8
40C	..	22	Bill Snyder	Tower	Bewitched	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	6	..	..	..	..	..	8
43A	..	1	Bill Darnell	Coral	Gone Fishing	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	7
43B	20	30	Blue Barron	M-G-M	Are You Lonesome Tonight	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
45A	..	1	Dinah Shore	Columbia	I'll Always Love You	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
45B	..	3	Mariners	Columbia	Sometime	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
45C	..	1	Vic Damone	Mercury	Just Say I Love Her	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
45D	35	2	Jo Stafford	Capitol	Good Night Irene	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
45E	40	4	Frankie Laine	Mercury	Dream a Little Dream	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
50A	35	3	Vic Damone	Mercury	I Love the Girl	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
50B	..	6	Billy Eckstine	M-G-M	My Destiny	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	5
50C	..	28	Gordon Jenkins	Decca	My Foolish Heart	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5

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Tommy Dorsey

and His Orchestra

NOW ON...

DECCA RECORDS

FIRST RELEASES

"SO LONG SALLY"

coupled with

"YOU'RE NOT IN MY ARMS TONIGHT"

DECCA 27210 and DECCA *9-27210

"T.D.'s BOOGIE WOOGIE"

coupled with

"OPUS TWO"

DECCA 27211 and DECCA *9-27211

*INDICATES 45 RPM VERSION

AMERICA'S FASTEST SELLING RECORDS

FRITZ REINER SIGNED TO RECORD FOR RCA

Fritz Reiner, chief conductor at the Metropolitan Opera House, N. Y., and former Pittsburgh Symphony maestro, was signed by RCA Victor last Friday (8), and promptly set for his first recording assignment. Distinguished maestro will start soon on an album of highlights from Johann Strauss' "Die Fledermaus." Reiner formerly recorded for Columbia.

He'll use an all-star Metopera cast, including Rise Stevens, Patrice Munsel, Robert Merrill, James Melton and Jan Peerce. Robert Shaw will direct the chorus in support. Reiner will use the RCA Victor orchestra.

Pickwick Rediscovers 'An Old Friend' (It Hopes)

Pickwick Music is launching an unusual promotion campaign on a four-year-old song by Alec Wilder that it rediscovered in its catalog recently. Pickwick is contacting male vocal groups, barbershop quartets, schools and singing societies to plug the song, a tavern-type affair called "An Old Friend Is the Best Friend."

Song was written in 1946 as something of an offhand effort of Wilder, was picked up by Pickwick and then forgotten. The Mariners did it recently on an Arthur Godfrey show, and the same group is doing a Columbia recording of the song.

Pickwick is printing new editions for male quartet, male trio and piano and voice, and may put out a mixed quartet edition.

Form 2 Pubberies

Hollywood, Sept. 12.

Two new pubberies have been formed by Jack Perrin and Henry Russell, Ivy Music Co. (ASCAP) and Sunflower (BMI).

Sunflower debuts with "Tear Drops on the Roses," written by Jan Carson and Johnny Lang, while Ivy's leadoffs will be "Halls of Ivy" and "Drink, Drink, Drink," the latter tied in with the Ronald Colman radio show "Halls of Ivy" (Schlitz Beer).

For Christmas
C-H-R-I-S-T-M-A-S
and
THE MERRY CHRISTMAS POLKA
For the Winter Season
FROSTY THE SNOWMAN
HILL & RANGE Songs, Inc., N. Y.

America's Next Big Ballad!
"ALL MY LOVE"
French Title "Bolero"
Widely Recorded—Program Now!
MILLS MUSIC, INC.
1619 Broadway New York 19

RETAIL DISK BEST SELLERS

VARIETY — Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Sept. 9

National Rating: This wk. / Last wk.

This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus.Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearson's)	San Francisco—(Sherman-Clay)	Cleveland—(Record Mart)	St. Louis—(Ludwig Music House)	Seattle—(Sherman Clay)	Minneapolis—(Don Leary)	Omaha—(A. Hospe Co.)	San Antonio—(Central Radio)	TOTAL POINTS
1	2	NAT "KING" COLE (Capitol) "Mona Lisa"—1010	10	2	3	1	2	1	9	5	4	2	1	3	89
2	1	G. JENKINS-WEAVERS (Decca) "Goodnight Irene"—27077	1	1	..	6	1	3	8	1	1	1	3	1	85
3	3	BING-GARY CROSBY (Decca) "Play a Simple Melody"—27112	4	..	1	2	..	6	6	2	2	..	9	9	58
4	9	FRANKIE LAINE (Mercury) "Music, Maestro, Please"—5458	2	..	8	..	..	..	3	4	5	5	..	7	43
5	5	TONY MARTIN (Victor) "La Vie En Rose"—20-3819	7	3	2	..	..	..	..	..	3	10	8	5	39
6	4	BING-GARY CROSBY (Decca) "Sam's Song"—27112	8	5	..	..	..	2	..	..	..	3	2	..	35
7	6	AMES BROS. (Coral) "Can Anyone Explain"—60253	5	4	..	4	..	..	..	..	6	..	..	2	33
8	17	PATTI PAGE (Mercury) "All My Love"—5455	..	..	4	..	..	..	1	..	7	7	..	..	25
9	11	G. JENKINS-WEAVERS (Decca) "Tzena, Tzena, Tzena"—27077	6	..	6	..	..	4	..	..	..	..	5	..	23
10	8	KAY STARR (Capitol) "Bonaparte's Retreat"—936	..	7	..	..	8	10	10	3	..	6	..	..	22
11	7	JO STAFFORD (Capitol) "No Other Love"—1053	9	..	..	5	..	..	..	..	..	9	4	..	17
12	13	VIC DAMONE (Mercury) "Vagabond Shoes"—5429	..	9	..	..	..	..	5	7	..	..	..	..	12
13	..	BILLY ECKSTINE (M-G-M) "My Destiny"—10684	..	..	..	..	..	..	4	..	..	..	..	8	10
14A	16	DEAN MARTIN (Capitol) "I'll Always Love You"—1028	..	..	9	..	..	5	..	..	10	..	..	..	9
14B	..	3 SUNS-L. GREEN (Victor) "Jet"—20-3834	..	..	..	..	..	..	2	..	..	..	..	..	9
15A	13	SAMMY KAYE (Columbia) "Harbor Lights"—38963	3	..	..	..	..	..	..	..	..	..	..	..	8
15B	15	RED FOLEY (Decca) "Our Lady of Fatima"—14526	..	..	..	3	..	..	..	..	..	..	..	..	8
15C	..	FRANKIE LAINE (Mercury) "Dream a Little Dream"—5458	..	..	..	..	3	..	..	..	..	..	..	..	8
16A	..	DORIS DAY (Columbia) "Darn That Dream"—38887	..	..	..	..	4	..	..	..	..	..	..	..	7
16B	16	D. HAYMES-A. SHAW (Decca) "Count Every Star"—27042	..	..	..	..	..	9	..	6	..	..	..	..	7
16C	..	JO STAFFORD (Capitol) "Simple Melody"—1039	..	..	..	..	..	..	..	..	..	4	..	..	7
16D	..	ANDREWS SIS-G. JENKINS (D) "Can't We Talk It Over"—27115	..	..	..	..	..	..	..	..	..	..	..	4	7
17A	18	DENNIS DAY (Victor) "Goodnight Irene"—20-3870	..	..	5	..	..	..	..	..	..	..	..	..	6
17B	..	TONY BENNETT (Columbia) "Our Lady of Fatima"—38926	..	..	..	5	..	..	..	..	..	..	..	..	6

FIVE TOP ALBUMS

1	2	3	4	5
THREE LITTLE WORDS	SOUTH PACIFIC	ANNIE GET YOUR GUN	YOUNG MAN WITH A HORN	HARMONY TIME
Hollywood Cast	Broadway Cast	Hollywood Cast	H. James-D. Day	The Chordettes
M-G-M	Columbia	M-G-M	Columbia	Columbia
M-G-M53	MM850	M-G-M	C198	CL6111
E516	ML4180	E-509	CL6106	C201

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Decca	7	223	Coral	1	33
Capitol	5	144	Columbia	3	21
Mercury	4	88	M-G-M	1	10
Victor	5	54			

APOLLO SIGNS DANIELS 5

The Daniels Singers, newly formed Gospel quintet, has been signed by Apollo Records, N. Y.

Vocal group is headed by Jackie Daniels.

America's Great Young Singing Personality
ALAN DALE
Held Over PARAMOUNT, New York
Radio—"Sing It Again"
TV—"The Alan Dale Show"
Columbia Records
Exclusive Management
ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres.
New York 745 5th Ave. Pl. 9-4600 | Chicago 203 No. Wabash | Hollywood 9151 Sunset Blvd.

Artie Shaw, Singer Sued for Pact Breach

Damage suit against bandleader Artie Shaw and singer Terry Swope, demanding $100,000 from each, was filed Monday (11) in N. Y. supreme court by Joseph Desiderato, director of Four Jacks and a Jill.

Desiderato claims that Shaw persuaded Miss Swope, a member of the vocal group, to break her contract to sing for his band.

Danny Vaughan Inked To Exclusive by Coral

Danny Vaughan, English singer who recently arrived in the U.S., has been inked to an exclusive pact by Coral Records, Decca's subsid. Vaughan, who formerly conducted his own orch on a British Broadcasting Co. radio show, will be built as a singing-bandleader by Jimmy Hilliard, Coral's artists and repertory chief.

Vaughan will cut his initial sides for Coral this week with a studio dance band.

Granz Completes 'Jazz' Film Short

A two-reeler built around Norman Granz's "Jazz at the Philharmonic" troupe, was completed in New York last week. Made at the studio of photographer Gjon Mili, picture was financed, and is owned, by Jazz At The Philharmonic, Inc., and was produced by Granz with Mili directing. It hasn't been decided yet whether short, shot 35m, will be made available for theatrical distribution or television. A similar type short, employing JATP members, was made by Warners in 1944. A one-reeler, it was labeled "Jammin' the Blues."

Granz's regular JATP group is featured. Artists include Coleman Hawkins, Ella Fitzgerald, Flip Phillips, Buddy Rich, Harry Edison, Roy Brown, Hank Jones and Charlie Parker.

Gainsborough Music, Inc. has been chartered to conduct a music publishing business in New York, with capital stock of 100 shares, no par value. Directors are Bernard L. Miller, Morton Miller and Gerald L. Miller of N. Y.

On the Upbeat

New York

Art Valando, new Barton Music part-owner and general professional manager, back to Coast home-offices after two weeks of business in N. Y. . . . Met Opera star **Mimi Benzell** signed to three-year Decca contract . . . **Connie Haines** announced engagement last week to test pilot **Maj. Robert M. De Haven** . . . **Buddy Basch** will handle eastern record promotion for **Spike Jones** and **Helen Grayco** . . . Following three weeks at the Warwick hotel, Philly, **Milton Saunders** orch returns for a third season at Tavern-on-the-Green Oct. 4 . . . **Bernie Mann** and **Mitchell Ayres** orchs due to appear at North Shore hospital benefit at Roosevelt Raceway Sunday night (17), along with **Perry Como, Dinah Shore, Guy Lombardo,** others . . . ex-vaudevillian **Fred Lightner** now a deejay at WEOL, Elyria, O. . . . **Elliot Lawrence** into Circle theatre, Indianapolis, week of Oct. 5, then to Riverside theatre, Milwaukee, week of Oct. 12 . . . Celebrity Club, Providence, R. I., inaugurating name band policy, with **Cootie Williams** teeing off.

Chicago

Natt Hale, Columbia Records flack, to Bridgeport for confabs . . . **Dick Bradley,** Tower Record topper, to New York on business . . . WENR disk jockey **John McCormick** cut side for London last week. Jock gabs to musical background . . . **Eddie Howard** on one-night tour after closing Aragon Sept. 26. Orchster has two weeks already set . . . Announcer **Mal Bellairs** has taken over WCFL's 11:30 p.m. to 12:30 a.m. cross-the-board deejay show from downtown Intermission restaurant. He replaced **Bennie Dunn** . . . Chirper-film actress **Janis Paige** slated for Oriental theatre Sept. 21 . . . **Jimmy Dorsey** cut two sides for Columbia, "Sirroco" and "Some-

(Continued on page 49)

PROGRAM THE NEW WEDDING STANDARD DOROTHY STEWART'S
GIVE ME YOUR HAND
LAUREL MUSIC CORP.
1619 Broadway, N. Y. 19

GREAT STANDARDS TODAY!
SEEMS LIKE OLD TIMES
•
COQUETTE
•
SNUGGLED ON YOUR SHOULDERS
LEO FEIST, INC.

NEW REVIVALS
'Exactly Like You'
'You're a Sweetheart'
Standards by
Jimmy McHugh

ALL MATERIAL READY
"NORTH POLE TOWN"
A Real Xmas Jingle
Records by RCA
Available in 45 and 78 RPM
Prof. Copies and Orks
WIRE OR WRITE TO:
BURNETT, LTD.
Saranac Lake, New York
(SOLE SELLING AGENTS)

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Sept. 9

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	St. Louis, St. Louis Music Supply	San Francisco, Pacific Coast Music	Cleveland, Grossman Music Co.	Pittsburgh, Volkwein Bros.	Seattle, Capitol Music	Indianapolis, Pearson's	Rochester, Neisner Bros.	Minneapolis, Schmidt Music Co.	TOTAL POINTS
1	1	**"Mona Lisa"** (Paramount)	2	2	1	1	2	2	2	5	1	1	2	1	110
2	2	**"Goodnight Irene"** (Spencer)	1	1	3	6	3	1	1	1	2	4	1	5	103
3	4	**"Simple Melody"** (Berlin)	4	3	2	3	1	6	3	2	4	3	4	8	89
4	3	**"Sam's Song"** (Sam Weiss)	3	4	5	5	4	4	4	3	3	2	6	3	86
5	13	**"Can Anyone Explain"** (Laurel)	..	..	..	4	..	..	5	6	..	5	5	..	30
6	8	**"Bonaparte's Retreat"** (Acuff-Rose)	6	5	..	..		8	..	7	8	..	10	4	29
7	6	**"La Vie En Rose"** (Harms)	9	6	4	..	10		..	4	9	..	8		27
8	5	**"Tzena, Tzena, Tzena"** (Cromwell)	7	..	8	..	6	9	..		5	10	..	6	26
9	15	**"All My Love"** (Mills)	5	..	7	..	..	..	6		..		..	2	24
10	11	**"Count Every Star"** (Paxton)	8	7	..	8	..	7	8	..	7	..	..	..	21
11	9	**"I Wanna Be Loved"** (Supreme)	..	8	10	9	5	10	..	..	6	..	..	9	20
12	7	**"Bewitched"** (Chappell)	..	9	..	..	7	3	..	..	..	7	..	..	18
13A	10	**"Third Man Theme"** (Chappell)	10	10	6	..	9	5	9	..	..	..	..	..	17
13B	12	**"Our Lady of Fatima"** (Robbins)	..	..	..	2	..	..	..	..	..	..	3	..	17
14		**"Stars Are Windows"** (Pickwick)				7					10	6			10

Steele's Switch

Ted Steele has changed the name of his new publishing firm to Ted Steele Music Co. after it was found that the original name, Plaza Music, conflicted with that of another firm.

Change has been okayed by the American Society of Composers, Authors and Publishers, of which the firm is a member.

A MILLION FOR MINDY

MINDY CARSON'S

Latest and Greatest

'A Rainy Day Refrain'

Backed by

'Looks Like A Cold Cold Winter'

RCA VICTOR RECORD

78 RPM—20-3921

45 RPM—47-3921

SPA Contract

Continued from page 43

form also calls upon the publisher to exploit the songs, and guarantees the writer at least $150 for the first two years of the contract for the song renewed. If the $150 is not attained in royalties, the publisher must furnish the difference. Contract also provides for renewal of a number of the writer's songs on the same contract, whereas there must be a separate contract for each original.

Negotiations for a basic agreement, under which all entering into the agreement would use the standard renewal contract, will be between SPA and Music Publishers Protective Assn. and individual publishers. One demand SPA will make is the right to countersign every contract. SPA already has this right under the basic agreement for the 1947 revised originals contract. The writers' group regards this right as a protection for the writer, since in countersigning each contract it examines all provisions of the pact.

Standards

Continued from page 43

What Time It Was" and "Bewitched."

Words & Music has "I Still Get a Thrill" and "Dream a Little Dream of Me." Miller Music is working on "Rain," and Feist has a campaign on "At Sundown." Bourne is plugging "Are You Lonesome Tonight," while ABC is pushing "I Hadn't Anyone Till You." Remick is working on "Can't We Talk It Over," and BVC is pushing "A Little Bit Independent."

Just how long the situation will continue is a moot question. Some artists and diskeries say it will go on till they get better songs. Most publishers take the position that as business improves for the record companies, they'll begin to loosen up and take their chances with new material instead of following a conservative line with the standards. But nobody knows for sure. In the last analysis, everyone agrees that it's up to the public.

Top Songs on TV

(Alphabetically Listed)

Week of Sept. 1-7

(Based on copyrighted Audience Coverage Index and Audience Trend Index, published by Office of Research, Inc., Dr. John G. Peatman, director.)

Hoop-Dee-Doo ..... Morris
I Cross My Fingers ... United
I Wanna Be Loved .. Supreme
Stars, Stripes .. Church—H&R
Thrill Is Gone ..... Crawford

5 Top Standards

Anchors Aweigh ..... Robbins
D'kt'n Strutters Ball ... Feist
Army Mr. Jones ..... Berlin
Tico Tico ..... C. K. Harris
Why ..... Feist

On the Upbeat

Continued from page 48

thing In My Dreams." Latter is old tune by Dorsey and Jimmy Van Heusen, which gets first cutting here . . . **Henry Busse** into Rainbow ballroom, Denver, Oct. 11 for one week . . . **Nadine Jansen** into Blue Note, Chi, Sept. 22 for two weeks. **Red Norvo** follows Oct. 6 for two weeks, followed in turn by **George Shearing** for two weeks Oct. 27 . . . **Herbie Fields** held over at Club Silhouette here thru Sept. 24 . . . **Jack Staulcup** pegged for Heidelberg hotel, Jackson, Miss., Sept. 16 for a month . . . **Gordon Jenkins** guested to a cocktail party by Decca at the Ambassador . . . **Chick Kardale**, music rep here, returned from visit to New York . . . **Benny Strong** inked for Aragon Nov. 7 for seven weeks . . . **Chuck Foster** to Statler hotel, Buffalo, Nov. 14 for two weeks. He precedes at the Statler in Washington Oct. 30 for 12 days. **Lawrence Welk** orch follows on Nov. 13 for two weeks . . . **Victor Lombardo** to Baker hotel, Dallas, Nov. 17 for a month . . . First jazz concert on Civic Opera House docket slated for Oct. 1, when **Billy Eckstine** and **George Shearing** kick off.

Hollywood

Johnny Green tossed a going-away party for **Andre Previn**, first member of the Metro music department to get into uniform. Previn was assigned to the 40th Infantry Division and hied off to Camp Cook . . . **Matty Malneck** orch moved back into Ciro's, replacing **Dick Stabile** . . . **Walt Heebner**, ex RCA Victor Coast topper, became **Spade Cooley's** manager. Four members of the latter's crew, incidentally, departed over the weekend, including **Stan West, Billie Strange** and **Fred Love.**

Pittsburgh

Bill Bickel borrowed **Jimmy Confer, Baron Elliott's** vocalist, for four of the six sides the **Bickel Trio** just waxed for Coral. **Marty Faloon** has replaced **Pat McCauley** on guitar with threesome . . . **Victor Lombardo** orch opened at Vogue Terrace Friday (8) . . . **Louis Armstrong** combo went into Bill Green's Monday (11) for a week . . . **Tommy Carlyn** band hit the road again after four months of solid bookings in their home territory . . . **Ted Weems** booked for one-nighter at Vogue Terrace Sept. 22 . . . Organist **Everett Hayden** had option picked up again at Hotel Sheraton Lounge . . . **Joe Sudy's** orch back to William Penn hotel's Terrace Room Sept. 29 to reopen spot after summer-long shutdown . . . **Dom Trimarkie Trio** ends four-month run at Continental Bar Sept. 28 . . . **Electro Tones** into Cinderella Room of Beverly Hills (Cal.) hotel . . . **Billy Sagone**, local singing saxman with **Teddy Phillips** band, does the vocal on Phillips' new London record release, "Nevertheless."

Disk Jockey Reviews

CHEZ SHOW
With Myron Wallace and Buff Cobb
90 Mins.; Tues.-thru-Sun., 11:30 p.m.
Participating
WMAQ, Chicago

Radio actor Myron Wallace and wife Buff Cobb team in a jockey stint from the Sapphire Bar of the Chez Paree. Two telephones to induce chatter from listeners, a vast amount of crosstalk between the pair, and interviews with prominent elbow-benders are all combined with an occasional platter to round out the show. Outcome, however, is gabheavy, with little or no pacing.

Show is launched with topical question posed to the listener, followed by program theme, which makes for nifty opening. From that point on teeoff fails to fulfill promise. Program could be greatly improved were Wallace and Miss Cobb willing to cut the irrelevance instead of pursuing small-talk to the yawn-point.

Approach of both is deliberately informal, both striving for a domestic approach and using simulated husband-wife breakfast-table squabbling, which seems a bit out of place in the nocturnal surroundings. Possibly the greatest aid to the pair would be to employ more music to break the gab. Six or seven platters used are far below what this type show requires. Pair, however, give some good background to numbers they do play, all of which are geared either oldie or hep-wise.

Wallace, who sports an excellent radio announcer's voice, seems hindered in making the grade toward required casualness, and Miss Cobb, on the other hand, would do well to control a proclivity toward giggling, and might strive for better modulation. Commercials, which are on participating basis, are worked in extremely well, slipping in occasionally under the guise of regular chatter. *Mel.*

GARRY STEVENS
30 Mins.; Mon.-thru-Fri., 9 a.m.
Participating
WGY, Schenectady

Garry Stevens, one-time vocalist with Tex Beneke and other name bands, spins records smoothly on a summertime stanza via WGY, in addition to emceeing an evening television show over WRGB. Unlike a longer program he presented for sometime over WROW, Albany, Stevens does no warbling here.

Veteran comments authoritatively about records, singers and orchestra. His is more of a shy personality than is usually noted with disk jockeys; Stevens noticeably expands when an announcer joins him for a minute of kidding or of news bulletining. Oddly, one of Garry's best bits is reading baseball scores of the night or day before, Eastern and Canadian-American leagues being included.

Style is informal, individualistic and sure. He might speak up and out on the musical introductions, some of which begin to drop into a mumbling. Spot announcements are chiefly transcribed although Stevens handles nicely an occasional live message. *Jaco.*

Abbey Sets Hillbillies

Cay Long and his hillbilly band, seven pieces, has been signed by Abbey Records, N. Y.

Group headquarters in Alabama.

BMI record report

AND FORECAST OF TOMORROW'S SONG HITS

"SLEEPER OF THE WEEK" √ **CAN'T SEEM TO LAUGH ANYMORE** (Dreyer) — "A cinch to clinch with music ops and fans," says Cash Box of Johnny Parker's (Capitol) release. Selected "Sleeper of the Week," tune and artist receive one of the most glowing reviews ever noted.

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CHRISTMAS HIT √ **FROSTY THE SNOW MAN** (Hill & Range)—First release of a long line of top discs features Harry Babbitt (Coral) on this Christmas ditty. Billboard rates it high. One of the heaviest exploitation campaigns in music history is behind this tune.

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"BULLSEYE" √ **BLUE CANADIAN ROCKIES** (BMI Canada, Ltd.-Golden West Melodies)—Cliffie Stone's (Capitol) release earns the Cash Box "Bullseye of the Week." Tune is headed for top attention with Gene Autry (Columbia) and Stone discs getting the big play.

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HEALTHY TUNE √ **KEEP YOUR EYES ON THE STARS** (Campbell) — Switch in music publishers (from Gala to Campbell) is a healthy sign for this bright tune. Jan Garber (Capitol) started this one off. Look for a flock of other top artists to latch on, too.

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"VARIETY" RAVE √ **HE CAN COME BACK ANY TIME HE WANTS TO** (Johnstone-Montei)—Variety finds Evelyn Knight's new disc "a fine, slow rhythm item . . . to break for a hit."

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STRONG "MUST" √ **CINCINNATI HIT PARADE** (Doraine) — Bill Franklin (Abbey) scores a powerful "Bullseye of the Week" from Cash Box (Sept. 2). Backing is THAT OLD TIME LOVIN', another definite "must."

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IMPRESSIVE √ **I NEED YOU SO** (Hill & Range)—Don Cornell with Hugo Winterhalter's orchestra (Victor) gives an impressive performance of this blues ballad. Billboard rates it among "Tomorrow's Hits."

BMI 10TH Anniversary

BROADCAST MUSIC, INC.

580 FIFTH AVENUE, NEW YORK 19, N. Y.

CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

Hadacol's Talent Spree Pays Off By Hiking Product Sales $3,000,000

Ft. Worth, Sept. 12.

Hadacol Caravan, which extended its tour here Thursday (7) after Dallas booking, which was to be its final stand, played to over 25,000 people. Carmen Miranda, Burns and Allen, and Chico Marx, plus Roy Acuff and Minnie Pearl were held over for the date. Senator Dudley LeBlanc, prexy of the company, bought up all available time on radio and tele pounding home 240 spots in the 24-hour period, plus hiring stunt aeroplanes, two-page spreads, and having 15 clowns and calliopes ramble through the streets to ballyhoo date.

Three week one-nighter tour which swept the south and southwest expended over $200,000 for talent, originally slated for about $70,000. Headliners, Mickey Rooney and Connee Boswell, left the show last week in Houston. Total cost of the trip ran close to $500,000. Over 275 people were used on tour, with 65 salesmen of Hadacol briefing territories on product a week in advance of the show. In the 21 days, company racked up $3,000,000 worth of business. Medicine firm is now doing $22,000,000 in sales in 22 states, mainly in the south.

Senator LeBlanc, flushed with his success, will move into the northern markets, and will reinstitute the Caravan spending $1,000,000 on a similar extravaganza with Detroit being the first town to be booked. Show will start in mid-November and changes will be made after the Detroit date; Michigan city being used as test area. Rooney and the other stars will be used on the northern stint if they are available, with other names added to the group. LeBlanc is purchasing a train of 20 cars, three to be used as entertainment parlors; he spent $2,500 for a lunch for dealers in Houston last week. In addition to the passenger section, 20 freight cars will be used as well as buses, trucks and planes. Show carried full crew of cameramen, being televised in several cities and with the news and pic service feeding 450 papers daily in additions to the newsreels and coverage by Look.

Plan for new Caravan will be for a route to follow salesman in towns where product has been introduced. Eventually, show will cover the entire nation. Le Blanc expects that total volume of biz for his product will exceed $50,000,000 by the end of 1951 with about 10% of the budget going to advertising. At present, Hadacol is the second largest advertiser, first in ratio of sales, in the south, expending close to $3,000,000, mostly in radio. Only Coca-Cola exceeds this budget. Sales have increased 1,000% over last year.

Sid Epstein of the Chicago William Morris office is already setting the talent for the next swing and Hendrick and Towner, Houston Caravan advertising agency, is setting the ad campaign.

RUBY RING
THE UTMOST IN ACROBATIC DANCING
Booked Solid This Year
Direction:
EDDIE SMITH AGENCY
1560 B'way, New York City
JUdson 6-3345

Captivating Young Dancers
HAL GEORGIA
HARBERS and DALE
Currently
BILTMORE HOTEL
Los Angeles

COMEDY ROUTINES and BURLESQUE
Volume I
2 Twelve-Min. Comedy Routines —1-Two-Hour Gag-Packed Satire—
$3, LIMITED TIME ONLY
A. GUY VISK
Writing Enterprises
12 Liberty Street Troy, N. Y.

Sinatra's Non-Appearance At Mpls. Fashion Expo May Cue 250G Suit

Minneapolis, Sept. 12.

Two breach of contract suits totalling $250,000 are being readied against Frank Sinatra and his agency, Music Corp. of America, because of Sinatra's failure to appear at the National Fashion show, Sept. 5-7, at the Minneapolis Auditorium under auspices of the National Apparel Shows, Inc. Sinatra was slated to arrive in town, last Tuesday (5) but sent word ahead that illness would prevent his appearance. Milton Berle, who was signed at $15,000, carried on the show without him. Sinatra was to have gotten $10,000 for his end.

Show's promoters allege that an anticipated gross of $65,000 dipped to $15,000 because of Sinatra's absence. It's claimed that since this was to be the first of an annual series, prestige was hurt an additional $100,000. A second suit for $100,000 is being readied by Jay Lurye Enterprises of Duluth, which booked the talent. Luyre firm claims that failure of Sinatra to show at the event damaged its prestige with other promoters.

LOEW'S

The Theatres of the Stars
★
MARCUS LOEW
BOOKING AGENCY
★
GENERAL EXECUTIVE OFFICES:
LOEW BUILDING ANNEX
160 W. 46th ST., N. Y. C. • JUdson 2-2000
J. H. LUBIN GENERAL MANAGER
SIDNEY H. PIERMONT BOOKING MANAGER

Havana-Madrid, N.Y., To Reopen Under New Mgt.

Lewis Louis, operator of Cafe Society Downtown, has taken over the assets of the Havana-Madrid, N. Y. Spot is expected to reopen around Sept. 28.

Policy of the spot is still to be set, but it's fairly certain that the Spanish motif will continue.

SEE SHOWDOWN THIS WEEK ON 'BENEFITS'

A two-front battle on the benefit question is in the works for this week in New York. The American Guild of Variety Artists, which some months ago withdrew from Theatre Authority, is preparing for what may be a showdown with the rest of the 4A affiliates on whether the AGVA formula of paying performers one-seventh of their regular weekly salary is a solution to the free-show problem.

Displays under attack are the N.Y. Daily News "Harvest Moon Ball" promotion at Madison Square Garden tonight (Wed.) and the Roosevelt Raceway, Westbury, L. I., show for the North Shore Hospital Fund Sunday (17).

In the case of the "Harvest Moon," the 4A's says that no permission was granted by Theatre Authority for that show. This promotion, a festival of tyro terpers, will have such top name talent as Bob Hope, Martin & Lewis, Vaughn Monroe, Dinah Shore and the Szonys getting $500 each. AGVA regards this as sufficient payment. On the other hand, 4A's feels that this kind of coin for top names is insufficient, and doesn't represent their true worth. The 4A's is seeking to classify this show as a benefit.

Donated Names

In the case of the Roosevelt Raceway show, the campaign committee has already signed a TA contract and has lined up a series of top names to include Frank Sinatra, Dinah Shore, Perry Como, Tex McCrary & Jinx Falkenburg, The Hartmans, Sid Caesar, Robert Merrill, Ginger Rogers, Gloria Swanson, Faye Emerson, Gypsy Rose Lee, Morey Amsterdam, Morton Downey, Paul Winchell, Skitch Henderson, Gladys Swarthout, Romo Vincent, Jan Murray, among others.

Murray and Vincent are paid performers; others contribute their services. The question in this show revolves around the 4A's contention that performers working here will be under the auspices of one of the affiliates other than AGVA. Thus Sinatra, Como, Shore or others will come here under sanction of the American Federation of Radio Artists or the Screen Actors Guild, Actors Equity or the American Guild of Musical Artists. AGVA, on the other hand, feels that the variety format used at the Raceway automatically puts the display under AGVA' jursisdiction. Henry Dunn, AGVA's national administrative secretary, declared that acts working here without AGVA's sanction will be put on the unfair list and will be pulled from subsequent paid shows. Dunn is meeting with Alan Correli. TA's executive secretary, tomorrow (Thurs.) in an effort to arrive at a solution.

Milton Krasny, General Artists Corp. veepee, in charge of lining up the talent, has been closeted with Dunn, but had not arrived at a solution.

The four-hour long event at the Raceway, is under the auspices of a committee which includes McCrary, CBS board chairman William S. Paley, Loew's, Inc. president Nicholas M. Schenck, Perry Como, and Harry Link, professional manager of Leo Feist. Latter, who was instrumental in getting the donation of the racetrack for that evening, is also having a hand in the production of the benefit.

Ditson Joins Green Agcy.

Lenny Ditson last week resigned from the Miles Ingalls N. Y. office to join the Leonard Green Agency, N. Y.

He'll work under Larry Gengo in the theatre and cafe dept. of that agency and will double into video.

Mae West's Nifty Deal on Las Vegas 'Diamond Lil' Casino; 1G Wkly for 5 Yrs.

Las Vegas, Sept. 12.

Five-year contract calling for $1,000 weekly, plus an additional $1,000 per week for 60 days a year, has been signed by Mae West to cover her participation in "Diamond Lil'" casino which M. A. Corporation, headed by S. A. Schwartz, is erecting here. Flat $1,000 weekly is for use of the billing and obtains whether she's in town or not. Extra pay covers the 60 days each year she's expected to entertain at the spot which is expected to be open for Christmas. Additionally, fabulous deal calls for her to receive "adequate" living quarters while she's working there and for spot to pay for her costuming. She gets $45,000 worth of Diamond Lil' corporation stock which, with SEC okays, has been floated at $6 per share.

Contract also contains clause specifically providing she is not to be personally responsible for any debts or liabilities incurred in connection with casino operation. Spot differs from others now in Vegas in that stock is being offered to public and casino concession is leased. Ellis Golden of Miami, who has operated casinos around the country for two decades, leased game room for $33,333 per month for 10 years. He also assumes weekly floorshow budget of $3,000 for same period.

Casino proper will cost $300,000 with various furnishings, etc., naturally upping cost. Miss West, who years ago copyrighted and patented all types of usage save that of song title on "Diamond Lil'" will be on hand for spot's opening.

Ross-Fenton Farms Razed By Fire, Damage at 100G

Asbury Park, N. J., Sept. 12.

The Ross-Fenton Farms, 50-year-old nitery near this resort, was swept by a fire which caused $100,000 damage last week.

The cafe was one of the best known in the area and during its heyday earned healthy amounts because of its casino adjunct. Spot used name talent when the greenfelts were operating.

Skater's Testimony Helps in Manslaughter Rap in Fatal Boat Ride

Pittsburgh, Sept. 12.

Testimony of June Arnold, headlining "Stars 'N' Skates" revue at Ankara, before a coroner's jury last week investigating fatal speedboat ride here Aug. 27 helped result in a verdict of manslaughter being returned against Fred A. Klein, owner of the craft who was piloting it at the time. Klein was held for grand jury action and released on $2,500 bond.

Sunday afternoon trip on Allegheny River resulted in death of State Police Detective Sergeant Glenn Adams, who tumbled from the boat when it made a sharp turn and was drowned. Miss Arnold and Mildren Don, cafe singer who has her own show on station KDKA, were also pitched into the water, but helping hands managed to get to both of them in time. Other passengers, besides Klein, were Charlie Jamal, owner of the Ankara club, and Joseph Hall, a local contractor.

According to Miss Arnold, Klein was going at a high speed and making zigzag banks apparently to scare Hall because latter was afraid of water. She said Hall kept pleading with him to slow down. Jamal and Hall both corroborated her testimony, but Miss Don insisted "it wasn't a fast ride, and there was no excessive speed. I don't know how it happened."

Dead man couldn't swim, and neither could Miss Arnold nor Miss Don. Only because speedboat managed to get back to them in time were the two entertainers saved.

PALOMAR, SEATTLE, INTO SPOT SHOWS

Seattle, Sept. 12.

Palomar, local vaudfilmer, wound up stage shows last week for a time, with next stage show probably coming in early October, but no definite date set as yet.

Possibility is that Artie Shaw orch and Will Mastin Trio will be on bill when vaude comes back. In meantime, house will play second-run pictures.

Billy Jackson's Widow To Carry on Agency

Mrs. Rosalie Jackson, widow of Billy Jackson, vet talent agent who died last week, plans to step in and continue his agency business in the Palace Theatre building, N. Y., from which her husband had operated for the past 20 years.

A former performer doing a singing single as Rosalie Asher, prior to her marriage, and quondam assistant to her husband during his recent illness prior to his death, she feels she has the proper qualifications to continue the agency biz.

Dear EDDIE DAVIS
of Leon and Eddies
Just wanted to say Hello and to thank you for all your kindnesses.
I'm still in England and going strong after five months.
Always your boy,
SONNY KING
Now Headlining in Vaudeville
THIS WEEK
PALACE, Newcastle
Personal Management: HENRI GINE

PATRICE JAN
HELENE and HOWARD
Currently
SAGINAW ANNUAL FAIR
Saginaw, Mich.

Wally Overman
— NOW —
RIVIERA HOTEL
DAYTONA BEACH, FLA.
Sept. 11-17
Mgt.—MATTY ROSEN, New York
SAM ROBERTS—Chicago

MAXINE SULLIVAN
America's Foremost Song Stylist
Currently
LA COMMEDIA
59 West 52nd Street, New York
(Indefinitely)
APOLLO RECORDS
Direction: JOE MARSOLAIS, 1697 Broadway, New York City

Record Takes of Kaye, Hutton, Hope May Cue More Names on Fair Circuits

Record breaking grosses by Danny Kaye at the Canadian National Exhibition, Toronto, Bob Hope on a string of fair dates and Betty Hutton at the Michigan State Fair is causing Fair managements throughout thte country to re-evaluate the drawing power of singing and talking acts.

Kaye scored a record breaking $416,000 in 14 performances at CNE. Miss Hutton's gross at Michigan State was so strong that management had to refund about $5,000. Hope in his outdoor tour grossed $85,000 at the Indiana State Fair and took out $42,000. He hit $38,000 at DuQuoin, Ill., and his end was $17,500 and drew $23,000 at the Allentown (Pa.) State Fair, of which his share was around $13,000. Response has been so hefty in the case of Hope that he's being booked again for 1951 dates by Joe Glacer's Associated Booking Corp.

Kaye, incidentally, pulled a record breaking take. Under his arrangement with the CNE, he was guaranteed $50,000. Because of overages, Kaye walked out with more than $82,000 for the two-week stand, which ended Saturday (19).

Percenters further feel that receptions accorded these singers relegates dumb acts, aerialists and novelties to secondary position. It's no longer necessary to concentrate on sight features in building Fair shows.

Development of amplification systems is of course, the major reason that this type performer is able to hit top response in the rural exhibits. The CNE is reported to have one of the best public-address systems extant.

Terrific draws have been registered by other vocal personalities at fairs. Gil Lamb and Carmen Miranda have also scored performances and boxoffice wise.

Reevaluation of the function of talking and singing acts at the outdoor shows opens a new avenue of attractions for the fairs. The outdoor showmen can get lures from the roster of names that are available for other fields. Indications are that with names being used, there will be more revue-type shows produced for the grandstands, and the summer employment of acts will be increased.

Feeling among agency men is that with the competition of video, fairs will have to get more potent attractions in time. Since there are few headliners among the sight acts, increased use of name vocalists will supply the answer to that problem.

Michigan Fair Draws 850,000

Detroit, Sept. 12.

Michigan's 101st annual State Fair smashed all records, according to James A. Friel, Fair manager.

He said that during the 10-day run ended Sept. 10 close to 850,000 persons at 50c a head attended the Fair. Previous high was set last year with 700,000.

Boxoffice pacers were Betty Hutton and Carmen Miranda, who drew capacity crowds to the Coliseum (7,000) ($1.80-$1.20). Miss Hutton set a new two-day record, while Miss Miranda smashed all marks during her four-day stay.

Jerry Colonna, Johnny Mack Brown, Sally Rand and Dick Contino also kept the turnstiles turning.

Friel gave credit to the U. S. Military band and the great Midway with its countless gimmicks for the record attendance.

MPLS. LABOR LAW SNARLS VIDEO MOPPET

Minneapolis, Sept. 12.

Verna Raymond, eight-year-old moppet who has played the Milton Berle video shows and appeared with him during his recent engagement at the Roxy theatre, N. Y., told a Minneapolis judge that singing and dancing wasn't work, but fun. However, the youngster's defense didn't prevent the jurist from fining the president of the National Apparel shows, sponsor of a engagement featuring the juve. George J. Rosenberg, NAS president was nicked for $50 by Judge Leslie Anderson for employing a minor.

An investigator of the state's Industrial Commission told the court that it was illegal to use talent less than 10 years of age anywhere in the state.

Martin, Lewis Unit's Sock 20G for 2 Shows, Hartford

Dean Martin & Jerry Lewis hit close to $20,000 in a two-day stand at the State theatre, Hartford, last Friday (7) and Saturday. Comedy team started their five-week vaude stand at this house.

Duo are working all their theatre dates on a 50% basis from the start. Thus their Hartford take will be close to $10,000.

'Holiday on Ice' Hits Record 62G in Troy, O.

Troy, Ohio, Sept. 12.

"Holiday on Ice," the inaugural show at the new Hobart Arena, hit an SRO gross of $62,000 on its six day stand. Engagement was sold out in advance and arena management had to install extra seats for general admissions.

"Holiday" is slated for a stand at Salt Lake City, Friday (15).

See Talent Brush Of Vaude, Nitery Dates for Video

Prevue of what may happen in niteries and theatres throughout the country came last week when Danny Thomas cancelled his Oct. 6 date at the Chez Paree, Chicago, because of impending video show on NBC. It's felt that cafes and vauders will get second preference by name performers because of prestige of video.

While Thomas' salaries at the Chez and on tele weren't disclosed, it's definitely known that the nitery salary would have been considerably more per-week than his television show Thomas has gotten as high as $12,500 during the past year in niteries, and video isn't shelling out that kind of coin, unless for the extreme upper bracket of showbiz names. Of course, few sponsors are shelling out sums like $40,000, which Bob Hope is getting for each of his shows for Frigidaire, but in most cases niteries and theatres have been the most lucrative medium for certain types of performers. Milton Berle, who gets $11,500 weekly for his Texaco Star Theatre TV stint, worked at the Roxy, N. Y., at $27,500 weekly.

However, the top names are anxious to get into video because of the prestige involved, and the further advantage of being home-based in one of the metropolitan centers where they can still pick up additional healthy coin in club dates.

Preference for video by top names will pose a problem for theatres and cafes. Headliners are necessary in many situations if boxoffice standards are to be maintained. If top names go out of circulation because of television it's likely that the many live-talent operations will be in bad shape. Withdrawal of top talent also poses another problem. Cafes and theatres will have to put their most expensive budget forward if they're to compete with video's free offerings.

Laine Unit's Nifty $31,900 At Riverside, Milwaukee

Milwaukee, Sept. 12.

Frankie Laine, playing with his own package that included singer Patti Page at the Riverside theatre here last week, hit a smash $31,900, highest mark here since 1945 and second highest in the house's history. With Laine working on a $12,500 guarantee against 50% of the gross, the singer walked away with almost $16,000.

It's said that Laine's appearance hypoed business downtown generally, boosting grosses in the other firstruns. Bill included three other acts beside Laine and Miss Paige, all paid by Laine under the package set by his managers, Gabbe, Lutz & Heller. Picture on the bill was "Peggy" (U).

AFL's Prexy Wm. Green Overrules Self, Now Sez Musical Acts Are AFM's

American Federation of Labor president William Green has retracted a previous statement that musical acts come under the jurisdiction of the American Guild of Variety Artists. In light of the recently concluded agreement between AGVA and the American Federation of Musicians, Green stated that musical acts are within AFM's purview.

Green retracted his former statement in a letter to Jon Carlton, a harmonica player who is one of the organizers of Musical Variety Artists, an organization of musical acts seeking to break away from the AFM jurisdiction and return to AGVA. Retraction followed an exchange of letters in which Carlton asked Green for a charter for the MVA. Green subsequently replied that this could not be done since musical acts have already been awarded to AGVA. Latest communication to Carlton had Green making the retraction.

The MVA has been organizing musical acts into a separate organization in protest against the AGVA-AFM agreement. Acts had objected to going into the AFM because of the 10% travel tax (since repealed in respect to these acts with the exception of the 2% which remains with the local in which they're working), necessity of paying a quarter's dues to locals when playing more than one week in that jurisdiction, and ban on doubling while on the road without the local's permission.

Spokesmen for MVA had previously declared that if plea for return to AGVA or for a separate charter wasn't granted, they would take the case to the courts.

See 100G Take For AC Pageant

Atlantic City, Sept. 12.

While attendance was below par, the "Miss America" pageant will gross more than $100,000 this year, according to Philip E. M. Thompson, treasurer of the Pageant corporation.

Thompson said that more than 27,000 paid between $75,000 and $85,000 to see the four displays in Convention Hall which concluded Saturday (8) night in the crowning of Yolande Betbeze, "Miss Alabama," as the "Miss America of 1951."

The Mobile girl is expected to realize more than $50,000 as a result of winning the title from 54 other contestants. In addition she will get a scholarship fund of $5,000 plus $4,000 additional also to be used for education.

Funds realized from the huge Boardwalk parade which opened the Pageant last Tuesday (5) will boost the take up to the $100,000 mark. Exact figures will come when the Pageant directors meet later in the month.

Thompson said that attendance was 2,538 lower than last year. Biggest night was Saturday night when 13,558 paid admission. More than 4,000 paid to get in the other three nights when the preliminaries were held. Admissions last year were 29,657. Pageant officials hoped for a larger attendance following good reports on ticket sales through July. Park Haverstick, president of the Pageant corporation, emphasized that the corporation would again show a profit.

Pageant was given liberal space in nation's newspapers and was on par with any put on here. Bob Russell, acting as emcee, did a nice job and the Pageant officials brought in several vaudeville acts to fill in spots during show.

In addition to coverage by papers, newsreels and radio, Warner Bros. shot 25,000 feet of film to be used in a feature picture to be based on "Miss America." William Guthrie, Warner location manager, was here with a 21-man production crew.

Picketing Swings H'wood Cafe Into an AGVA Pact

Hollywood, Sept. 12.

American Guild of Variety Artists called out its first picket line on the Coast over the weekend—with phenomenal results. Talent union picketed Angelino's, Hollywood cocktailery, for using non-union talent and refusing to sign an agreement.

Although spot was in American Federation of Musicians Local 47's good graces and was employing a union pianist, tooters reached a new height of cooperation with AGVA and joined in the picketing idea, along with other members of the L. A. Central Labor Council. An hour after the parading started, the spot signed a contract.

REX RAMER

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THE HOTTEST THING IN NEW YORK THIS SUMMER
ALAN CARNEY
Just Concluded Radio City Music Hall and Latin Quarter, New York
NOW STRAND, New York
Direction: GENERAL ARTISTS CORPORATION

Copacabana, N. Y.

Joe E. Lewis, accomped by Austin Mack, Carol Bruce, Bill Callahan, Jean Marie & Robert, Shaye Cogan, Mickey Devine; 8 Copabeauts; Michael Durso and Fernando Alvares bands; songs, Joan Edwards & Lynn Duddy; staged by Douglas Coudy; costumes, Billy Livingston; $2 and $4.50 minimum.

Not for naught does the Copa remain the No. 1 nitery in America. Year after year, and with frequent changes of pace midseasons, the management insures itself against customer resistance not only with the top marquee standards but with deluxe production auspices. The fact that the smarter headliners, Joe E. Lewis, for example, in turn, reinsure their boxoffice longevity with a constant replenishment of material is but another plus.

This marks Lewis' 10th anni at the Copa, in itself something of a show biz mark. He recalls how, on his first time out, he stayed 30 weeks at this spot, and thought that wore out his welcome for all time. His annual recalls, of course, reevaluate his durability. As pixie and saucy a personality as ever, he makes as much capital of his predilection for the horses and the joy juice as Jack Benny with "The Horn Blows At Midnight." His favorite author, Ell Basse, has whipped up a raft of new small-talk and special songs that rings the bell all the way. "She Went and Lost It At Canasta," "Dr. Diamond Is a Man's Best Friend," a college medley, "Dorian Schwartz," a "Rag Mop" parody, "French Is Sweeping the Country" (with some saucy "fractured French" translations), "Wild About Harry" are but a suggestion of his socko personality and interpretation. Some of it is a shade over-indigoed, and there are a couple of Yiddishisms which don't belong, nor does he need them, because in toto Lewis is unquestionably the No. 1 single-o nitery entertainer extant. His draw matches his cafe floor potency; "Burma road"—the far reaches of the Copa, with its 150-odd seats—hasn't been open for months.

Douglas Coudy has staged another good revue which has some effective songs by Joan Edwards & Lynn Duddy. Opening with "Daddy Won't You Baby Me," it's a good number for the new beauts whose Ziegfeldian costuming shows them off well. Bill Callahan is a very personable gent with authoritative taps to match, who is a flash on any cafe floor, as he has been in legit, the picture houses, etc. Callahan reportedly had one Hollywood opportunity, and it's a wonder they didn't anchor him out there because he is obviously appealing, both on the hoof and above the shoulders. He uncorks a flashy "Minute Walt.." sliding from a good dash of Chopiniana on the piano to the terps. His flamenco taps is a rousing topper-offer.

Carol Bruce, who came to attention in "Louisiana Purchase," 10 years ago and has been doing the Julie role in "Show Boat" in between, whams 'em with her torch cycle (Fannie Brice's "My Man," Ruth Etting's "10c. a Dance," Ethel Waters' "Stormy Weather," and Helen Morgan's "My Bill") and in between has a generally durable repertoire, save for one or two spotty interludes. For one thing, "Little Girl You've Had a Busy Day" is a slower-upper and somehow intrusive particularly on the heels of the sophisticated "Jenny." Elimination of at least one number is a good idea in general.

"It's Autumn Again" is a good song and excellent setting for the midriff production flash wherein the blonde Jean Marie, ballerina, and her partner, Robert, are the production terpers, backed by Shaye Cogan and Mickey Devine, who are the vocal number-leaders. Both the terp and the chirp teams are outstanders. They handle the minstrel finale with equal aplomb, built around "She's Strictly From Dixie." The Billy Livingston costuming throughout is imaginative and tastefully mounted.

Per usual, too, Austin Mack does a crack accomp job for Lewis; Mike Durso's show and dance sets goes with the lease; as does Fernando Alvares' alternate Latunestering. Maitre d'hotel Joe Lopez is a happy kid once again—the ropes are up. Incidentally, WVNJ now handles the post-midnight broadcast from the Copa lounge, teeing off at 11:35 until 4 a.m. with John McKnight in Jack Eiger's spot since the latter has shifted his WMGM stint into the studio, until he opens his own Eigen Room, proposed new nitery on East 54th. *Abel.*

Colony, London

London, Sept. 4.

Rose Murphy, Santiago Lopez Rhumba Band, Felix King Orch.

Rose Murphy's European debut in cabaret will undoubtedly establish her as a prime favorite. Her skilled piano accompaniment providing two-thirds of her stint, audience responded warmly to her infectious manner of putting over songs, many of them familiar, but holding rapt attention throughout.

Opening with "Busy Line," repertoire includes "Me and My Shadow," "I Wonder What the Trouble Can Be," "You Were Meant For Me," "Goodnight, Sweetheart," "See You in My Dreams," "Blue Heaven," "I Can't Give You Anything But Love," "Stormy Weather," "Johnny Get Your Gun" and "Time On My Hands," expertly done for maximum returns. In for five weeks at this restaurant, it looks as though she'll keep room crowded for the duration. Felix King orchestra supplies suitably muted background accompaniment, with the Lepez Rhumba band contributing the dance tunes. *Clem.*

Empire Room, Chi

(PALMER HOUSE)

Chicago, Sept. 7.

Georgia Gibbs, Marita & Manuel Viera, Eileen O'Dare, Marvin Roy, Merriel Abbott Dancers (8), Eddie O'Neal Orch; cover $1; minimum $3.50.

Merriel Abbott, revue producer, has decided to stick to the general variety pattern which she inaugurated five weeks ago. Instead of using a single headliner, she adds three Palace theatre type acts to round out the rest of the hour, leaving few chores to her line. As is, the girls come out for an opening quickie which more or less sets the pace for the terrific acrobatic dancing of Eileen O'Dare.

Miss O'Dare has been held over from the last show and gets off to big hand for her handless cartwheels and spins. Marvin Roy, young magician, has an unusual twist to his conjuring, using instead of cigarets and matches, light bulbs which he plucks from everywhere, already lit. His work is deft and done with little hoopla. He has a sock closer with his drawing a string of small lights from mouth, similar to the razor blade trick.

Marita and Manuel Viera with their two monks are naturals for this family room. From the opening, animals have the room in guffaws with their antics. Natural muggers, they lose few opportunities, with efforts on bongo drums and guitar rating lush applause. Work of simian on the Solovox continues to amaze as it punches out keys to "People Will Say We're in Love."

Georgia Gibbs singer, is a newcomer to this location and has a dynamic delivery teeing off with "Taking a Chance on Love." For a change of pace she segues into "Bewitched" and then "New York's My Home" fron. "Manhattan Tower" album. She chants "Ballin' the Jack," but switches mood again with a plaintive import, "The Waltz," and "I Love the Guy," with the brass section riding strong behind her. For encore she offers a relaxed ballad, "Someone to Watch Over Me," but turns on the pipes again with Dixieland beat on "Sweetest Gal in Town."

Eddie O'Neal does well in emcee chores and his band does equally well on the dance sets. *Zabe.*

Village Vanguard, N. Y.

Richard Dyer-Bennet, Marie Young, Charlotte Rae, Clarence Williams Trio; minimum $3.

The Village Vanguard, a postage-stamp-sized operation, has developed as much fresh talent as any of the larger operations in town. Operator Max Gordon has an unerring eye for spotting gifted parlor comedians that can be developed for the major circuits and also singers who loom as good potentials.

Gordon's formula now provides for a name for the Village intelligentsia and a pair of new performers. Richard Dyer-Bennet provides the major lure here. He's an accomplished balladeer with a wealth of material. Accompanying self on guitar he concentrates on folk-tunes from the British Isles. He brings out the humor in the material without destroying melodic values, and his vocal style is in the best tradition of the traveling minstrels. At the preem show (Fri.) he did a trio of encores to score with all sections of the house.

Others on the initial display are Marie Young, a West Indian singer, and comedienne Charlotte Rae, both New Acts. Both are the type of performers that thrive in this room. Common to both is the necessity of getting the feel of this spot. It's a matter of a few performances before they'll be garnering top hands.

The Clarence Williams Trio, comprising piano, guitar and bass, do the showbacking and terp music. *Jose.*

Starlight Roof, N. Y.

(WALDORF-ASTORIA HOTEL)

Vaughn Monroe Orch, with Moonmaids & Moonmen, Ziggy Talent, Dick Hayman, Earl Hummel; Mischa Borr Orch (8); couvert $1, $2 weekdays; $1.50, $2.50 weekends.

With Merriel Abbott's assumption of the booking chores for the Hilton chain, in which the Waldorf-Astoria is the most glamorous link, there's been a perceptible shift towards headliners with mass appeal. Coupled with the hotel's class aura, this type of booking seems to be drawing from all ends of town to fill this out-size room.

Vaughn Monroe's orch, making its initial appearance in room, fits directly into the hotel's new showmanship pattern. One of the top musicrews on disks and on the road, Monroe plays the type of music and has the organizational flexibility to click both in the hinterlands and in the more elegant metropolitan spots.

At the Starlight Roof, Monroe is displaying all the individual ingredients for a topnotch attraction. He has a well-knit band that plays with a steady beat without becoming too jumpy and his 29-man crew is staffed with sufficient variety of talent to hold down the bandstand for a full hour presentation.

Monroe's show at the Waldorf is good, but it could be made much better with some tightening and better routining of the numbers than displayed opening night (7). That "There's No Business Like Show Business" opening, for example, is not the strongest choice for this band even though the number was put over acceptably via Monroe's vocaling, abetted by the Moonmaids and the Moonmen choirs. Monroe could choose any number he's associated more closely with and the impact would be far stronger. Following, Monroe does far better with such numbers as "Embraceable You" and "Time On My Hands."

Dick Hayman, solo harmonicist with the organization, is solid on his instrument but he overstays. After couple of pop numbers he does a lengthy longhair piece that's less impressive as entertainment than proof of his virtuosity. Hayman closes with some frantic Spike Jones horseplay on a catch-all musical contraption and this could be eliminated to good advantage in a spot like this. Violinist Earl Hummel is also kept on too long for maximum effect, especially since he follows the harmonica turn.

Ziggy Talent, a regular with the Monroe organization for many years, furnishes the high spot of the show with his delivery of "The Maharajah of Magador," probably the best number in his repertory of novelties. Talent errs, however, by sequelling this tune with "Sam, You Made the Pants Too Long." Latter item may be still sock in the sticks but it's below par for this room.

Monroe closes on a definite upbeat as the full crew reprises the story of the band's growth. It's an excellent device to run through the band's past hits and it evokes the type of nostalgia that sells. Monroe, once again backed by the femme and male quartets, ran through abbreviated versions of such tunes as "Tangerine," "Let It Snow," "Dance Ballerina," "Someday You'll Want Me," and closing with the memorable "Riders in the Sky."

Mischa Borr's snappy Latin combo is on the bandstand, as usual, alternating with Monroe's orch for the customer hoofing. *Herm.*

Ciro's, Hollywood

Hollywood, Sept. 6.

Liberace, Eileen Barton, Matty Malneck Orch (8); Geri Galian Rhumband (5); cover, $1.50, $2.

Double features appear to be the new vogue at this Sunset Strip caravansary. Current layout is the second consecutive two-punch show and it looks like it's headed for good business. Combining a fave here and a newcomer—both with talent—it has plenty of crowd appeal.

It's a debut date for Eileen Barton and she quickly proves that she can do more than "Bake a Cake." Song stint ranges from a reprise of that disclick through such ballad stuff as "Bewitched" and on to an introduction of "Baby Me," a new platteroutine that should duplicate her "Cake" dough. A singer with personality and savvy she sells every number deftly. Routine could be jacked up to some extent, however, by ducking the slower stuff for more of the rhythm numbers in which she excels. Opening night, after an intro by Ken Murray, she quickly overcame an attack of nerves to earn a hefty response, winning a begoff after acceding to demands for a final chorus repeat of "Baby Me."

Liberace, back after an absence of almost a year, socks over a solid show that has his auditors ignoring their vintage brews to demand more and more. In addition to the expected topnotch pianistics he scores strongly with a couple of vocals — notably on "September Song." An excellent technician, he delivers a wide variety of stuff easily and with a wealth of personality that clicks readily. Opening night material ran the gamut from Liszt to the "Piano Roll Blues" without a letdown. Strong assist comes from Matty Malneck's orch, batoned for the Liberace stint by the pianist's capable brother George, which has moved into share terp chores with Geri Galian. *Kap.*

Le Ruban Bleu, N. Y.

Julius Monk, Michael Brown, Cheryl Conway, 4 Lads, Deuces Wild (Jimmy Komack & Martin Burns), Norman Paris 3; $3.50-$4 minimum.

After a season at Provincetown, regisseur Julius Monk is back at Tony Mele's Le Ruban Bleu, which his son, Alphonse, major domos while the boniface runs his downstairs Theodore's restaurant and bar-hops thereafter, auditioning the talent and the trends of the town. The combination has been successful for years, as has Monk's suave style of emceeing the usual quartet of variety turns which generally constitute the $3.50-$4 minimum's worth—and good value it usually is, too.

Slightly less auspicious is the current layout, which includes two oldies and two newies, not counting the crack Norman Paris Trio, for the musica' accomps and its own occasional specialties. Monk, likewise, does an occasional interlude at the Steinway.

Among the returners to the Ruban Bleu is a blue-ribbon young comedian, Michael Brown, a self-creative pianologist, who writes and chirps the tunes he whips up for himself. He suggests he'd be a bright new talent for authoring an intimate revue of the "Garrick Gaieties" genre. His stuff is topical, typical of his satirical penchant is "Mass.," the "Flair" number, "Waterfront Bar," "Death of a Salesman," "New York in the Fall" and "Hot Time in Luxembourg Tonight," wherein he uses a "mosta of the besta" line, in reference to Mrs. Perle Mesta. Brown takes cognizance of Irving Berlin's "Hostess With the Mostest on the Ball," from the forthcoming "Call Me Madam," by stating that the RB customers heard him "use it first."

The 4 Lads are the other returners, a Canuck quartet whose distinction is chiefly an eager-beaver attitude, their tartan tuxes, an opener about "Sing Me a Song That's Canadian," whereupon they proceed with one Dominion folk song (tired), another slower-upper via the ballad, "Where My Caravan Has Rested," and some other undistinguished material. They still look teen-age and bespeak their choir boy heritage. Obviously their prime needs are material and experience.

Cheryl Conway and Deuces Wild under New Acts. *Abel.*

Folies Bergeres, Mont'l

Montreal, Sept. 9.

Irene Hilda June Edwards, Bob Dixon, Donn Arden line (7), Tommy Day Orch, Frank Ravenda Trio; $1 admission.

Starting a September policy of shooting most of the budget on a name act rather than spreading it out on minor attractions, the management of the Folies brings in Irene Hilda from Paris to start the new season.

Miss Hilda has graced other boites around town in the past 10 years, but present layout seems the most effective yet. Opening with a couple of French tunes as a warm-up, she registers in nifty fashion when she goes into "Good For Me" in both French and English. This type number shows chantoosey off to best advantage and her business of touring the floor with a hand mike is restrained enough to avoid payee embarrassment. Impreshes of Sablon, Trenet, Adrius also click. Windup is an audience participation routine to 'Amuses-Vours" ("Enjoy Yourself") for okay reception.

Opening slot layout goes to acro-contortionist June Edwards. Gal comes on in flashy gown which she drops after a few swings around the floor, revealing a brief outfit that sharpens her sock acrobatics.

The fancy Arden productions are sparked by the vocals of Bob Dixon, who holds over for another session, Tommy Day's orch does show music and splits customer hoofing sets with the Ravenda trio. *Newt.*

Blue Angel, N. Y.

Meg Mundy, Bill McArthur, Eddie & Tony, The Weavers (4), Herman Chittison Trio; Stuart Ross, Eadie & Rack; $3.50-4 minimum.

The Blue Angel invariably comes up with a diversified bill that rarely flags, and the current layout is no exception. The Herbert Jacoby-Max Gordon operation is currently packing 'em in with the re-opening after a summer layoff.

Eddie and Tony, with their pantomimicries in accomp to recordings, are, perhaps, even more clicko than their appearance here last season, and a newcomer, Bill McArthur (New Acts), points up a vocal and satirical talent in his songs. The Weavers, whom Max Gordon projected to prominence at his Greenwich Village cellar joint, the Village Vanguard, last season with their vocalistics and instrumentals, are another sock. Meg Mundy was the lone offbeat opening night, but the legiter-turned-chanteuse had a case of stage-fright, and will be reviewed next week under New Acts.

Eddie and Tony have an abundance of new material (and new records). They smash home all the way with stuff that includes "Dearie," the Yiddish bride song, Beatrice Kay, "Carousel" excerpt, Marlene Dietrich singing "Black Market," "Baby, It's Cold Outside," etc., all done with funny visual props. In good taste, too, is the manner in which the paralytic, wheelchair-ridden Eddie is brought on stage, under doused lighting.

The Weavers are a little slow getting going, but the three-man, one-woman combo really picks up when the girl does a blues solo. Thereafter they go into assorted numbers of folk tunes of various countries, capped by their smash "Good Night, Irene," which they've recorded as a sock hit. They impress especially with their simplicity, with the girl being a particular asset with her strong, clear contralto. Two of the men double as instrumentalists, banjo and guitar.

The Herman Chittison Trio handles the lull music, and Stuart Ross is the show's standby piano accomp. Eadie and Rack are in the lounge, at the twin pianos, after 11:30. *Kahn.*

Latin Quarter, N. Y.

(FOLLOWUP)

While this is an interim change of headliners before the opening of Sophie Tucker on Sept. 24, entertainment values in Lou Walters' production are retained. Current changes add new lustre to "Pleasure Bound" with every act fitting the LQ requirements handily.

Of major interest is the N. Y. cafe bow of Napoleon Reed, a Negro lyric tenor with sufficient range to reach the baritone registers. Reed previously appeared at the Capitol theatre in an Arthur Godfrey unit. He's a potent cafe singer with a catalog of light classics, and a tonal clarity rarely heard on a nitery floor. Reed's selections are in Spanish, Italian, French and Hebrew. Included are "Granadas," "La Vie En Rose," a medley of Italian operatic arias and an English-Hebrew version of "Tzena." The roster of Met tunes excited the audience to highest pitch. Each aria is delivered along classic lines with maximum results.

Another turn of interest is the first New York date in some time for Harrison & Fisher, who have been playing European boites for the past two years. This terp-twain has a comedy routine that indicates a solid background of straight dancing. Each show body-discipline that enables them to perform some unusual comedic dance figures. Their conception of humor is also on a top level and they hit it off well with the LQ patronage.

Roger Ray in a return date here, also scores handily. His throw-away type of humor at the vibes, soft-shoe and a carbon of Red Skelton's "Guzzler's Gin" commercial set him off effectively.

Rest of the production remains intact with Ralph Young and Tony Carol doing the production singing, Kanazawa Trio giving the show a good warmup and Mons. Choppy scoring with his body-paintings on the backs of models. Art Waner backs show excellently. *Jose.*

Minnesota Ter., Mpls.

(HOTEL NICOLLET)

Minneapolis, Sept. 9.

Pat O'Brien, Cecil Golly Orch, with Mildred Stanley; $1, $1.50 cover, $2.50 minimum.

Filmstar Pat O'Brien for his supper club tour brings a genial and wholesome personality, a talent for genteel entertainment that would be suitable in anyone's parlor and a

(Continued on page 63)

VARIETY BILLS

WEEK OF SEPTEMBER 13

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Capitol (L) 14
Noro Morales Orc
Hal Le Roy
Phil Foster
Rosita Serrano
Edwards Bros.
Music Hall (T) 14
Glen Burriss
George Dyer
G & F Szony
Jessica Halst
Nonchalantz
Corps de Ballet
Rockettes
Sym Orc
Palace (R) 14
Church & Hale
Francis Renault
Davey Karr
Paul Gilbert
4 to fill
Paramount (P) 13
C Cavallaro Orc
Jean Carroll
4 Evans
Alan Dale with
Sapphires
Roxy (T) 18
Mindy Carson
B & J Kean
Mr. Ballantino
Carol Lynne
Phil Romayne
Brandt Sis
Strand (W) 15
Anthony, Allyn & H
Patrice Wymore
Paul Winchell
Gordon MacRae
Florian Zabach
Apollo (I) 15
Duke Ellington Orc
Johnny Hodges
Dusty Fletcher
Al Hibbler
Tables Davis
BROOKLYN
Para. (P) 13 only
Xavier Cugat Orc
& Rev
CHICAGO
Chicago (P) 15
Wiere Bros
Dick Brown
Mickey Deems
Toy & Wing
CINCINNATI
Albee (R) 14
Ryan & McDonald
Helen Kane
Al Gordon's Dogs
Kim Yen Soo
Tim Herbert
& Don Saxon
Yonely
Reddingtons
1 to fill
DOVER
Strand (P) 16 only
Asylum of Horrors
WASHINGTON
Capitol (L) 15
J & B Paysee
Beachcombers
Artie Dann
Nora Toomey Co
Howard (I) 15
Mills Bros
Jackie 'Moms'
Mabley
Ham Tree Harrington & Louisa
Google Eyes
3 Buddies
Washingtonians
Orc
WEST BROOK
Star (P) 19 only
Asylum of Horrors

AUSTRALIA

MELBOURNE
Tivoli (I) 11
Gaus Brox & Myrna
M & H Nesbitt
Wally Boag
Babs Mackinnon
Marquis & Family
Detroy
Chevalier Bros.
Ileana Sazova
Rob Murray
Eugene's Ballet
Celebrity Octette
PERTH
His Majesty's (I) 11
Armand Perren
Marion Davies
Elimar
Devine & King
Gerda Bornstad
Chribl
Marika Saary
Phillip Tappin
Wim de Jong
Une Lindgren
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Alice Bronimann
Cissy Trenholm
SIDNEY
Tivoli (I) 11
Arthur Askey
Valerie Tandy
Roy Royston
Gil Johnson
Charles Norman
Ray Johnson
Audrey Jeans
Charles Rolfe
Bobby Mack
Wilma Harrison
Frank Thring
Ernest Maxin
Anthea Askey

BRITAIN

ASTON
Hippodrome (I) 11
Jack Lewis
Tommy Rose
Sonny Dawkes
Melody 6
BIRMINGHAM
Hippodrome (M) 11
Dey Dey & Dey
5 Smith Bros
Kay Kortz &
Eugene
C Forsythe & A
Seamon
Joe Black
Beryl Orde
2 Cromwells
Canfield Smith
Rolly & Arry
BLACKPOOL
Grand (I) 11
Jack Radcliffe Co.
Ronnie Ronalde
Joan Stuart
F & J Grey
Larry Drew
Jimmy Wheeler
Opera House (I) 11
Tessie O'Shea
Nat Jackley
Jerry Desmonde
Terry Thomas
Ben Yost Guards
6 Olanders
Sheila Mathews
Maureen Sims
Tillie Gird
Palace (I) 11
Deep River Boys
Tobas 3
Johnny Lawson 3
Frances Coudrill
Scott Sanders
George Meaton
Balliol & Merton
P. Roseborough
Tower Circus (I) 11
Charlie Cairoli
Paul Co.
Ernie's Scallons
Gilbert Houcke
Pierre Alizes
Jacques & Maryse
7 Ashtons
Roberto Chiesa Co
3 Peters
Baudy's Animals
Knie's Horses
3 Costachis
Dorchesters
Laconas
Jimmy Scott
Annettes
Circusettes
Balcombes
WINTER GARDEN
Pavilion (I) 11
Jimmy Edwards
Joy Nichols
Dick Bentley
Costello Twins
Nino Wonder Dog
St. Clair & Day
3 Bassi
Peter Grant
Patricia Hartley
Bobby Beaumont
BOSCOMBE
Hippodrome (I) 11
Billy Whitaker
Mimi Law
B & M Clayton
C Fairweather
Phil Lester
Pat Hagen
Sonny Hughes
Elizabeth Parsons
Eric Marsh
Hi Diddle Diddle
Debs
Terry's Juveniles
BRIGHTON
Hippodrome (M) 11
Tommy Trinder
Barbara Perry
Lois Green
Hall Norman
& Ladd
Bentley Sis
Virginians
BRISTOL
Empire (I) 11
Harry Rowson
Iris Barrie
Phyllis Newton
Phil Rivers
Denis Hobday
Jon Boldini
Bernard Jones
Ian Haynes
David Bros
Pat Garland &
Owen
Goldigging Lovlies
CARDIFF
New (S) 11
Harold Berens
Gladys Hay
Michael Moore
Eamonn Andrews
Petite 4
3 MacMurrays
Art Christmas
& Mery
Kent Bros
CHISWICK
Empire (S) 11
Allan Jones
Ernest Arnley &
Gloria
Hackford & Doyle
Cookes Pony Rev
2 Valors
Linda & Lana
Chris Sands
Terri Carol
DERBY
Grand (S) 11
Lee Brooklyn
Jill Manners
Joe Poynton
Michael
McKenna 3
EDINBURGH
Empire (M) 11
Richman & Jackson
Nicholas Bros
Rosinas
Jimmy James
Ike Freedman
Turner Layton
3 LeRoys
Pierre Bel
FINSBURY PARK
Empire (M) 11
Issy Bonn
Hazel
V & T Elliott
L. Clifford & Freda
Maurice & May
John Tiller Girls
Bonn-A-Chords
Sweet Notes
Patricia & Rudy
Denis Gordon
Arthur Vollum
Gordon Rolfe
GRIMSBY
Palace (I) 11
Tex McLeod
Harold Walden
Vera Cody
Cherokees
Boots Gibson
Ottawa Henry
Bunkhouse Boys
Texas Cowgirls
HACKNEY
Empire (S) 11
Ted Heath
Jackie
Walter Jackson
Romanos
Ford & Lenner
Shanvers
Claude Williams
LEEDS
Empire (M) 11
Collins & Brett
Lee Lawrence
Arthur Worsley
Betty Driver
Musical Derricks
& Tony
Tommy Fields
Peterson Bros
Gloria & Splendid
LIVERPOOL
Empire (M) 11
Betty Hobbs Girls
Billy Cotton Bd
Curzon 3
Freedie Bamberger
& Pam
Sicki
Bobbie Kimber
2 Berty Borrest
LEICESTER
Palace (S) 11
Bartlett & Ross
Loren Lorenz
Billy Carroll
Cliff Sherlock
Bruce Calder
Luis Flores
David Nairn
Barry Edwards
Moray Bros & Dave
LONDON
Palladium (M) 11
Nat King Cole 3
Will Mahoney
Ted Ray
Larry Adler
Paul Draper
Harold Barnes
J & D Barker
Myrons
Joe Ortnes
Palladium Tiller
Girls
Skyrockets Orc
MANCHESTER
Hippodrome (S) 11
Svend Asmussen 5
Ulrik Newman
Alfred Marks
Lizbeth Webb
Stump & Stumpy
Duncans Collies
Dorothy Gray
Joe Church
NEWCASTLE
Empire (M) 11
Hal Monty
Johnny Denis Co
Venue
Rosemary Andree
Flack & Lucas
Margerita &
Charles
Kirk Stevens
Zio Angels
NOTTINGHAM
Empire (M) 11
Rosa & Rosita
Florence Desmond
Banner Forbutt
Eddie Gray
Fran Dowie
J Adrienne & Leslie
P. & M Honri
Leslie Sarony
SHEFFIELD
Empire (M) 11
2 Sophisticates
Merry Macs
D & E Wilcox
Dorothy Ward
Annett & Brask
Alec Pleon
Sirdani
Semprini
SHEPHERDS BUSH
Empire (S) 11
Harry Lester Co
3 LeRoys
Cycling Astons
Lesters Midgets
SUNDERLAND
Empire (M) 11
Will Murray
Roy Leo
Tony Jennings
Billy Burton
Roy Murray Jr.
Cire
Winstaley Babes
Kay Butler
Dan Casey
Frank Goodwin
SWANSEA
Empire (M) 11
Kizma & Karen
Nitwits
2 Harvards
Max Bygraves
Allen & Lee
Bobby Breen
Kavace
El Grandas
Hippodrome (I) 11
Jimmy Gay
Johnnie Carlton
Margi Morris
Eddie Stacey
Johnnie Marsh
Ann Gaynor
Bertie Sellers
2 Avet
YORK
Empire (I) 11
Eltham & Sharpe
Marianne
Margit Kollar
Merry 3
Magyar Ballet
D & S Stephens

CANADA

EAST HAMPTON
Granada (I) 11
Jack Melville
Charles Hague
Charles Adey &
Dawn
Joan Rhodes
Freddie Costello
MONTREAL
Gayety (I) 11
Mary Jane Miller
Gary Morton
Burton & Janet
Sheldon & Brunett
Julie Balieu
Charlie Banks
Whitey Carson
Shanghai Twins
Miriam France Co
Will Skinner Orc
Bobo Lewis
Bobby Barry
Henry Brandon Orc
Chez Paree
Frankie Laine
Dave Barry
Los Gatos 3
Doran & France
D Dorben Ders
Chico Orc
Cee Davidson Orc
Palmer House
Georgia Gibbs
M & M Vierra
Eileen O'Dare
Mervyn Roy
Abbott Ders
Eddie O'Neal Orc
Heistings
Georgie Gobel
Jayne Walton
Billy Chandler Orc
H Edgewater Beach
Keith Knight
Lillian Brooks
Vic & Adio
Bill Snyder Orc
D Hild Ders
Hotel Stevens
Joan Hyldoft
Arnold Shoda
Jerry Mapes
Jack Rafficer
Farrar & Carter
Douglas Duffy
Harper Flaherty
Bob Fitzgerald
Skating Bivdeare
Mary A Fitzgerald
Phyllis Miles
Maxwells (2)
Frank Masters Orc
Vine Gardens
Barton Bros
Folie Miller
Judy Talbot
Mel Cole Orc

Shaw Nixes

Continued from page 1

sale would be made to one TV network, one newsreel company, one radio web (using the soundtrack), a recording firm (to put the farewell message out as a disk), to a newspaper syndicate, etc. These would quietly have put the film or soundtrack away on the shelf until the appointed time, when it would be sprung instanter on a startled world. Short would be filmed on the q.t., with cameramen, etc., pledged to secrecy.

This proposal was made before Shaw's broken-thigh accident two days ago.

Promoters figured that with anyone else, the whole plan would have been in very bad taste. But not with the witty, iconoclastic Shaw, who would respond to the idea and with a message. They also figured they had a $1,000,000 sale among the various outlets. Their only concern was that someone else might have thought of the idea.

Duo involved are Michael Mindlin, Jr., active in ballet, radio and film, and Carmen Capalbo, young legiter. Mindlin, who is acquainted with theatrical attorney Fanny Holtzmann, who handles legal details for Shaw in the U. S., approached Miss Holtzmann with the idea. She approved of it, and the two flew to Europe end of July. Miss Holtzmann introduced Mindlin to Shaw, and next day Mindlin wrote out his proposition in a letter to Shaw.

'Shaw You Know Is Dead'

Postcard answer came back from Shaw, signed "G.B.S.," reading: "Quite impossible now. The Bernard Shaw you contemplate is dead, and cannot be resuscitated by an ancient spectre exactly like every other old dotard with a white beard, piping and croaking into a microphone." There was no quarreling with the plan, apparently, or any umbrage taken on the point of bad taste. Shaw just thought himself too old.

Undaunted by the postcard, Mindlin wrote to Shaw again, asking for another meeting. "I cannot believe that the Bernard Shaw I contemplate is dead," Mindlin concluded.

Shaw sent a reply, using Mindlin's letter as stationery, cutting off the Hotel Claridge name at the top, and enclosing it in an old envelope which was scotch-taped together for security. "No," wrote Shaw in answer to the request for another meeting. And opposite Mindlin's remark about not believing Shaw was dead, the sage wrote, "More fool you!" Then Shaw added, "When I say No, I mean No, and there is nothing more to be said. You have been lucky enough to see me and my villa. Now go back home; and when you have any other proposal to make put it on a postcard, which will cost you only a few cents."

Mindlin still wouldn't give up, and wrote Shaw again, pointing out bluntly that it would be unforgiveable if the one man most qualified to lead the way, refused to lend his aid. He got no answer.

Then, as last resort, Mindlin went to Gabriel Pascal, film producer who has exclusive rights to Shaw's plays, and has already filmed "Pygmalion," "Major Barbara" and "Caesar and Cleopatra." Pascal, an old Shaw friend, agreed that this would have been a $1,000,000 idea, but explained to Mindlin why Shaw wouldn't agree to it. Fifteen years ago, he said, Shaw would have done it; the idea would have intrigued him. But he is vain, perhaps naturally, about his present wasted appearance; he doesn't want to be remembered as he is now. So Mindlin returned to the U. S. last weekend, empty-handed.

Cabaret Bills

NEW YORK CITY

Birdland
Charlie Parker
Coleman Hawkins
Blue Angel
Meg Mundy
Tony & Eddie
Weavers
Bob McArthur
Stuart Ross
Harold Cooke
Eadie & Rack
Chittison 3
Bon Soir
Jimmie Daniels
Baby Hines
Norene Tate
Garland Wilson
Ellis Larkin 3
Bop City
Cavalcade of Jazz
Cafe Society
Gigi Durston
Will Jordan
Cliff Jackson
Stuff Smith
Copacabana
Joe E Lewis
Carol Bruce
Bill Callahan
M Durso Orc
Jean Marie &
Robert
Shaye Cogan
Mickey Devine
Austin Mack
F Alvares Orc
Diamond Horseshoe
Walter Dare Wahl
W. C. Handy
Billy Banks
Gloria LeRoy
Noble Sissle Orc
Chic Morrison Orc
Rigoletto Bros
Jack Spoons
Frank Evans
Tommy King
Harry Meehan
Billy Banks
Harry Armstrong
Iceland
Artie Shaw orc
El Chico
Rosita Rios
Los Gitanos
Pilarin Tavira
Sarita Herrera
D'Alonso Orc
La Commedia
Maxine Sullivan
Leon & Eddie's
Eddie Davis
Nola Pardi
Jean March
Wayne Thompson
Bourbon & Bayne
Irma Ottenriquez
Al Wallis
Geraldine & Joe
Le Ruban Bleu
Shirl Conway
Mildred Brown
Four Lads
Deuces Wild
Norman Paris 3
Julius Monk
Little Club
Ernie Warren Orc
No 1 Fifth Ave
Simone Dolphin
Jim Hawthorne
Christine Barrett
Downey & Fonville
Hazel Webster
Old Roumanian
Sadie Banks
Olive White
Althea
Christine Scoville
Alverda
Marsha Stevens
Joe LaPorte Orc
D'Aquila Orc
Park Ave
Scotty Graham
Hotel Ambassador
Jules Lande Orc
Hotel Astor
Xavier Cugat Orc
Hotel Biltmore
Sydney Ross
Harold Nagel Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
B Cummins Orc
Rookies
Jean Arlen
B. Pennington
Arthur Johnson
Hotel Pierre
Mimi Benzell
Stanley Melba orc
Hotel
Park Sheraton
Irving Fields 3
Hotel Plaza
Nicholas Matthey
Orc
M Bergere
Hotel Roosevelt
Teddy Powell Orc
Sidney Kassimir 3
Hotel Statler
Ralph Flanagan orc
Hotel Taft
Vincent Lopez Orc
Latin Quarter
Roger Ray
Mons. Choppy
Kanzawa 3
Harrison & Fisher
Napoleon Reed
Naaman Ders
Art Waner Orc
Penthouse
Paul Taubman
Riviera
Billy Daniels
Paul Gilbert
Jack Cole Ders
Pat Terry
Arden Line
Walter Nye Orc
Pupi Campo Orc
Versailles
Edith Piaf
Emile Petti Orc
Panchito Orc
Village Barn
Gerry Fitzgerald
Tex Fletcher
Freda Wing
4 Some
David Blight
Village Vanguard
R Dyer-Bennet
Marie Young
Charlotte Rae
Clarence Williams 3
Waldorf-Astoria
Vaughn Monroe Orc
Ziggy Talent
Griff Williams Orc

CHICAGO

Blackhawk
"Roaring Twenties"
Susan Scott
Joel Friend
Connie Baxter
David Vogel
Jesse Elliot
Ray Arnett

New Acts

ROSEMARY CLOONEY
Songs
17 Mins.
Meadowbrook, Cedar Grove, N. J.

Rosemary Clooney, who is building a nice reputation for herself via Columbia recordings and radio and television appearances, picked a bad room in which to make her nitery debut. The Meadowbrook, which is using a policy of a name band plus an act, is primarily a dancery. It's very large, with the stand at one end of the room, making it difficult for an act to project. Nonetheless, Miss Clooney does quite well.

Chirp has a good voice, both for ballads and rhythm items. Her appearance is fresh and pleasant, and she shows a good deal of poise. On these points, she is ready for vaude and nitery appearances. But she erred seriously in her choice and slotting of material. She sings a couple of new but undistinguished ballads, and makes the mistake of closing with one of them. One of her strongest bits, "Why Fight the Feeling," is third from last, followed by an okay rendition of a standard and the new number. Her delivery of "That's Good Enough for Me," however, is solid, and suggests the possibility of her doing more semi-comic numbers of this type.

With a more careful pruning and placing of her songs, she's a good bet for vaude deluxers and the nitery belt. *Chan.*

CHARLOTTE RAE
Comedy, Songs
12 Mins.
Village Vanguard, N. Y.

Charlotte Rae seems like a parlor-performer graduate but with sufficiently fresh approach to comedy material to put her ahead of some in this field. She is frequently reminiscent of Shlela Barrett. Has good perception of comedy and flair for delineating a multitude of types.

Miss Rae scores strongest in a garden club bit in which she satirizes various clubwomen types. She has an off-key contralto which brings yocks, and several speeches that could have been written for the late Helen Hokinson characters.

Miss Rae also essays some straight numbers. She did a briefie of "Summertime" which was virtually a throwaway, and also "Begat" from "Finian's Rainbow." She indicates that she's more at home with her own material.

Miss Rae is yet to acquire more experience. There's lots to pick up on projection, and some of her material needs sharper editing. Since she leans toward plumpness, there's a need of some special material in gowning and coiffing. But it's likely that a long round of steady work will ready her for the uptown showcases. *Jose.*

CHERYL CONWAY
Comedienne
11 Mins.
Le Ruban Bleu, N. Y.

Miss Conway marks a return to America from a London show ("Carisima") and Continental niteries. She bespeaks of experience, although her material is spotty. She is an authoritative blonde whose impact is commensurate with the effectiveness of her material which includes such items as "Money Isn't Everything," "I Didn't Want Him" (torch), an Italian ballad, "Man Without Woman," and an English folksong which was more brightly introduced than the basic material is worth. She does better with a French folk song. Withal she holds the room well.

Comedienne knows her way around a mike with the customers although she has an abrupt manner of turning her back on the audience, to make with the props on the piano behind her. In the main she is effective, and can be even more potent with judicious selectivity. *Abel.*

DEUCES WILD
(Jimmy Komack & Martin Burns)
Songs
10 Mins.
Le Ruban Bleu, N. Y.

Deuces Wild aren't. Besides which it's a bad billing for two nice kids who, if they don't like Jimmy Komack & Martin Burns—their square handles—should. The DW tag sounds like a Harlem legmania team.

Komack & Burns had some Provincetown experience this summer at the spot Julius Monk operates on the Cape. They're a cute looking pair, one at the piano and other thumping a kettle drum for unobstrusive rhythmic accomps while both are giving out with Gershwiniana, bright small talk, unbright joemillers, pseudo-"radio revue" takeoff, and the like. It's light, frequently vivid stuff, okay for the "smart" intimeries, such as this boite, but they need sturdier material for the less polite and more spacious caravanseries. They have promise. *Abel.*

MARIE YOUNG
Songs
12 Mins.
Village Vanguard, N. Y.

Marie Young, a brown-skinned gal of Jamaican origin, indicates that she'll do okay in the intimeries. She has rich pipes and a feeling for West-Indian calypso numbers and a good ballad delivery.

Miss Young, on show caught, concentrated on material by Donald Heywood, who accompanied her on piano. Some of the tunes did not completely get the spirit of that area, but as musical comps, they do well in giving Miss Young a good showcasing. The songs seem to be built specifically for a femme voice, and pass muster both lyrically and melodically. She should expand her offerings to include works of other sections of the Caribbean region so that there might be more of a contrast in her selections. Otherwise she looks like a singer capable of working uptown spots shortly. *Jose.*

BILL McARTHUR
Songs
10 Mins.
Blue Angel, N. Y.

Bill McArthur, newcomer from the Coast, has good vocal depth in his straight singing, but has yet to assemble his performance properly. He is a definite talent, with a particular aptitude for satire. The latter is particularly true of his Lena Horne vocal bit.

McArthur does vocal impressions on a number of the current male singing faves, and they're pretty good, but there's nothing unusual these days about that sort of act. His Lena Horne item is something else again, as is any carbon by a man doing a satire on a femme. His Lolly Parsons takeoff is also a nifty, which indicates that McArthur has a flair for straight comedy sans songs.

Handles his straight talk pleasantly but could cut the use of his hands while doing the straight singing. *Kahn.*

LITTLE ESTHER
Songs
12 Mins.
Apollo, N. Y.

Little Esther, 14-year-old blues singer, has captured this difficult form of singing. She's become a Harlem fave in short order with her delineations of this folk-art. Her voice is comparatively robust and she knows how to punch up the lineage.

Little Esther, however, poses a problem for the orthodox run of vauder. To many it would seem distasteful to have this adolescent moaning over unfaithful lovers and other themes which prevail in blues numbers.

She's assisted in several numbers by Mel Walker, who alternates in a few choruses with her. Walker aids somewhat in the overall reception, but generally Little Esther gets by on her own. *Jose.*

NBC-Sadler's

Continued from page 1

vised, but NBC couldn't work it. Only time available on NBC is on Monday nights 9:30 to 10:30 (Robert Montgomery show being in on alternate Mondays through September, leaving some time open.) Monday, however, is an off-night for Sadler's, with troupe neither rehearsing that day nor performing at night. NBC has been pressing Sadler's for a special hour's performance Monday night at the Met, even though the cost—involving house, orchestra, stagehands, wires, lines, etc., and a full week salary for the dancers—would run between 40G and 50G. But the Sadler's director, Ninette de Valois, has refused to permit the troupe to perform Monday, claiming the dancers are too tired and need that day's rest. Troupe is to do a 20-week U. S. tour (including the three-week N. Y. stay), and management is believed sincere in trying to save excess strain.

NBC is still hopeful, and has been importuning Sol Hurok, who's booking the troupe in America, to intercede with Mme. Valois.

Palace, N. Y.

The Juvelys (2), Minda Lang, Ham Tree Harrington & Louise, Great DeLage & Shirley, Catron Bros. (2), Ted & Rita Duano, Neal Keaton & Georgette Armfield, Moroccans (4), Don Albert's house orch; "Spy Hunt" (U), reviewed in VARIETY, *June 7, '50.*

The Palace comes up with another solid layout, sufficiently varied to please all segments of vaude fans, and it holds attention all the way.

The Juvelys, mixed duo, pace proceedings in their slick balancing turn, ranging from hand-to-hand stuff on terra firma to equally difficult feats atop huge rubber balls. Minda Lang, personable lass, gets over neatly in her whistling stint, teeing off with some pops and really cooking on "Hungarian Schottishe" for nice returns. Ham Tree Harrington and Louise, colored team, further enliven proceedings with comedy repartee, songs and hoofing. Great De Lage & Shirley, magico and illusion act, offer a clever line of bafflers for high approval. Even though most of the tricks are standard, the dexterity in projection provides additional values. Sword cabinet stunt and trunk escapes are given new twists for a potent closer.

Catron Bros. score, as usual, with their knockabout comedics and hoofing, while Ted and Rita Duano rate salvos for their nifty ballroomology. Routines are imaginative and expertly projected. Comedy section gets another potent lift via the antics of Neal Keaton and Georgette Armfield, vet duo, whose projection and timing is superb. Team grabs laughs via male's repartee with deadpan partner, who looks and is garbed like a refugee from a mortuary. During crossfire and satirical striptease she discards the Broadway Rose garb and blossoms forth as a glam gal for sock finish.

The Moroccans, male foursome, close with a lively session of tumbling and pyramid balancing to good applause. Don Albert's house orch backs proceedings capably.

Edba.

Casino, Toronto

Toronto, Sept. 8.

Charioteers (5), Los Gattos (3), Leroy Bros. (2), Morris & North, Bob Goodman, Thelma Frechette, Dorothy Courtney, Charles Gregory Line (18), Archie Stone House Orch; "Counterblast" (U).

Charioteers provide the marquee sock for current Casino package but all other acts contribute handsomely to the overall stage stint for enthusiastic audience reception, including a couple of production numbers by the line girls. Traveller parts on a spirited county fair motif, with girls in ginghams or overalls before a sumptuous midway background for some energetic hoofing, a neat vocal assist from Bob Goodman and Dorothy Courtney, and a whirlwind square dance finale that has everything warmed up for Los Gattos, three boys on for speedy balancing and risley routines that are notable for neat hand-to-hand and foot tosses that score on triple mounts at terrific tempo.

Harris & North have no trouble in getting over on their patter; with line girls back for modernistic rhythmics and another lusty vocal assist by Thelma Frechette. Leroy Bros. ring up high applause decibels with clever puppet manipulations, notably their Hawaii dancers, a Durante doll at a miniature grand piano, and Gene Krupa on the drums and cymbals for a frenzied finish.

Charioteers, four singers and pianist, have been around for a while but show no signs of lessened popularity. They open with "Gaucho Serenade," then into "Just a Kiss" and current pops, with the youngsters in the audience squealing at those trick falsetto effects, plus a rousing "Old Master Painter" finale for a beg-off. Biz big. *McStay.*

Chicago, Chi

Chicago, Sept. 6.

Toy & Wing, Mickey Deems, Dick Brown & Hal Kanner, Weire Bros. (3), with Mildred Seymour; "Tea For Two" (WB).

This layout has the elements of good stage fare, even without a star attraction. However, latter half is somewhat overlong.

Toy and Wing start their terping to some fast spins with a strong finisher of aeroplane twirl. For the second number team go back about 30 years for impreshes of various dance steps done to George M. Cohan tunes, including the Castle Walk and some fine soft-shoe. Miss Wing registers with her toe work in "Kicking the Gong Around." Toy also does some fancy splits.

Mickey Deems has some neat quickies but comedian's best piece is bit about his day of rest with facile face buffoon getting guffaws with his trouble with his frau and son.

Dick Brown, with arranger Hal Kanner, is from aiter "Stop the Music" and has much to learn about stage presence. His approach is somewhat sugary and choice of numbers not too appropriate. Handsome singer begins briskly with "Let Yourself Go" but overmilks "Mona Lisa." He harks back to his airshow with clever arrangement of "Baby Face," "I Had a Little Talk With the Lord," and closes with switch on "It's So Nice to Have Man Around the House" for nice applause.

Weire Bros. and Mildred Seymour in music-comedy antics, is one of the strongest acts of its type seen here this year. However, some pruning is advisable, as act drags a little when the group come back for encores. There is much more talking by the brothers and instead of a male accompanist they have added a tall looker, a charming foil. Still, it's the mugging that stands out the strongest. Trio tee-off with their interrupted fiddle stint. Miss Seymour runs through "Minute Waltz" while the gagsters divert attention by some juggling. Glee Club number, with the old hat switch bit, still draws strong laughs. As pianist plays "Blue Danube Waltz" men pair for a dance session ending in a precision dance for a good closer.

Louis Basil orch does fine job in pacing the show. *Zabe.*

Oriental, Chi

Hoctor & Byrd, Jacques Cordon, Jaywalkers (3), Mel Torme, Sherman Hayes Orch; "Kiss Tomorrow Goodbye" (WB).

While not in the top name classification, this show shapes up well for strong word of mouth draw. Almost hour long show moves rapidly with few dull spots. Two band numbers at the beginning of the revue might be split, although both are relaxing.

Hoctor and Byrd offer some lithe terping to "Stepping Out With My Baby." Duo have imaginative routines, weaving a story idea in the tap sessions. Hoctor has a cute solo with his congo line interpretation and Miss Bird scores with fast twirls to "Darktown Strutters' Ball."

Jacques Cordon makes his juggling work doubly hazardous, working on unicycle atop a small table. He starts strong, skipping rope and then switches to hoops. Youngster rhumbas on bike for additional tricks to win hefty applause.

Three Jaywalkers score with knock-about dance antics. Gab is not as sock as their situation work, with slow motion prize fight a heavy laugh getter and corny operating table routine even stronger. Dueling skit makes strong closer.

Mel Torme has wisely changed his stylized manner of crooning, becoming a more free and likable personality. His tunes are more on the beat side, where he first found his popularity. He tees off with "Baby, Baby," and contrasts nicely with "Bewitched," done in subdued manner. Husky voiced crooner does "Blue Moon" for a short chorus before he imitates various singers doing the same number. Then jumps off to his drum chore for sock finale.

Sherman Hayes fronts house band and displays an energetic personality both in the backing and vocal department. Orch members do well with novelty tunes. "Where Are You Going to Be," and "Cry, Cry, Cry." *Zabe.*

Empire, London

London, Sept. 5.

Empire Girls (24), Empire Ballet (20), Choral Ensemble (12), Arnaut Bros., Helen Wolthing, George Melachrino & Orch; "The Miniver Story" (M-G).

Dave Rose's musical fantasy, specially composed for the Empire, proves tuneful, under conductorship of house's leader George Melachrino.

Nat Karson's show, titled "Circus Revels," serves as good support to Metro's new pic "The Miniver Story."

"Man on the Flying Trapeze," sung and interspersed with comedy serves as opener, in which the Empire Choral Ensemble is used to advantage.

Helen Wolthing, Continental aerialist, performs several stunts in midair, often making audiences gasp at what appears a sure fall.

"The Sleeping Princess" ballet, has practically the entire Empire Corps de Ballet taking part.

Playing return date after four months, the Arnaut Bros. prove as refreshing as ever. Their violin playing and bird flirtation bit are still socko. *Rege.*

Hippodrome, Balto

Baltimore, Sept. 10.

Mindy Carson, George Prentice, Eddie White, Dell Staton Trio, Mage & Karr, Jo Lombardi House Orch (12); "In a Lonely Place" (RKO).

Fairish layout is paced by Eddie White, experienced singing comic and a frequent repeater here, and takes on name value in Mindy Carson, recording chirp with some recent top platters to her credit. It's nice going but a bit heavy on the music which puts Jo Lombardi and his crack house combo to a complete and smoothly accomplished test.

George Prentice and his Punch and Judy show provides a novel and comic interlude with the handling of the slapstick by the dummies good for a bundle of laughs following the snappy getaway tapped out by Mage & Karr, smart working mixed dancing duo. The Dell Staton instrumental trio are in the trey and the steady strumming of guitar, bull fiddle and accordion tends to get a bit monotonous in spite of capable rendition and okay mixing of pace and tempo. A bit of vocalising or clowning mixed into this stint breaking up the steady music would make it more applicable to stage playing away from its present definitely cocktail lounge groove.

Miss Carson has a flair for a song and a refreshingly wholesome stage presence to sell it. Warbles "Sez My Heart," "My Foolish Heart," "Some Changes Made" and "Candy and Cake" to maximum returns. Encores with "The Touch of Your Lips." White gags well, sings "Never Trust a Woman" and a broadened treatment of "Wait For Me, Mary" and winds up matters in good shape.

Biz fair. *Burm.*

Circle, Indpls

Indianapolis, Sept. 9.

Three Suns, Ish Kabibble & Michael Douglas, Martin & Florenz, Freddie Shaffer Orch; "Woman on Pier 13 (RKO)

Variety is keynote of a pleasing combination put together on Circle's stage this week. Three Suns provide main musical punch, with Ish Kabibble and Michael Douglas of Kay Kyser's stable for laughs, Martin and Florenz for novelty and Freddie Schaffer's all-girl orchestra, a favorite in dance field here but new in theatre, filling the background acceptably.

Suns get a solid reception for their slick, relaxed playing of "That's a Plenty," "I Never See Maggie Alone" and other pop numbers. They make a lot of music for a small ensemble, with a light touch the customers like. Douglas also gets a good hand for his warbling of "La Vie En Rose," which he offers in addition to his mimicry and straight stuff for Ish Kabibble. Latter sticks close to his familiar radio routine for moderate results.

Martin and Florenz offer a clever puppet turn in which their dolls imitate Carmen Miranda, Jimmy Durante, Mae West and others. Plenty of class here, plus sharp material. Shaffer band doesn't seem quite broken-in to stage work but shows possibilities in some entertaining specialties and smooth arrangements. *Corb.*

Apollo, N. Y.

Little Esther, Johnny Otis Orch (14), Bob DuPont, Zephyrs (2), Red Lythe, Mel Walker, Teddy Hale, Spider Bruce, Vivian Harris, Charlie Ray; "Harbor of Missing Men" (Rep).

The Apollo, with a terrific week in its kick by virtue of Billy Eckstine's appearance, is apparently attempting to continue this surge of business with a heavy roster of performers. There's plenty to advertise on the marquee.

The headliner is Little Esther (New Acts), a 14-year-old blues singer, who gets along nicely at this house. Other major elements include tapster Teddy Hale, Bob DuPont and the Johnny Otis band.

The Johnny Otis band has a tough time in getting started. The crew is capable of some excellent exercises in violence, as is evidenced by its "Flying Home" but it attempts to spread itself too thin. There are a couple of terping trumpeters who serve to point up the fact that the organization has attempted to spread itself out theatrically before getting itself set musically. Otis conducts at the drums. He's a colorful skin specialist and paraddidles his way into hefty hands. There seems to be a looseness of organization in this crew, which of course can be corrected with further playing time.

Teddy Hale is a shrewd dancer. This Negro tapster has a great deal of originality, good routines and fluid dance style which sets him off to excellent returns. His turns are fairly lengthy. He allows himself to luxuriate in the comparatively large stage space for good terping patterns.

The sole ofay turn here is Bob DuPont, a comedy juggler who hits his mark. He pleases with his manipulations of Indian clubs, balls and sundry items. Highspot is still his apple-eating stint while juggling a plate, napkin and apple.

Others on the bill include Red Lythe, a singer who comes on for a brief bit; Mel Walker, a good blues singer who does a turn on his own and helps little Esther make an impression, and of course, the weekly comedy skit. This stanza's turn, headed by Spider Bruce, Vivian Harris and Charley Ray gets the most out of a preacher bit. Zephyrs complete the bill with a good line o. comedy dancing.

Jose.

Palladium, London

London, Sept. 5.

Nat "King" Cole & Trio, Larry Adler & Paul Draper, Will Mahoney, assisted by Nancy Sheldon, Ted Ray, Harold Barnes, Jack & Daphne Barker, The Myrons (2), Joe Ortnes and sister, Palladium girls (15), Woolf Phillips & Skyrockets Orch.

This is a gala anniversary bill, marking the Palladium's vaude policy introduced in 1928, and which has been a success ever since.

Current bill doesn't measure up to the previous show, being less diversified, comprising too many musical acts and lacking on comedy. However, it's a good show. Most of the acts have played house before with exception of Nat King Cole and Trio.

The Palladium girls in neat cowbow attire, offer a fast-stepping routine in opener, followed by the Myros, male team in slick balancing atop a ladder, with understander lying flat on raised platform, while topmount juggles hoops for nice returns.

Jack and Daphne Barker, of the London bistros, have played niteries so long that they need different material for vaudeville. Nevertheless they go over nicely.

Harold Barnes, playing a return, comes direct from Harold Steinmann's "Skating Vanities" at the Wembley Stadium. Has poise, finesse and youth. Tricks are breath-taking, and win sock response.

Ted Ray, only Londoner on bill, immediately launches into series of gags and fiddle playing.

Larry Adler and Paul Draper held house spellbound. On solo, Adler, harmonicist, intros with "Rumanian Rhapsody," followed by "Kerry Dancers," and winds with medley of "St. Louis Blues" and "Bewitched," for top returns. Paul Draper is also sock in fine terpsichorean work, outstanding of which is his neat stepping to "Blue Danube." In the teamwork, Draper dances to Adler's accompaniment of "Stardust," "Smoke Gets in Your Eyes," "Tiger Rag," "Bolero" and "Hold the Tiger" for solid applause.

Opener of second half, Joe Ortnes and Sister, juggles balls, rings and clubs with neat dexterity. Final stunt of juggling 16 revolving stars, phosphorescently illuminated, is an effective closer.

Coming on to big reception, showing he was still remembered by many in the audience, Will Mahoney clicks with "She Is My Lilly" to good response. Comedy with femme partner (real good-looker), when he snips her evening gown while she is warbling "Il Baccio," in good voice, has audience in roars. Winds with dance on the xylophone for additional applause. Had to beg off.

Closing are Nat "King" Cole and Trio, making their first appearance here, but no strangers, due to their heavy disk sales in England. Cole gets going with the oldie, "Yes Sir, That's My Baby" to nice returns. His next, "I Love You for Sentimental Reasons," gets even heavier response; while "I've Got a Way With Women" is the topper. Then offers a string of requests including "Make Believe," "Mona Lisa," "Calypso Blues," and "Little Girl." *Rege.*

Dobrow's Dual Chores

Harold Dobrow, of the foreign dept. of the William Morris agency, has been assigned to handle theatre bookings in addition to the setting of talent for European dates.

He'll take over the duties of Dave Shapiro, who shifted to the tele dept. of the agency.

Ice Review

Ice Follies of 1951

(PAN PACIFIC AUD, L. A.)

Los Angeles, Sept. 7.

Eddie and Roy Shipstad and Oscar Johnson production of ice revue in two acts. Directed by Frances Claudet, Mary Jane Lewis and Stanley D. Kahn. Musical director, Walter J. Rudolph, associate, George Hackett. Original music by Larry Morey. Costumes designed by Helen Rose. At Pan Pacific Aud., Sept. 7, '50, $3.60 top.

Cast: Frick & Frack, Aja Vrzanova, Richard Dwyer, Harris & Phyllis Legg, Ole Ericsen & John Mulvey, the Leduc Bros., Joanne & Joyce Scotvold, Hugh Hendrickson, Montel Phillips, Betty Schalow, Dick Rasmussen & Bill Cameron, Mae Ross, Marie Crimmins, Marilyn Ruth Take, Les Hamilton, Virginia Morrison, James McAnany, Narena & Norris Alice Quessn, Pat Annable, Barbara Bassine, Phyllis Bobyk, Jack Boyle, Charlotte Cameron, June Carruthers, Ginger Clayton, Pollyanna Crawford, Joan Dembeck, Pat Deuring, Jackie Duclos, Lucette Duclos, Ed Dunigan, Dolores Dwyer, Wayne Earley Trudy Eggers, Evelyn Fasnet, Barry Gorman, Dolores Grijalva, Jeanne Groos Terry Hall, Vivienne Hamilton, Joan Hanson, Marjory Havenick, Yvonne Hruby, Marcia Hutchison, Diane Jacobson, Jean Johnston, Ron Kinney, Stephanie Kirby, Mildred Leduc, Letha Linn, Dick Mershon, Marlene Miller, Dorothy O'Brien, Donna Osterberg, Bert Panting, Darlene Peterson, Kay Peterson, Joyce Radle, Joan Roberts, Carlo Romero, Patty Ruby, Shirley Savana, Pat Scherer, Lois Secreto, Pat Shanahan, Elsie Simmons, Gerri Straub, Norman Tetrault, Rita Tetrault, Naomi Thompson, Barbara Tushner, Sybil Ann Volk, Neil Waldo, Mary Walters, Jo Ellen Weitzel.

Thrills, spectacle and beauty have been cannily combined again by the Shipstads and Johnson to provide a new, frozen frolic. The 15th anniversary edition of the original "Ice Follies" shapes up as a solid two hours and 15 minutes of entertainment that may well set new gross records in a 48-week swing through 20 cities.

New names have joined the old favorites to purvey 18 socko scenes, without a moment's letdown. Sharply directed by Frances Claudet, Mary Jane Lewis and Stanley D. Kahn, the cast of veterans and newcomers earns continuous plaudits. Standouts are Richard Dwyer, 14-year-old bladeexpert, who easily lives up to his billing as a "miniature Roy Shipstad," and world champ Aja Vrzanova. Dwyer is an accomplished, sure skater, and he glides through a typically Shipstadian routine with aplomb. He's a cinch to become one of the bright blades of the skate world. Miss Vrzanova, on all too briefly, readily displays the form that won her the 1949 and 1950 skating titles.

Comedics, as usual, are deftly handled by Frick and Frack, who frolic on ice for steady laughs, with additional yocks gathered by Ole Ericsen and John Mulvey (whose animal-impersonation this year takes the form of a rambunctious donkey), Les Hamilton and Virginia Morrison, and Dick Rasmussen and Bill Cameron. There are the expected thrills from stilt skaters Harris and Phylljs Legg, and from the smash acrobatics of the Leduc Brothers, and the bladagio team of Narena and Norris win a hearty response. Others who contribute heavily are the winsome Scotvold Twins, Montel Phillips, Mae Ross, Marie Crimmins and Marilyn Ruth Take.

Beautifully costumed production numbers in this 1951 edition range from a lavish opening "Ballet de Splendour" to the colorful "Eve of the Bullfight." In between are such fresh frappe fillips as "Baker's Treat," "Roaring Twenties," "Beautiful Rainy Day," "New Year's Eve" and "Starlight Roof," in which the famed Ice Follies Swing Waltz is again reprised.

Effective musical backing comes under the baton of Walter Rudolph, with Paul Gannon vocalizing and commentating.

It's customer-pleasing entertainment all the way—which is what's expected from the Shipstads and Johnson. *Kap.*

Paris Club Reopening

Paris, Sept. 12.

Despite anticipation that winter tourist spending will be at a low level, the Club Champs Elysees, which shuttered last season, will be reopened by Pierre Marlet.

The Bernard Hilda orch has been set for that spot by Felix Marquani.

'Charley' Closes With 200G Profit, 'Texas' Ends in Red, 'Wire' 70G Flop

Three Broadway closings Saturday night (9) included one long-run smash, one long-run failure and one brief flop. The first, "Where's Charley" was a holdover from the 1948-49 season. The second, "Texas, Li'l Darlin'," was a 1949-50 entry. And the third, "Live Wire," was the second production of the current season. "Charley" will probably reopen, possibly with Ray Bolger returning as star; "Texas" is touring, and "Wire" is being junked.

"Charley," which shuttered at the St. James because Bolger was exhausted, had played 99 weeks (792 performances), The Cy Feuer-Ernest H. Martin-Gwen Rickard (Mrs. Bolger) presentation was financed at $200,000 (plus a $50,000 overcall which was not actually used) and involved a production cost of about $180,000. It has thus far repaid the original investment, plus $135,000 profit, and has around $65,000 in additional assets, including undistributed profits, cash reserve, bonds, etc.

Depending partly on whether Bolger decides to return to the Frank Loesser musical after about a month's rest, the management intends to reopen it for a limited Broadway run before sending it on tour, or else reopen it directly on the road. In any case, it's hoped that the show will be able to earn substantial additional profits. Also, studio interest in the film rights is reportedly active.

"Texas," which closed at the Hellinger after 37 weeks (293 performances) opened a tour Monday night (11) at the Shubert, Detroit, and moves Sept. 25 to the Great Northern, Chicago, for what is hoped to be an extended run. The Anthony Brady Farrell production, which cost about $100,000, had at one time earned back about $30,000, but has since lost that and an estimated additional $10,000. However, it has paid the overhead of the producer's theatre for a major part of a year.

"Wire," which folded at the Playhouse, had a run of four weeks (28 performances). It's figured to have involved a loss of about $70,000, including $50,000 production cost, $10,000 strawhat tryout losses and approximately $10,000 operating loss on the Broadway engagement. Financing for the Michael Todd production is understood to have been supplied by Ben Marden, owner of the Playhouse.

'G'wich Village Follies' Planned for Revival As Legiter, Video Series

Plans are underway for Morris Green, together with music publisher Jack Robbins and Cork O'Keefe, to revive Green's series of musical revues. "Greenwich Village Follies," for Broadway presentation and possibly a television series.

Green is reported clearing rights to the title with the estate of the late A. L. Jones, who shared the rights with Green. Once Green secures the rights he would enter into partnership with Robbins and O'Keefe.

Idea is to present a Broadway version, possibly by next spring, and prepare a weekly television show, with new material and scores each week. Robbins, who would publish the scores, plans to use four teams of songwriters, rotating on a once-a-month basis.

According to Robbins, trio hopes to bypass motion pictures and line up the revue for television, while at the same time securing radio or television financing for the Broadway presentation, after the manner of the soon due Irving Berlin legiter, "Call Me Madam."

Revue would also be a fashion show, under a tieup with the needle trades industry, says Robbins. Also considered is a beauty contest for inclusion in the revue.

Robbins says material and scores don't present too much of a problem, since Green can use all the old sketches from the revue and others from some of his other shows. For the songwriting teams, Robbins says he's approached Vernon Duke and Ogden Nash, Carl Sigman and Bob Hilliard, Walter Kent and Kim Gannon and Jimmy McHugh and Johnny Mercer.

Eythe to Join 'Ear' In Detroit; Beal Stays On

Chicago, Sept. 12.

Bill Eythe will rejoin the "Lend An Ear" cast in Detroit, rather than in Minneapolis as first planned. Eythe, the show's co-producer, was freed last week from the county jail after being jugged over the Labor Day weekend by his former spouse, former actress Buff Wallace, for failure to pay a divorce settlement. Actor raised the funds, $3,000, and charges were dismissed.

John Beal will continue his lead at the Lyceum for the week of Sept. 19, with Eythe taking over for the Detroit run. Although originally scheduled to hit London about the first of October, show will now tour the midwest and out to the Coast for a run. After the Detroit two-weeker, show swings east to Cleveland, then back to Milwaukee, down to St. Louis and then up to Toronto and into Pittsburgh, where show originated as an undergraduate revue three years ago.

League to Decide On SOMC Status

Status of independent subscription organizations such as Show-of-the-Month Club may be determined this week by the League of N. Y. Theatres. At a meeting this afternoon (Wed.) Sylvia Siegler, SOMC president, will discuss with the League board of governors a complaint by ticket brokers that her group is actually engaged in making "buys" in violation of the League's ticket code. The brokers are asking that either SOMC and other such outfits be required to conform to the code or that regular "buys" be legalized.

Situation developed Monday (11) between SOMC and the management of "Call Me Madam," as a result of a display ad taken by the subscription group in the Sunday (10) drama sections. The ad, listing "Madam" among the SOMC "selections" for the new season, appeared to give the impression that the organization could get tickets for the forthcoming musical for groups of applicants. Since the management of the show has refused to sell theatre parties, the ad brought a flock of protests from theatre party agents.

Miss Siegler reportedly explained to the management that a wrong interpretation had been placed on the ad, and that SOMC is not taking party orders, but is merely allowing its subscribers to apply for tickets as individuals, in groups.

Playhouse Available For Bookings; TV Deal Out

Deal for the lease of the Playhouse, N. Y., for use as a television studio, has fallen through and the house is available for legit bookings.

Understood the owner, Ben Marden, held off from accepting a CBS offer to lease the property while "Live Wire" was playing there. By the time it was decided to close the Garson Kanin comedy last Saturday night (9), the network had concluded a five-year lease for the Mansfield, N. Y.

In the meantime, a booking of the Samuel Spewack's "Golden State" was refused and the play is now set to go into another house late in November.

'Stars' Kicks Off Omaha

Omaha, Sept. 12.

"Lost in the Stars" will not only lift the lid on the local legitimate season at the Omaha theatre Oct. 3 and 4, but it will open its own road tour here at the same time.

Hildegarde and company are set for a one-nighter at Tech High Nov. 3 under auspices of the women's division of the Chamber of Commerce.

STEPHEN DOUGLASS

Appearing as "Billy Bigelow," the male lead in "Carousel." Now in the 14th week at Drury Lane, London, England.

Management: JANE DEACY
Louis Shurr Office

Pennsy Strawhat Troupe Inked for 14-Week Sked At Hollywood, Fla., Hotel

Boiling Springs, Pa., Sept. 12.

Extension of the fall and winter tour of Allenberry Players, to include a 14-week engagement in Hollywood, Fla., under sponsorship of the Hollywood Beach hotel, has been announced by producer Charles A. B. Heinze. The Hollywood Beach hotel is owned by Ben Tobin, a backer of the Broadway production of "Peter Pan."

Twelve plays will be presented at the Hollywood Playhouse beginning Dec. 26 and running through April 8. The Playhouse, which was formerly the Hollywood Country Club, contains a 400-seat theatre, bar and restaurant facilities and living quarters for actors and staff members.

Richard North Gage, Allenberry's managing director, and his set designer, Marjorie Green Brubaker, will head the staff. Allenberry Players, newcomer to the citronella circuit last summer, are currently staging "Boy Meets Girl," to be followed on Monday (18) by a two-week engagement of "Born Yesterday," starring Dodie Bauer.

On Oct. 10 the troupe will hit the road with "The Hasty Heart," touring cities in Pennsylvania, Ohio, New Jersey and New York. "Papa Is All" will follow and close Dec. 6, so that the company will have several weeks in Florida before opening the projected 12-play schedule. In the spring the tour will be resumed with the presentation of "The Male Animal," which is scheduled to close on Memorial Day, 1951.

GUILD SIGNS BRATTLE CO. FOR ITS 'RELAPSE'

Boston, Sept. 12.

The Theatre Guild last week signed the local Brattle Theatre Co. for presentation in the forthcoming Guild production of the Restoration farce, "The Relapse," featuring Cyril Ritchard. Farce is skedded for the Guild's third subscription play of the new season and will preem in Wilmington, Oct. 5, moving over to Philadelphia before hitting Broadway about the middle of the month.

Albert Marre, managing director of the Brattle company, will be associated with Ritchard, its star, in directing the play, while Robert O'Hearn will design the sets and costumes. Miles Morgan has been named technical director and Burry Fredrik, stage manager. Among those skedded to appear in the cast are John Emery, Robert Fletcher, Jan Farrand, Thayer David, Jerry Kilty and Philippa Bevans.

Solid success of Brattle Theatre's production last spring of the Restoration comedy, "The Country Wife," which featured Ritchard and his wife Madge Elliot, was largely responsible for the Guild's interest in the local players, resulting in the new tieup.

Harrisburg, Pa. — Bert Heckel, formerly an associate designer at the Pasadena Playhouse, has been appointed technical director of the Harrisburg Community Theatre. He succeeds Marjorie Green Brubaker, who left end of last season to go with the Allenberry Players.

B'way, Road B.O. Prospects Bullish, Reflecting General Biz Uptrend

By HOBE MORRISON

Legit grosses in the coming months should be increasingly bullish, according to present indications. Business will naturally vary with individual shows, depending on their different entertainment quality and boxoffice pull, but prospects are generally more favorable than in several years, both on Broadway and the road.

Basis for the outlook is not so much the new season's lineup of shows, apparently not much more promising qualitatively than usual, but in the current trend of general business conditions. Important factors in the situation, all based on official statistics, include the increasing money in circulation, rising employment, expanding national income and the likelihood of a growing scarcity of consumer products.

With the country converting more and more to a war economy, these factors are likely to become more accentuated. The announcement this week of the establishment of a National Production Authority with power to allocate essential materials, is bound to lead to a shortage of consumer goods, such as cars, radios, etc. That, in turn, will inevitably stimulate amusement-going, including legit patronage, as it did during World War II and, to a lesser extent, in World War I.

For the present, there appears to be little prospect of price or wage controls, at least until after the election, so the present inflationary trend is likely to continue for two more months, at a minimum. The partial curbs on credit buying tend to be an anti-inflation-

(Continued on page 60)

Atlanta Penthouse To Preem With Quinn-'Born'

Atlanta, Sept. 12.

Penthouse theatre, Atlanta's showcase-in-the-round, will open its season Monday (18) with "Born Yesterday," starring Anthony Quinn. Don Gibson and Elsbeth Hofman, husband and wife co-producers for the Penthouse, located atop the downtown Ansley hotel, made a special trip to New York to sign Quinn, recently seen in the Chicago company of "A Streetcar Named Desire," to kick off the 1950-51 season. Carl Betz, leading man at Penthouse last season, Isabel Price and Peggy Walker, will also be in cast.

Penthouse occupies what used to be Ansley hotel's dine-and-dance Rainbow Roof. It has 450 seats and seats are all one price, $3, including tax. Theatre's boxoffice is located in the lobby of the hotel.

Productions that play here will move to Penthouse No. 2, in the ballroom of the Roosevelt hotel, at Jacksonville, also under aegis of the Atlanta group. Penthouse last year played a 36-week season.

Sadler's Hottest Show on B'way

Hottest show on Broadway this week is the Sadler's Wells Ballet of London, which started a three-week engagement at the N. Y. Met Sunday (10). Troupe was practically sold out before the opening (advance sale took about $279,000 of the estimated $300,000 gross), with remaining ducats gobbled up Monday (11).

Office of Sol Hurok, which is booking the troupe, has been a madhouse since, with demands for tickets coming in from everywhere. Switchboard was closed Monday at 4 p.m. due to the ticket calls. Hurok personally has been ducking all calls, and wondering where so many people got his private home phone number. There were no broker allotments, most of the tickets being sold via mail orders weeks or months before the opening. Brokers, however, were getting calls from their regular customers who didn't know this, the brokers claiming Sadler's to be the second hottest ticket call in N. Y., next to "South Pacific."

British company opened its N. Y. run Sunday with "Swan Lake" to an SRO house, which despite the humidity and heat, gave the dancers an unprecedented reception. Appearance of Margot Fonteyn and Michael Somes in the third-act pas de deux had the crowd roaring, in a tumult rarely if ever heard before in the staid opera house. Critical reception was no less enthusiastic.

Troupe is presenting four new works this season, in addition to ballets shown here last year. Two preems will be given next Tuesday (19) in "Giselle" and "Les Patineurs." Miss Fonteyn and Somes will take leads in "Giselle," and Beryl Grey and John Field will be featured in "Patineurs." Frederick Ashton's "Dante Sonata" will be preemed Sept. 23, and Ninette de Valois' "Don Quixote" Sept. 29.

Chi Scene Scrambled With Switched Preems

Chicago, Sept. 12.

Chicago legit scene, which was dormant up to a few months ago and which now is crowding all available theatres, has tossed up all scheduled openings, with several set back and others being moved up. Newest development has "Angel in the Pawnshop" being dropped, with Eddie Dowling bringing "Springboard From Nowhere" Oct. 2 to the Selwyn. Producer was set to do "Angel," in which he is starred, but prior contract with playwright Alexander Lidor called for Dowling's first efforts this fall.

"Texas, Li'l Darling," which was to open a day early, Sept. 24, will open, because of travel schedule, Sept 25 against "Come Back Little Sheba."

Diosa Costello, 7 Others In Touring 'So. Pacific' Hurt in Wyo. Rail Crash

Green River, Wyo., Sept. 12.

Diosa Costello and seven other members of the touring "South Pacific" company were injured late last night (11) when the Union Pacific train in which they were passengers collided with a switch engine here. Five of the victims, who received bruises, will be confined to a local hospital for the rest of the week and will then rejoin the show.

Besides Miss Costello, those left behind here included Louise McMullin, who plays a navy nurse; Perry Lopez, bit player and understudy; Ethel Sayles, assistant wardrobe attendant, and Norman Weiner, trumpeter. Two baggage cars containing scenery and props were damaged.

Delay Denver Preem

Denver, Sept. 12.

Tonight's (Tues.) scheduled opening of "South Pacific" at the Auditorium here has been cancelled because of the train wreck at Green River, Wyo., last night (Mon.), which delayed the troupe on its jump east from San Francisco. However, the company is expected to arrive in time for the scheduled matinee tomorrow (Wed.).

Jeanette Migennes, understudy, will substitute for Diosa Costello as Bloody Mary in the Rodgers-Hammerstein busical.

Cleve. Arena Skeds Corio Repeat; to Play in 'Rain'

Cleveland, Sept. 12.

Ray Boyle re-arranged his Ring Theatre's show schedule for a return engagement by Ann Corio, doing Sadie Thompson in "Rain" Sept. 18 for a week.

Producer of the arena-styled strawhatter in Hotel Allerton originally wanted her also to repeat "Personal Appearance," in which the actress rang up sellouts earlier this summer. A pending film deal prevented her playing another two weeks here, so Diana Barrymore and John Wilcox in "Light Up the Sky" were held over a third stanza to fill the gap. Holdover was made profitable since the Moss Hart comedy has been a sock draw from the start.

Since the hotel needs its ballroom-theatre space for winter banquets, Boyle is forced to call it a season after "Rain" closes.

Palace, N. Y.

The Juvelys (2), Minda Lang, Ham Tree Harrington & Louise, Great DeLage & Shirley, Catron Bros. (2), Ted & Rita Duano, Neal Keaton & Georgette Armfield, Moroccans (4), Don Albert's house orch; "Spy Hunt" (U), reviewed in VARIETY, *June 7, '50.*

The Palace comes up with another solid layout, sufficiently varied to please all segments of vaude fans, and it holds attention all the way.

The Juvelys, mixed duo, pace proceedings in their slick balancing turn, ranging from hand-to-hand stuff on terra firma to equally difficult feats atop huge rubber balls. Minda Lang, personable lass, gets over neatly in her whistling stint, teeing off with some pops and really cooking on "Hungarian Schottishe" for nice returns. Ham Tree Harrington and Louise, colored team, further enliven proceedings with comedy repartee, songs and hoofing. Great De Lage & Shirley, magico and illusion act, offer a clever line of bafflers for high approval. Even though most of the tricks are standard, the dexterity in projection provides additional values. Sword cabinet stunt and trunk escapes are given new twists for a potent closer.

Catron Bros. score, as usual, with their knockabout comedics and hoofing, while Ted and Rita Duano rate salvos for their nifty ballroomology. Routines are imaginative and expertly projected. Comedy section gets another potent lift via the antics of Neal Keaton and Georgette Armfield, vet duo, whose projection and timing is superb. Team grabs laughs via male's repartee with deadpan partner, who looks and is garbed like a refugee from a mortuary. During crossfire and satirical striptease she discards the Broadway Rose garb and blossoms forth as a glam gal for sock finish.

The Moroccans, male foursome, close with a lively session of tumbling and pyramid balancing to good applause. Don Albert's house orch backs proceedings capably.

Edba.

Casino, Toronto

Toronto, Sept. 8.

Charioteers (5), Los Gattos (3), Leroy Bros. (2), Morris & North, Bob Goodman, Thelma Frechette, Dorothy Courtney, Charles Gregory Line (18), Archie Stone House Orch; "Counterblast" (U).

Charioteers provide the marquee sock for current Casino package but all other acts contribute handsomely to the overall stage stint for enthusiastic audience reception, including a couple of production numbers by the line girls. Traveller parts on a spirited county fair motif, with girls in ginghams or overalls before a sumptuous midway background for some energetic hoofing, a neat vocal assist from Bob Goodman and Dorothy Courtney, and a whirlwind square dance finale that has everything warmed up for Los Gattos, three boys on for speedy balancing and risley routines that are notable for neat hand-to-hand and foot tosses that score on triple mounts at terrific tempo.

Harris & North have no trouble in getting over on their patter; with line girls back for modernistic rhythmics and another lusty vocal assist by Thelma Frechette. Leroy Bros. ring up high applause decibels with clever puppet manipulations, notably their Hawaii dancers, a Durante doll at a miniature grand piano, and Gene Krupa on the drums and cymbals for a frenzied finish.

Charioteers, four singers and pianist, have been around for a while but show no signs of lessened popularity. They open with "Gaucho Serenade," then into "Just a Kiss" and current pops, with the youngsters in the audience squealing at those trick falsetto effects, plus a rousing "Old Master Painter" finale for a beg-off. Biz big. *McStay.*

Chicago, Chi

Chicago, Sept. 6.

Toy & Wing, Mickey Deems, Dick Brown & Hal Kanner, Weire Bros. (3), with Mildred Seymour; "Tea For Two" (WB).

This layout has the elements of good stage fare, even without a star attraction. However, latter half is somewhat overlong.

Toy and Wing start their terping to some fast spins with a strong finisher of aeroplane twirl. For the second number team go back about 30 years for impreshes of various dance steps done to George M. Cohan tunes, including the Castle Walk and some fine soft-shoe. Miss Wing registers with her toe work in "Kicking the Gong Around." Toy also does some fancy splits.

Mickey Deems has some neat quickies but comedian's best piece is bit about his day of rest with facile face buffoon getting guffaws with his trouble with his frau and son.

Dick Brown, with arranger Hal Kanner, is from airer "Stop the Music" and has much to learn about stage presence. His approach is somewhat sugary and choice of numbers not too appropriate. Handsome singer begins briskly with "Let Yourself Go" but overmilks "Mona Lisa." He harks back to his airshow with clever arrangement of "Baby Face," "I Had a Little Talk With the Lord," and closes with switch on "It's So Nice to Have Man Around the House" for nice applause.

Weire Bros. and Mildred Seymour in music-comedy antics, is one of the strongest acts of its type seen here this year. However, some pruning is advisable, as act drags a little when the group come back for encores. There is much more talking by the brothers and instead of a male accompanist they have added a tall looker, a charming foil. Still, it's the mugging that stands out the strongest. Trio tee-off with their interrupted fiddle stint. Miss Seymour runs through "Minute Waltz" while the gagsters divert attention by some juggling. Glee Club number, with the old hat switch bit, still draws strong laughs. As pianist plays "Blue Danube Waltz" men pair for a dance session ending in a precision dance for a good closer.

Louis Basil orch does fine job in pacing the show. *Zabe.*

Oriental, Chi

Hoctor & Byrd, Jacques Cordon, Jaywalkers (3), Mel Torme, Sherman Hayes Orch; "Kiss Tomorrow Goodbye" (WB).

While not in the top name classification, this show shapes up well for strong word of mouth draw. Almost hour long show moves rapidly with few dull spots. Two band numbers at the beginning of the revue might be split, although both are relaxing.

Hoctor and Byrd offer some lithe terping to "Stepping Out With My Baby." Duo have imaginative routines, weaving a story idea in the tap sessions. Hoctor has a cute solo with his congo line interpretation and Miss Bird scores with fast twirls to "Darktown Strutters' Ball."

Jacques Cordon makes his juggling work doubly hazardous, working on unicycle atop a small table. He starts strong, skipping rope and then switches to hoops. Youngster rhumbas on bike for additional tricks to win hefty applause.

Three Jaywalkers score with knock-about dance antics. Gab is not as sock as their situation work, with slow motion prize fight a heavy laugh getter and corny operating table routine even stronger. Dueling skit makes strong closer.

Mel Torme has wisely changed his stylized manner of crooning, becoming a more free and likable personality. His tunes are more on the beat side, where he first found his popularity. He tees off with "Baby, Baby," and contrasts nicely with "Bewitched," done in subdued manner. Husky voiced crooner does "Blue Moon" for a short chorus before he imitates various singers doing the same number. Then jumps off to his drum chore for sock finale.

Sherman Hayes fronts house band and displays an energetic personality both in the backing and vocal department. Orch members do well with novelty tunes, "Where Are You Going to Be," and "Cry, Cry, Cry." *Zabe.*

Empire, London

London, Sept. 5.

Empire Girls (24), Empire Ballet (20), Choral Ensemble (12), Arnaut Bros., Helen Wolthing, George Melachrino & Orch; "The Miniver Story" (M-G).

Dave Rose's musical fantasy, specially composed for the Empire, proves tuneful, under conductorship of house's leader George Melachrino.

Nat Karson's show, titled "Circus Revels," serves as good support to Metro's new pic "The Miniver Story."

"Man on the Flying Trapeze," sung and interspersed with comedy serves as opener, in which the Empire Choral Ensemble is used to advantage.

Helen Wolthing, Continental aerialist, performs several stunts in midair, often making audiences gasp at what appears a sure fall.

"The Sleeping Princess" ballet, has practically the entire Empire Corps de Ballet taking part.

Playing return date after four months, the Arnaut Bros. prove as refreshing as ever. Their violin playing and bird flirtation bit are still socko. *Rege.*

Hippodrome, Balto

Baltimore, Sept. 10.

Mindy Carson, George Prentice, Eddie White, Dell Staton Trio, Mage & Karr, Jo Lombardi House Orch (12); "In a Lonely Place" (RKO).

Fairish layout is paced by Eddie White, experienced singing comic and a frequent repeater here, and takes on name value in Mindy Carson, recording chirp with some recent top platters to her credit. It's nice going but a bit heavy on the music which puts Jo Lombardi and his crack house combo to a complete and smoothly accomplished test.

George Prentice and his Punch and Judy show provides a novel and comic interlude with the handling of the slapstick by the dummies good for a bundle of laughs following the snappy getaway tapped out by Mage & Karr, smart working mixed dancing duo. The Dell Staton instrumental trio are in the trey and the steady strumming of guitar, bull fiddle and accordion tends to get a bit monotonous in spite of capable rendition and okay mixing of pace and tempo. A bit of vocalising or clowning mixed into this stint breaking up the steady music would make it more applicable to stage playing away from its present definitely cocktail lounge groove.

Miss Carson has a flair for a song and a refreshingly wholesome stage presence to sell it. Warbles "Sez My Heart," "My Foolish Heart," "Some Changes Made" and "Candy and Cake" to maximum returns. Encores with "The Touch of Your Lips." White gags well, sings "Never Trust a Woman" and a broadened treatment of "Wait For Me, Mary" and winds up matters in good shape.

Biz fair. *Burm.*

Circle, Indpls

Indianapolis, Sept. 9.

Three Suns, Ish Kabibble & Michael Douglas, Martin & Florenz, Freddie Shaffer Orch; "Woman on Pier 13 (RKO)

Variety is keynote of a pleasing combination put together on Circle's stage this week. Three Suns provide main musical punch, with Ish Kabibble and Michael Douglas of Kay Kyser's stable for laughs. Martin and Florenz for novelty and Freddie Schaffer's all-girl orchestra, a favorite in dance field here but new in theatre, filling the background acceptably.

Suns get a solid reception for their slick, relaxed playing of "That's a Plenty," "I Never See Maggie Alone" and other pop numbers. They make a lot of music for a small ensemble, with a light touch the customers like. Douglas also gets a good hand for his warbling of "La Vie En Rose," which he offers in addition to his mimicry and straight stuff for Ish Kabibble. Latter sticks close to his familiar radio routine for moderate results.

Martin and Florenz offer a clever puppet turn in which their dolls imitate Carmen Miranda, Jimmy Durante, Mae West and others. Plenty of class here, plus sharp material. Shaffer band doesn't seem quite broken-in to stage work but shows possibilities in some entertaining specialties and smooth arrangements. *Corb.*

Apollo, N. Y.

Little Esther, Johnny Otis Orch (14), Bob DuPont, Zephyrs (2), Red Lythe, Mel Walker, Teddy Hale, Spider Bruce, Vivian Harris, Charlie Ray; "Harbor of Missing Men" (Rep).

The Apollo, with a terrific week in its kick by virtue of Billy Eckstine's appearance, is apparently attempting to continue this surge of business with a heavy roster of performers. There's plenty to advertise on the marquee.

The headliner is Little Esther (New Acts), a 14-year-old blues singer, who gets along nicely at this house. Other major elements include tapster Teddy Hale, Bob DuPont and the Johnny Otis band.

The Johnny Otis band has a tough time in getting started. The crew is capable of some excellent exercises in violence, as is evidenced by its "Flying Home" but it attempts to spread itself too thin. There are a couple of terping trumpeters who serve to point up the fact that the organization has attempted to spread itself out theatrically before getting itself set musically. Otis conducts at the drums. He's a colorful skin specialist and paraddidles his way into hefty hands. There seems to be a looseness of organization in this crew, which of course can be corrected with further playing time.

Teddy Hale is a shrewd dancer. This Negro tapster has a great deal of originality, good routines and fluid dance style which sets him off to excellent returns. His turns are fairly lengthy. He allows himself to luxuriate in the comparatively large stage space for good terping patterns.

The sole ofay turn here is Bob DuPont, a comedy juggler who hits his mark. He pleases with his manipulations of Indian clubs, balls and sundry items. Highspot is still his apple-eating stint while juggling a plate, napkin and apple.

Others on the bill include Red Lythe, a singer who comes on for a brief bit; Mel Walker, a good blues singer who does a turn on his own and helps little Esther make an impression, and of course, the weekly comedy skit. This stanza's turn, headed by Spider Bruce, Vivian Harris and Charley Ray gets the most out of a preacher bit. Zephyrs complete the bill with a good line o. comedy dancing. *Jose.*

Palladium, London

London, Sept. 5.

Nat "King" Cole & Trio, Larry Adler & Paul Draper, Will Mahoney, assisted by Nancy Sheldon, Ted Ray, Harold Barnes, Jack & Daphne Barker, The Myrons (2), Joe Ortnes and sister, Palladium girls (15), Woolf Phillips & Skyrockets Orch.

This is a gala anniversary bill, marking the Palladium's vaude policy introduced in 1928, and which has been a success ever since.

Current bill doesn't measure up to the previous show, being less diversified, comprising too many musical acts and lacking on comedy. However, it's a good show. Most of the acts have played house before with exception of Nat King Cole and Trio.

The Palladium girls in neat cowbow attire, offer a fast-stepping routine in opener, followed by the Myros, male team in slick balancing atop a ladder, with understander lying flat on raised platform, while topmount juggles hoops for nice returns.

Jack and Daphne Barker, of the London bistros, have played niteries so long that they need different material for vaudeville. Nevertheless they go over nicely.

Harold Barnes, playing a return, comes direct from Harold Steinmann's "Skating Vanities" at the Wembley Stadium. Has poise, finesse and youth. Tricks are breath-taking, and win sock response.

Ted Ray, only Londoner on bill, immediately launches into series of gags and fiddle playing.

Larry Adler and Paul Draper held house spellbound. On solo, Adler, harmonicist, intros with "Rumanian Rhapsody," followed by "Kerry Dancers," and winds with medley of "St. Louis Blues" and "Bewitched," for top returns. Paul Draper is also sock in fine terpsichorean work, outstanding of which is his neat stepping to "Blue Danube." In the teamwork, Draper dances to Adler's accompaniment of "Stardust," "Smoke Gets in Your Eyes," "Tiger Rag," "Bolero" and "Hold the Tiger" for solid applause.

Opener of second half, Joe Ortnes and Sister, juggles balls, rings and clubs with neat dexterity. Final stunt of juggling 16 revolving stars, phosphorescently illuminated, is an effective closer.

Coming on to big reception, showing he was still remembered by many in the audience, Will Mahoney clicks with "She Is My Lilly" to good response. Comedy with femme partner (real good-looker), when he snips her evening gown while she is warbling 'Il Baccio," in good voice, has audience in roars. Winds with dance on the xylophone for additional applause. Had to beg off.

Closing are Nat "King" Cole and Trio, making their first appearance here, but no strangers, due to their heavy disk sales in England. Cole gets going with the oldie, "Yes Sir, That's My Baby" to nice returns. His next, "I Love You for Sentimental Reasons," gets even heavier response; while "I've Got a Way With Women" is the topper. Then offers a string of requests including "Make Believe," "Mona Lisa," "Calypso Blues," and "Little Girl." *Rege.*

Dobrow's Dual Chores

Harold Dobrow, of the foreign dept. of the William Morris agency, has been assigned to handle theatre bookings in addition to the setting of talent for European dates.

He'll take over the duties of Dave Shapiro, who shifted to the tele dept. of the agency.

Ice Review

Ice Follies of 1951

(PAN PACIFIC AUD, L. A.)

Los Angeles, Sept. 7.

Eddie and Roy Shipstad and Oscar Johnson production of ice revue in two acts. Directed by Frances Claudet, Mary Jane Lewis and Stanley D. Kahn. Musical director, Walter J. Rudolph, associate, George Hackett. Original music by Larry Morey. Costumes designed by Helen Rose. At Pan Pacific Aud., Sept. 7, '50, $3.60 top.

Cast: Frick & Frack, Aja Vrzanova, Richard Dwyer, Harris & Phyllis Legg, Ole Ericsen & John Mulvey, the Leduc Bros., Joanne & Joyce Scotvold, Hugh Hendrickson, Montel Phillips, Betty Schalow, Dick Rasmussen & Bill Cameron, Mae Ross, Marie Crimmins, Marilyn Ruth Take, Les Hamilton, Virginia Morrison, James McAnany, Narena & Norris Alice Quessn, Pat Annable, Barbara Bassine, Phyllis Bobyk, Jack Boyle, Charlotte Cameron, June Carruthers, Ginger Clayton, Pollyanna Crawford, Joan Dembeck, Pat Deuring, Jackie Duclos, Lucette Duclos, Ed Dunigan, Dolores Dwyer, Wayne Earley Trudy Eggers, Evelyn Fasnet, Barry Gorman, Dolores Grijalva, Jeanne Groos Terry Hall, Vivienne Hamilton, Joan Hanson, Marjory Havenick, Yvonne Hruby, Marcia Hutchison, Diane Jacobson, Jean Johnston, Ron Kinney, Stephanie Kirby, Mildred Leduc, Letha Linn, Dick Mershon, Marlene Miller, Dorothy O'Brien, Donna Osterberg, Bert Panting, Darlene Peterson, Kay Peterson, Joyce Radle, Joan Roberts, Carlo Romero, Patty Ruby, Shirley Savana, Pat Scherer, Lois Secreto, Pat Shanahan, Elsie Simmons, Gerri Straub, Norman Tetrault, Rita Tetrault, Naomi Thompson, Barbara Tushner, Sybil Ann Volk, Neil Waldo, Mary Walters, Jo Ellen Weitzel.

Thrills, spectacle and beauty have been cannily combined again by the Shipstads and Johnson to provide a new, frozen frolic. The 15th anniversary edition of the original "Ice Follies" shapes up as a solid two hours and 15 minutes of entertainment that may well set new gross records in a 48-week swing through 20 cities.

New names have joined the old favorites to purvey 18 socko scenes, without a moment's letdown. Sharply directed by Frances Claudet, Mary Jane Lewis and Stanley D. Kahn, the cast of veterans and newcomers earns continuous plaudits. Standouts are Richard Dwyer, 14-year-old blade-expert, who easily lives up to his billing as a "miniature Roy Shipstad," and world champ Aja Vrzanova. Dwyer is an accomplished, sure skater, and he glides through a typically Shipstadian routine with aplomb. He's a cinch to become one of the bright blades of the skate world. Miss Vrzanova, on all too briefly, readily displays the form that won her the 1949 and 1950 skating titles.

Comedics, as usual, are deftly handled by Frick and Frack, who frolic on ice for steady laughs, with additional yocks gathered by Ole Ericsen and John Mulvey (whose animal-impersonation this year takes the form of a rambunctious donkey), Les Hamilton and Virginia Morrison, and Dick Rasmussen and Bill Cameron. There are the expected thrills from stilt skaters Harris and Phyllis Legg, and from the smash acrobatics of the Leduc Brothers, and the bladagio team of Narena and Norris win a hearty response. Others who contribute heavily are the winsome Scotvold Twins, Montel Phillips, Mae Ross, Marie Crimmins and Marilyn Ruth Take.

Beautifully costumed production numbers in this 1951 edition range from a lavish opening "Ballet de Splendour" to the colorful "Eve of the Bullfight." In between are such fresh frappe fillips as "Baker's Treat," "Roaring Twenties," "Beautiful Rainy Day," "New Year's Eve" and "Starlight Roof," in which the famed Ice Follies Swing Waltz is again reprised.

Effective musical backing comes under the baton of Walter Rudolph, with Paul Gannon vocalizing and commentating.

It's customer-pleasing entertainment all the way—which is what's expected from the Shipstads and Johnson. *Kap.*

Paris Club Reopening

Paris, Sept. 12.

Despite anticipation that winter tourist spending will be at a low level, the Club Champs Elysees, which shuttered last season, will be reopened by Pierre Marlet.

The Bernard Hilda orch has been set for that spot by Felix Marouani.

'Charley' Closes With 200G Profit, 'Texas' Ends in Red, 'Wire' 70G Flop

Three Broadway closings Saturday night (9) included one long-run smash, one long-run failure and one brief flop. The first, "Where's Charley" was a holdover from the 1948-49 season. The second, "Texas, Li'l Darlin'," was a 1949-50 entry. And the third, "Live Wire," was the second production of the current season. "Charley" will probably reopen, possibly with Ray Bolger returning as star; "Texas" is touring, and "Wire" is being junked.

"Charley," which shuttered at the St. James because Bolger was exhausted, had played 99 weeks (792 performances). The Cy Feuer-Ernest H. Martin-Gwen Rickard (Mrs. Bolger) presentation was financed at $200,000 (plus a $50,000 overcall which was not actually used) and involved a production cost of about $180,000. It has thus far repaid the original investment, plus $135,000 profit, and has around $65,000 in additional assets, including undistributed profits, cash reserve, bonds, etc.

Depending partly on whether Bolger decides to return to the Frank Loesser musical after about a month's rest, the management intends to reopen it for a limited Broadway run before sending it on tour, or else reopen it directly on the road. In any case, it's hoped that the show will be able to earn substantial additional profits. Also, studio interest in the film rights is reportedly active.

"Texas," which closed at the Hellinger after 37 weeks (293 performances) opened a tour Monday night (11) at the Shubert, Detroit, and moves Sept. 25 to the Great Northern, Chicago, for what is hoped to be an extended run. The Anthony Brady Farrell production, which cost about $100,000, had at one time earned back about $30,000, but has since lost that and an estimated additional $10,000. However, it has paid the overhead of the producer's theatre for a major part of a year.

"Wire," which folded at the Playhouse, had a run of four weeks (28 performances). It's figured to have involved a loss of about $70,000, including $50,000 production cost, $10,000 strawhat tryout losses and approximately $10,000 operating loss on the Broadway engagement. Financing for the Michael Todd production is understood to have been supplied by Ben Marden, owner of the Playhouse.

'G'wich Village Follies' Planned for Revival As Legiter, Video Series

Plans are underway for Morris Green, together with music publisher Jack Robbins and Cork O'Keefe, to revive Green's series of musical revues, "Greenwich Village Follies," for Broadway presentation and possibly a television series.

Green is reported clearing rights to the title with the estate of the late A. L. Jones, who shared the rights with Green. Once Green secures the rights he would enter into partnership with Robbins and O'Keefe.

Idea is to present a Broadway version, possibly by next spring, and prepare a weekly television show, with new material and scores each week. Robbins, who would publish the scores, plans to use four teams of songwriters, rotating on a once-a-month basis.

According to Robbins, trio hopes to bypass motion pictures and line up the revue for television, while at the same time securing radio or television financing for the Broadway presentation, after the manner of the soon due Irving Berlin legiter, "Call Me Madam."

Revue would also be a fashion show, under a tieup with the needle trades industry, says Robbins. Also considered is a beauty contest for inclusion in the revue.

Robbins says material and scores don't present too much of a problem, since Green can use all the old sketches from the revue and others from some of his other shows. For the songwriting teams, Robbins says he's approached Vernon Duke and Ogden Nash, Carl Sigman and Bob Hilliard, Walter Kent and Kim Gannon and Jimmy McHugh and Johnny Mercer.

Eythe to Join 'Ear' In Detroit; Beal Stays On

Chicago, Sept. 12.

Bill Eythe will rejoin the "Lend An Ear" cast in Detroit, rather than in Minneapolis as first planned. Eythe, the show's co-producer, was freed last week from the county jail after being jugged over the Labor Day weekend by his former spouse, former actress Buff Wallace, for failure to pay a divorce settlement. Actor raised the funds, $3,000, and charges were dismissed.

John Beal will continue his lead at the Lyceum for the week of Sept. 19, with Eythe taking over for the Detroit run. Although originally scheduled to hit London about the first of October, show will now tour the midwest and out to the Coast for a run. After the Detroit two-weeker, show swings east to Cleveland, then back to Milwaukee, down to St. Louis and then up to Toronto and into Pittsburgh, where show originated as an undergraduate revue three years ago.

League to Decide On SOMC Status

Status of independent subscription organizations such as Show-of-the-Month Club may be determined this week by the League of N. Y. Theatres. At a meeting this afternoon (Wed.) Sylvia Siegler, SOMC president, will discuss with the League board of governors a complaint by ticket brokers that her group is actually engaged in making "buys" in violation of the League's ticket code. The brokers are asking that either SOMC and other such outfits be required to conform to the code or that regular "buys" be legalized.

Situation developed Monday (11) between SOMC and the management of "Call Me Madam," as a result of a display ad taken by the subscription group in the Sunday (10) drama sections. The ad, listing "Madam" among the SOMC "selections" for the new season, appeared to give the impression that the organization could get tickets for the forthcoming musical for groups of applicants. Since the management of the show has refused to sell theatre parties, the ad brought a flock of protests from theatre party agents.

Miss Siegler reportedly explained to the management that a wrong interpretation had been placed on the ad, and that SOMC is not taking party orders, but is merely allowing its subscribers to apply for tickets as individuals, in groups.

Playhouse Available For Bookings; TV Deal Out

Deal for the lease of the Playhouse, N. Y., for use as a television studio, has fallen through and the house is available for legit bookings.

Understood the owner, Ben Marden, held off from accepting a CBS offer to lease the property while "Live Wire" was playing there. By the time it was decided to close the Garson Kanin comedy last Saturday night (9), the network had concluded a five-year lease for the Mansfield, N. Y.

In the meantime, a booking of the Samuel Spewack's "Golden State" was refused and the play is now set to go into another house late in November.

'Stars' Kicks Off Omaha

Omaha, Sept. 12.

"Lost in the Stars" will not only lift the lid on the local legitimate season at the Omaha theatre Oct. 3 and 4, but it will open its own road tour here at the same time.

Hildegarde and company are set for a one-nighter at Tech High Nov. 3 under auspices of the women's division of the Chamber of Commerce.

STEPHEN DOUGLASS

Appearing as "Billy Bigelow," the male lead in "Carousel." Now in the 14th week at Drury Lane, London, England.

Management: JANE DEACY
Louis Shurr Office

Pennsy Strawhat Troupe Inked for 14-Week Sked At Hollywood, Fla., Hotel

Boiling Springs, Pa., Sept. 12.

Extension of the fall and winter tour of Allenberry Players, to include a 14-week engagement in Hollywood, Fla., under sponsorship of the Hollywood Beach hotel, has been announced by producer Charles A. B. Heinze. The Hollywood Beach hotel is owned by Ben Tobin, a backer of the Broadway production of "Peter Pan."

Twelve plays will be presented at the Hollywood Playhouse beginning Dec. 26 and running through April 8. The Playhouse, which was formerly the Hollywood Country Club, contains a 400-seat theatre, bar and restaurant facilities and living quarters for actors and staff members.

Richard North Gage, Allenberry's managing director, and his set designer, Marjorie Green Brubaker, will head the staff. Allenberry Players, newcomer to the citronella circuit last summer, are currently staging "Boy Meets Girl," to be followed on Monday (18) by a two-week engagement of "Born Yesterday," starring Dodie Bauer.

On Oct. 10 the troupe will hit the road with "The Hasty Heart," touring cities in Pennsylvania, Ohio, New Jersey and New York. "Papa Is All" will follow and close Dec. 6, so that the company will have several weeks in Florida before opening the projected 12-play schedule. In the spring the tour will be resumed with the presentation of "The Male Animal," which is scheduled to close on Memorial Day, 1951.

GUILD SIGNS BRATTLE CO. FOR ITS 'RELAPSE'

Boston, Sept. 12.

The Theatre Guild last week signed the local Brattle Theatre Co. for presentation in the forthcoming Guild production of the Restoration farce, "The Relapse," featuring Cyril Ritchard. Farce is skedded for the Guild's third subscription play of the new season and will preem in Wilmington, Oct. 5, moving over to Philadelphia before hitting Broadway about the middle of the month.

Albert Marre, managing director of the Brattle company, will be associated with Ritchard, its star, in directing the play, while Robert O'Hearn will design the sets and costumes. Miles Morgan has been named technical director and Burry Fredrik, stage manager. Among those skedded to appear in the cast are John Emery, Robert Fletcher, Jan Farrand, Thayer David, Jerry Kilty and Philippa Bevans.

Solid success of Brattle Theatre's production last spring of the Restoration comedy, "The Country Wife," which featured Ritchard and his wife Madge Elliot, was largely responsible for the Guild's interest in the local players, resulting in the new tieup.

Harrisburg, Pa. — Bert Heckel, formerly an associate designer at the Pasadena Playhouse, has been appointed technical director of the Harrisburg Community Theatre. He succeeds Marjorie Green Brubaker, who left end of last season to go with the Allenberry Players.

B'way, Road B.O. Prospects Bullish, Reflecting General Biz Uptrend

By HOBE MORRISON

Legit grosses in the coming months should be increasingly bullish, according to present indications. Business will naturally vary with individual shows, depending on their different entertainment quality and boxoffice pull, but prospects are generally more favorable than in several years, both on Broadway and the road.

Basis for the outlook is not so much the new season's lineup of shows, apparently not much more promising qualitatively than usual, but in the current trend of general business conditions. Important factors in the situation, all based on official statistics, include the increasing money in circulation, rising employment, expanding national income and the likelihood of a growing scarcity of consumer products.

With the country converting more and more to a war economy, these factors are likely to become more accentuated. The announcement this week of the establishment of a National Production Authority with power to allocate essential materials, is bound to lead to a shortage of consumer goods, such as cars, radios, etc. That, in turn, will inevitably stimulate amusement-going, including legit patronage, as it did during World War II and, to a lesser extent, in World War I.

For the present, there appears to be little prospect of price or wage controls, at least until after the election, so the present inflationary trend is likely to continue for two more months, at a minimum. The partial curbs on credit buying tend to be an anti-inflation-

(Continued on page 60)

Atlanta Penthouse To Preem With Quinn-'Born'

Atlanta, Sept. 12.

Penthouse theatre, Atlanta's showcase-in-the-round, will open its season Monday (18) with "Born Yesterday," starring Anthony Quinn. Don Gibson and Elsbeth Hofman, husband and wife co-producers for the Penthouse, located atop the downtown Ansley hotel, made a special trip to New York to sign Quinn, recently seen in the Chicago company of "A Streetcar Named Desire," to kick off the 1950-51 season. Carl Betz, leading man at Penthouse last season, Isabel Price and Peggy Walker, will also be in cast.

Penthouse occupies what used to be Ansley hotel's dine-and-dance Rainbow Roof. It has 450 seats and seats are all one price, $3, including tax. Theatre's boxoffice is located in the lobby of the hotel.

Productions that play here will move to Penthouse No. 2, in the ballroom of the Roosevelt hotel, at Jacksonville, also under aegis of the Atlanta group. Penthouse last year played a 36-week season.

Sadler's Hottest Show on B'way

Hottest show on Broadway this week is the Sadler's Wells Ballet of London, which started a three-week engagement at the N. Y. Met Sunday (10). Troupe was practically sold out before the opening (advance sale took about $279,000 of the estimated $300,000 gross), with remaining ducats gobbled up Monday (11).

Office of Sol Hurok, which is booking the troupe, has been a madhouse since, with demands for tickets coming in from everywhere. Switchboard was closed Monday at 4 p.m. due to the ticket calls. Hurok personally has been ducking all calls, and wondering where so many people got his private home phone number. There were no broker allotments, most of the tickets being sold via mail orders weeks or months before the opening. Brokers, however, were getting calls from their regular customers who didn't know this, the brokers claiming Sadler's to be the second hottest ticket call in N. Y., next to "South Pacific."

British company opened its N. Y. run Sunday with "Swan Lake" to an SRO house, which despite the humidity and heat, gave the dancers an unprecedented reception. Appearance of Margot Fonteyn and Michael Somes in the third-act pas de deux had the crowd roaring, in a tumult rarely if ever heard before in the staid opera house. Critical reception was no less enthusiastic.

Troupe is presenting four new works this season, in addition to ballets shown here last year. Two preems will be given next Tuesday (19) in "Giselle" and "Les Patineurs." Miss Fonteyn and Somes will take leads in "Giselle," and Beryl Grey and John Field will be featured in "Patineurs." Frederick Ashton's "Dante Sonata" will be preemed Sept. 23, and Ninette de Valois' "Don Quixote" Sept. 29.

Chi Scene Scrambled With Switched Preems

Chicago, Sept. 12.

Chicago legit scene, which was dormant up to a few months ago and which now is crowding all available theatres, has tossed up all scheduled openings, with several set back and others being moved up. Newest development has "Angel in the Pawnshop" being dropped, with Eddie Dowling bringing "Springboard From Nowhere" Oct. 2 to the Selwyn. Producer was set to do "Angel," in which he is starred, but prior contract with playwright Alexander Lidor called for Dowling's first efforts this fall.

"Texas, Li'l Darling," which was to open a day early, Sept. 24, will open, because of travel schedule, Sept 25 against "Come Back Little Sheba."

Diosa Costello, 7 Others In Touring 'So. Pacific' Hurt in Wyo. Rail Crash

Green River, Wyo., Sept. 12.

Diosa Costello and seven other members of the touring "South Pacific" company were injured late last night (11) when the Union Pacific train in which they were passengers collided with a switch engine here. Five of the victims, who received bruises, will be confined to a local hospital for the rest of the week and will then rejoin the show.

Besides Miss Costello, those left behind here included Louise McMullin, who plays a navy nurse; Perry Lopez, bit player and understudy; Ethel Sayles, assistant wardrobe attendant, and Norman Weiner, trumpeter. Two baggage cars containing scenery and props were damaged.

Delay Denver Preem

Denver, Sept. 12.

Tonight's (Tues.) scheduled opening of "South Pacific" at the Auditorium here has been cancelled because of the train wreck at Green River, Wyo., last night (Mon.), which delayed the troupe on its jump east from San Francisco. However, the company is expected to arrive in time for the scheduled matinee tomorrow (Wed.).

Jeanette Migennes, understudy, will substitute for Diosa Costello as Bloody Mary in the Rodgers-Hammerstein busical.

Cleve. Arena Skeds Corio Repeat; to Play in 'Rain'

Cleveland, Sept. 12.

Ray Boyle re-arranged his Ring Theatre's show schedule for a return engagement by Ann Corio, doing Sadie Thompson in "Rain" Sept. 18 for a week.

Producer of the arena-styled strawhatter in Hotel Allerton originally wanted her also to repeat "Personal Appearance," in which the actress rang up sellouts earlier this summer. A pending film deal prevented her playing another two weeks here, so Diana Barrymore and John Wilcox in "Light Up the Sky" were held over a third stanza to fill the gap. Holdover was made profitable since the Moss Hart comedy has been a sock draw from the start.

Since the hotel needs its ballroom-theatre space for winter banquets, Boyle is forced to call it a season after "Rain" closes.

Plays Out of Town

Call Me Madam

New Haven, Sept. 11.

Leland Hayward production of musical in two acts (12 scenes). Music and lyrics by Irving Berlin, book by Howard Lindsay and Russel Crouse. Staged by George Abbott. Stars Ethel Merman; features Paul Lukas, Alan Hewitt. Choreography, Jerome Robbins; sets and costumes, Raoul Pene Du Bois; musical director, Jay Blackton; orchestrations, Don Walker. At Shubert, New Haven, Sept. 11, '50.

Mrs. Sally Adams ..... Ethel Merman
Secretary of State ..... Geoffrey Lumb
Supreme Court Justice ..... Owen Coll
Congressman Wilkins ..... Pat Harrington
Henry Gibson ..... William David
Kenneth Gibson ..... Russell Nype
Senator Gallagher ..... Ralph Chambers
Miss Phillips ..... Jeanne Bal
Butler ..... William Hall
Senator Brockbank ..... Jay Velie
Cosmo Constantine ..... Paul Lukas
Pemberton Maxwell ..... Alan Hewitt
Clerk ..... Stowe Phelps
Hugo Tantinnin ..... E. A. Krumschmidt
Sebastian Sebastian ..... Cliff Dunstan
Princess Maria ..... Galina Talva
Felix Tortelescu ..... Nathaniel Frey
Rudolph Toledano ..... Albert Linville
Court Chamberlain ..... William David
Maid ..... Lily Paget
Athlete ..... William Penn
Grand Duchess Sophie ..... Lilia Skala
Grand Duke Otto ..... Owen Coll
Principal Dancers ..... Tommy Rall, Muriel Bentley
"Potato Bugs" ..... Ollie Ingebretsen, Richard Fiellman

Singers: Rae Albruzzo, Jeanne Bal, Trudy DeLuz, Lydia Fredericks, Estelle Gardner, Ruth McVayne, Lily Paget, Nocella Peloquin, Helene Whitney, Aristide Bartis, Nathaniel Frey, William Hall, Albert Linville, Robert Penn, Tom Reider, John Sheehan, Stanley Simonds, Ray Stevens.

Dancers: Shellie Farrell, Nina Frenkin, Patricia Hammerlee, Barbara Hickman, Norma Kaiser, Virginia LeRoy, Kirsten Valbor, Fred Hearn, Kenneth LeRoy, Ralph Linn, Douglas Moppert, Arthur Partington, Bobby Tucker, William Weslow.

Faced with possibly the greatest advance ballyhoo and definitely the greatest advance sale in musicomedy history, "Call Me Madam" meets that challenge well, if not sensationally. There's enough good material in this work to assure substantial acceptance; there are many pleasant moments from an entertainment standpoint; and there's Ethel Merman. All of which means that "Madam" will be on call for some time to come in the Broadway area, but will probably not go down in the record as a great musical production. As of now, show inspires warm applause rather than cheers.

Authors Howard Lindsay and Russel Crouse have fashioned a book around episodes in the career of a U. S. lady ambassador who entertains the mistaken notion that American dollars are the only thing in which the population is interested in the small European kingdom where she is posted. A romance with a native diplomat convinces her otherwise, and in the process she manages to bring democracy to the kingdom and a better understanding all around. Theme lends itself to a number of political barbs, with the added possibility of injecting further topical comedy lines as the play's run progresses. Various segments of script have considerable significance from a provocative angle and the sum total impresses as something more than a framework for songs and dances.

Irving Berlin again demonstrates his remarkable composing versatility by plucking a variety of songs from practically every shelf in the music library. He runs the scales from the romantic "It's a Lovely Day Today" to a stirring ensemble tagged "Free." Injecting life into production numbers are "The Ocarina" and "Washington Square Dance." A Merman showstopper is "Can You Use Any Money Today?" and a runnerup is "The Hostess With the Mostes' on the Ball." "Mr. Monotony" is a double-barreled click, serving for vocals and an outstanding dance trip. "Once Upon a Time Today" lends charm to the score, and "They Like Ike" lends a flock of chuckles. Others to be heard from are "Marrying for Love" and "The Best Thing for You Would Be Me."

Dance department is rich in assets, particularly colorful being the "Ocarina" and "Gypsy Dance" numbers, and particularly effective being the "Monotony" specialty by Tommy Rall, Muriel Bentley and Arthur Partington. "Square Dance" is a lively contribution. "Ocarina," incidentally, gets a good boost from Ollie Ingelbretsen and Richard F. Jellman, specialists on the "Potato Bug."

Tailored to the Ethel Merman talents, show offers the comedienne a glove-fitting vehicle. While she isn't exactly the whole engine, she's certainly the sparkplug of this production. An idea of the yeoman service delivered by her may be gleaned from the fact that she appears in 10 of the total 20 musical numbers. For Merman fans, it's a field day, not only vocally but from comedy dialog angle too.

Paul Lukas fares less fortunately in this setup. It's his first American musical and he appears to be on strange ground. His performance is ingratiating from a thesping viewpoint, but the vocal ability is somewhat lacking.

Alan Hewitt is capable as a stuffed shirt charge d'affaires and the junior romance is well handled by a personable pair, Russell Nype and Galina Talva. Various political and royalty characters are mirrored efficiently by Geoffrey Lumb, Pat Harrington, William David, Ralph Chambers, Jay Velie, E. A. Krumschmidt, Cliff Dunstan and Lilia Skala.

Raoul Pene du Bois has come up with pleasing settings, including a sliding panel arrangement, moving in traveler fashion. He has adopted plenty of color for his costumes, too. The Merman wardrobe designed by Mainbocher draws plenty of eye-popping, both male and female.

George Abbott has directed the opus adroitly and Jerome Robbins' staging of dance and musical numbers shows smart guidance. Jay Blackton's musical direction keeps the show well in hand, and Leland Hayward's competent overseeing is apparent in the successful blending the many talents involved.

Bone.

Black Chiffon

Boston, Sept. 11.

John Wildberg production of drama in three acts by Leslie Storm. Stars Flora Robson; features Anthony Ireland, Raymond Huntley. Directed by Charles Hickman. Settings by Larry Eggleston. At Plymouth, Boston, Sept. 11, '50.

Roy Christie ..... Richard Gale
Louise ..... Patricia Hicks
Thea ..... Patricia Marmont
Mrs. Alicia Christie ..... Flora Robson
Nanie ..... Janet Barrow
Robert Christie ..... Raymond Huntley
Dr. Bennett Hawkins ..... Anthony Ireland

John Wildberg's British importation, "Black Chiffon," is set to rate every line of kudos and every boxoffice return on Broadway that it has achieved in London the last two years. With Flora Robson in her most powerful role to date it is that producer's dream, the smash femme show, and it has enough dramatic validity to keep her escort on the qui vive throughout.

Beginning in a leisurely, even commonplace key artfully designed to underline the impact of the events to develop, this story of a woman who endures the ultimate humiliation of jail rather than sacrifice the secret of her heart, is both a maturely conceived and a brilliantly executed drama. If its general thesis is that there is a point where psychoanalytic explanation of abnormal behavior can react to the severe damage of others—in this case the woman's son—its general structure is that of increasing acceleration of suspense. Thus Lesley Storm's play achieves a remarkable state of audience attention to the final line and sends the audience home with a feeling both of completion and fulfillment.

The situation finds Mrs. Alicia Christie (Miss Robson), on the eve of her son's wedding, committing a seemingly senseless and trivial crime. As a psychoanalyst (Anthony Ireland) assigned to the defense probes deeper into the motivation of the crime, the brutal truth of an Oedipus relationship on a spiritual plane between mother and son develops, the mother being the aggressor in the relationship. Torn between her devotion to her husband (Raymond Huntley), whose jealousy of the boy has distorted their whole married life, and her instinct to protect her son, she is forced to her decision. The title, incidentally, refers to a black chiffon nightgown, the theft of which precipitates the action.

Miss Robson, never more perfectly in command of her art, conveys all the spiritual torment of the wife, while at the same time achieving an exceedingly effective portrait of an "average" wife and mother who never dreamed of the deeply troubled state of her mind. It is a characterization calling for great emotional range. She is supported in two almost equally memorable portraits by Ireland and Huntley, a couple of distinguished actors of finish and integrity. Ireland, speaking at first rather more rapidly than a British accent can be fully caught here, settled down in a long and most difficult act two scene with Miss Robson to gain spontaneous applause. Huntley, in the most unsympathetic role of the father, carries off the part with exceptional conviction.

The play brought out a juvenile in Richard Gale, playing the son, of considerable finish but even greater promise. Patricia Marmont, in a straightforward role much easier than it looks, fully upheld her father's (Percy Marmont) tradition. And there is a minor characterization by Janet Barrow of the family retainer that is very effective. In the role of the fiancee, Patricia Hicks makes both a nice appearance and impression.

The direction by Charles Hickman takes every advantage of these Britishers' exceptional capacity for subtlety of inflection, gesture and movement, and Wildberg's production is in flawless taste. This one, in fine, seems incapable of missing.

Elie.

Little Boy Blue

Hollywood, Sept. 11.

Paula Stone and Michael Sloane present a new musical in two acts (16 scenes) by Albert G. Miller. Music by Max Showalter; lyrics by Miller; from an idea conceived by Jackie Kelk. Directed by George Murphy. Stars Carol Richards, Johnny Kirby; features Margaret Hamilton, Frank Orth, Craig Stevens, Bob Scheerer, Emory Parnell, Mary Ann Niles, Jan Arvan, Maxine Semon, Prince Mendes, Arthur Gilmour, Effie Laird. Sets by Rita Glover; costumes by Odette Myrtil; choreography by Louis Da Pron. Musical director, Leon Leonardi; orchestral arrangements by Ruby Raksin. At El Capitan, Hollywood, Sept. 11, '50.

Guide ..... Buck Young
Lady Tourist ..... Janet Beverly
Cheer Leader ..... Bill Foster
Actress ..... Jeannette Le Vere
Contestant ..... John Kessler
Mannish Woman ..... Jeanne Mahoney
Little Man ..... Frank Bisho
Singing Page ..... Jerry Cardoni
Bobby Blue ..... Johnny Kirby
Texan ..... Bob Williams
Aunt Addie ..... Margaret Hamilton
Mother ..... Effie Laird
Dora ..... Maxine Semon
Harry ..... Prince Mendes
Molly ..... Carol Richards
Steve ..... Craig Stevens
Emily ..... Emmaline Henry
Cynthia ..... Cynthia Robbins
A Girl ..... Mary Ann Niles
John Krackjohn ..... Emory Parnell
Secretary ..... Chris Fortune
Joe ..... Frank Orth
2nd Actor ..... Dick Scott
Actress ..... Barbara Logan
Hubert P. Troxel ..... Arthur Gilmour
Cowpuncher ..... Bob Scheerer
Mr. Tripleday ..... Jan Arvan
Salesgirl ..... Carol Field

Considerable tuning up is necessary before this "Little Boy Blue" can hope to blow his horn on Broadway with any degree of success.

Book is takeoff on the career of Jackie Kelk of radio's "Aldrich Family" and tells the story of the perennial ether juvenile, bound to a Buster Brown life by his sponsor, although he has reached the age of 27 and discovered that no play can make even the "All American Boy" a dull character. He gets out from under, to make the final curtain deadline clinch with his news-hen girl-friend, by perusing love letters written to radio's "Just Plain Lover" and compiling therefrom a tome of femme erotica that makes Kinsey look like a primer.

Circumstances form a fine peg on which to hang a musical, but the book badly needs a good gag doctor and some verbal operations to cut out some of the lagging stretches that the tunes are never strong enough to jack up. Melodies are in the mildly okay classification, best being "A Lovely Autumn Day" and the neat novelty number, "Bartender Song." Other ballads with some appeal are "I Can't Believe My Arms" and "Year From Today," but neither has the Hit Parade potential that could help plugging of the show.

George Murphy, making his bow as a legit director, sets an okay pace for the cast, composed mostly of unknowns legit-wise. The few veterans of the roster easily steal top honors with juicy comedy characterizations, particularly Frank Orth as the "singing" bartender, Margaret Hamilton as "Blue's" Aunt, and Emory Parnell as the sponsor. Notable assists come from Jan Arvan as the publisher who rejected "South Pacific"; Arthur Gilmour, who draws howls as a scoutmaster, and Prince Mendes, who gets too-little chance to display his sleight-of-hand.

Singing leads Carol Richards and Johnny Kirby, both of radio, had difficulty overcoming "cold" mikes in the early scenes but gained assurance before the final curtain. Miss Richards, a winsome chirp, makes up in selling ability what she lacks in projection. Kirby, although a personable young gent, fails to display any tremendous vocal talent.

Bob Scheerer is a solid click in some highly effective dance routines paired with Mary Ann Niles, who also registers strongly. One number, a wolf man dance, is a trifle too far on the suggestive side, however, and should be re-routined.

Producers Paula Stone and Mike Sloane have invested the show with fine physical trappings, and top credit also is reflected on the Louis Da Pron choreography and Rita Glover's sets. The real work, however, starts now. Direction the effort takes in the next three weeks can spell the difference between a thin tryout and a Broadway possibility.

Kap.

A Touch of Heaven

Seattle, Sept. 7.

U. of Washington Drama School production of comedy in 10 scenes by Glenn Hughes. Directed by Robert Gray. Sets by John Ashby Conway. At Showboat theatre, Seattle, Sept. 7, '50.

This fourth play by Glenn Hughes to be preemied at the Showboat also marks the 30th anniversary of the U. of Washington's drama school. While perhaps lacking in impact for the commercial stage, it reflects credit on all con-

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Inside Stuff—Legit

Final performance of "Where's Charley?" last Saturday night (9) at the St. James, N. Y., was perhaps the most notable in the show's 99-week run. For the occasion the regular standee limit was ignored, and there were about 60 standees. As usual under such circumstances, it was an extremely responsive audience, with many repeat playgoers and friends of the cast and management. The hit number, "Always in Love With Amy," which generally runs about 20 minutes, ran 31 minutes, with Bolger having to come back twice for encores, after returning to his dressing room to get ready for the next number. In the second such instance, the star came out without a tie, pulling on his suspenders. After the performance, the audience remained in the theatre nearly 30 minutes, while Bolger made a curtain speech, introduced various members of the cast, etc.

At a backstage party after the performance an ex-GI guest of one of the chorus girls in the show took offense at one of the actors and hit him in the face with a broken glass, inflicting severe cuts. This got wider space than the sentimental occasion up to curtain-time.

Backers of "Out of This World," new Cole Porter show being presented by Arnold Saint Subber and Lemuel Ayres, include stage manager Ward Bishop, choreographer Hanya Holm, Mrs. Boris Karloff, general manager C. Edwin Knill, former actor Rollo Peters, pressagent George Ross, ticket broker Saul Subber (father of the co-producer) and office assistant Selma Tamber, $1,000 each; former producer Donald Blackwell, Lynn Fontanne, film executive Arthur Rapf and actress Peggy Wood (Walling), $2,000 each; theatre party agent Lenore Tobin, $3,000, and the Howard S. Cullman group, $20,000. The production is financed at $200,000, with provision for a 10% overcall.

Little Lake theatre, in-the-round strawhat in Pittsburgh, had announced at beginning of the season that its finale week of Oct. 2 would be Robert C. Sherriff's "Journey's End," which hasn't been seen around that city since the late twenties. Schedule was fixed, however, before the start of the Korean war and directors of Little Lake have decided that perhaps presentation of "Journey's End" at this time might not be too good for civilian morale and will erase it from the series. Playhouse plans to substitute a comedy instead, but hasn't decided on one yet.

In one of the biggest single ad campaigns in Chicago, the Shuberts broke the "South Pacific" mail order and boxoffice sale schedule for the show due at the Shubert there Nov. 14. Chi legit sections in the dailies came out with 800 line ads over the weekend asking for immediate mail orders, with sales limited to four tickets from one writer, and also announcing that the boxoffice would open Oct. 12. Surprising was the fact that the $5 top, including tax, was used, when "Kiss Me, Kate," "High Button Shoes," and "Annie Get Your Gun," all bore $6.18 tags for their Chi engagements.

Meyer Davis, representing a syndicate of backers, has investments in the following new Broadway productions: "Daphne Laureola," "Affairs of State," "Legend of Sarah," "Burning Bright," "Bless You All" and (if Herman Levin & Oliver Smith actually do it) "Cock-a-Doodle Dandy." Holdover shows in which the group has slices include "Death of a Salesman," "Gentlemen Prefer Blondes," "Lost in the Stars" and "Happy Time."

Due to a mathematical error, the total gross and number of weeks played by all Broadway shows were incorrectly figured in last week's issue. The total gross for all 17 shows should have read $370,200, or 66.79% of capacity. The total number of weeks played by all shows during the season should have been 245 and the total gross for all shows thus far should have been $5,502,000. The figures for the road were correct.

Backers of "Season in the Sun," Wolcott Gibbs' comedy being presented by Courtney Burr and Malcolm L. Pearson, include the co-producers, with investments of $2,000 and $6,000, respectively; Walter Vincent, president of the Actors Fund of America, $4,000, and Howard S. Cullman, $2,000. The production is capitalized at $50,000, with provision for a 20% overcall.

Songwriter-producer Jule Styne (& Leo Robin) is on the loose between two authoresses of similar sounding names: With Anita Loos and Joe Fields, they have the currently successful "Gentlemen Prefer Blondes," and he is also talking a musicalization of "The Women" with Mrs. Clare Booth Luce, who wrote the latter play.

Actors Fund of America last week received a donation of $2,292 from the Westport (Conn.) Country Playhouse, the largest amount it has ever received from a strawhat theatre. The sum was raised by audience donation during the week's engagement of Gertrude Lawrence and Dennis King in "Traveler's Joy," when a new gross record was set.

Season's biggest gross at the Melody Fair, Danbury, during the summer was $15,541, drawn by Mimi Benzell in "Naughty Marietta" the week (six performances) ending Aug. 6. That represented virtual capacity after the opening night's performance.

Legit Bits

David Alexander's suit against **William R. Katzell** and **Ray Golden** for alleged breach of his contract to direct their production of last season's "Alive and Kicking" is scheduled for trial tomorrow (Thurs.) in King's county (Brooklyn) supreme court, but will probably be postponed because of the plaintiff's commitment to stage "Head of the Family" . . . **Freddie Schader** is advance man for the tour of "Come Back, Little Sheba," starring **Shirley Booth** and **Sidney Blackmer** . . . **Anne Deere Wiman**, daughter of producer **Dwight Deere Wiman**, has optioned "An Old Kansas Custom," musical by **Paul Wellman, Walter Samuels** and **Charles Newman**, for Broadway presentation . . . **Herman Levin** and **Oliver Smith** have indefinitely postponed production of **Sean O'Casey's** "Cock-a-Doodle Dandy," but are going ahead with the presentation of "Bless You All," the **Harold J. Rome-Arnold Auerbach** revue in which **Mary McCarty** and **Jules Munshin** will be co-featured . . . **Noel Coward** is authoring a book of short stories, after which he'll write the second volume of his "Present Indicative" autobiog, to be titled "Future Indefinite."

Sam Handlesman, general manager of the Pitt Civic Light Opera, whose season was just concluded, goes to Bermuda this week for a vacation . . . **Nancy Hamilton** and **Morgan Lewis**, who wrote "One for the Money," "Two for the Show" and "Three to Make Ready," have collaborated on a musical comedy version of the Cinderella story . . . New boxoffice assignments at Broadway theatres include **Edwin McPartland**, assistant treasurer at the Alvin; **Lep Solomon**, treasurer, and **Richard Surace**, assistant, Broadway; (Miss) **Marvin Roth**, treasurer, and **John Olt**, assistant, Coronet; **Maurice DeVries**, assistant, Golden; **Thomas Brotherton**, treasurer, and **Abe Potal**, assistant, Lyceum; **William Rinaldo**, treasurer, and **Mary Ackley**, assistant, Majestic; **Harold Stehle**, treasurer, Royale; **Murray Helwitz**, treasurer, Shubert. Deadline is Oct. 12 for assignments for dark theatres . . . **Jean Anouilh's** "Ring 'Round the Moon," a current hit in London and due for Broadway presentation this fall by **Gilbert Miller**, was turned down two seasons ago by the U. of Utah theatre, when it was offered under the title, "Invitation to the Chateau."

John Carradine will take out a Shakespeare repertory company this fall, if he can get sufficient financing. **Margaret Webster** nixed

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'Good News' Bad at Lambertville; Bucks 'Brutus' Fair; Other Barn News

Lambertville, N. J., Sept. 12.

"Good News" was hardly that for St. John Terrell's Music Circus last week. The arena musical outfit took a sharp nosedive with the collegiate musical. Musical, starring Jack Goode, Wilton Clary, Marilyn Landers, Betty Ann Nyman, Audrey Meadows and Paul Reed, opened to very slow biz last Tuesday (5). Post holiday and start of school made it a weak grosser in beginning of week, but it built to a good Friday and SRO Saturday, reverting again Sunday to n.g. trade.

"Show Boat," opening tonight (12), has the biggest advance of the season, and is in for the closing fortnight. Stampede to garner ducats may have been instrumental in slowing "Good News." Terrell is importing Evelyn Wyckoff, Lawrence Brooks, Helen Raymond, Jack Blair and Dorothy Keller from Richard Aldrich's Hyannis, Mass., production. Others include George McBride, Terry Saunders, William C. Smith, Zelda Shelton, George Lipton, Howard Ross and Rowan Tudor.

Aherne Spotty in New Hope

New Hope, Pa., Sept. 12.

Brian Aherne in "Dear Brutus" last week was only a fair grosser at the Bucks County Playhouse here.

The Barrie fantasy opened strong on Labor Day to an SRO audience, but proved spotty and not the most popular item. Lack of blending between resident troupe and Aherne's traveling aggregation was apparent to first-niters.

Jean Parker, starring in "Dream Girl," with Robert Lowery featured, opened last night (11) as the final and 15th production of the summer.

Hilltop Extending

Baltimore, Sept. 12.

Don Swann is extending his Hilltop Theatre season, following last week's record take for "Harvey."

"St. Joan" is on tap currently and "Happily Ever After," by Donald Kirkley, Baltimore Sun dramatic critic and Howard Burman, local VARIETY mugg, set to follow.

Chevy Chase Holds Christians

Chicago, Sept. 12.

Although post Labor Day business was light with Mady Christians in "Papa Is All," Marshall Migatz, producer at Chevy Chase summer theatre, Wheeling, Ill., is holding the star over another week until the 17th.

On Sept. 19 ZaSu Pitts in "Post Road" comes in, and Migatz ends his season with Joan Blondell in "Born Yesterday" starting Sept. 26.

CHI 'FIFTY GRAND' BOW SLOWED; SEEK NEW PACT

Pittsburgh, Sept. 12.

Les Weinrott, Chi producer who took an option on the Pittsburgh Playhouse's spring revue, "Fifty Grand," is negotiating new contracts with the authors, Ken Welch and David Crantz, because he won't be able to deliver on original deal, which called for a Windy City production by Oct. 1. Weinrott is seeking to extend the deadline now to Jan. 1, hoping by then to corral sufficient backing to get the show going.

Practically all of the necessary coin had been set several months ago, but that was before the outbreak of hostilities in Korea. War found several prospective angels withdrawing their pledges, and Weinrott and Welch have spent the entire summer in a series of Chi auditions for tentative bankrollers. They're still around $75,000 short and intend to make a stab next at some Coast coin. In the meantime, Weinrott is understood to have sunk around $10,000 of his own coin in the venture so far on option money, rentals for auditions, etc.

Welch isn't returning here to the Carnegie Tech Drama School, where he studied for several years, but will work directly with Weinrott in trying to launch "Fifty Grand." His collaborator, Crantz, is back in Pittsburgh publicizing the local Playhouse again for the second straight season.

Sam Morgenstern has been appointed associate musical director of the New Friends of Music. His "A Dictionary of Vocal Themes" will be published in October.

Detroit Opens Season With Two Houses Lit

Detroit, Sept. 12.

After a dark summer, lights went on this week in Detroit's two top legit theatres. The Cass (1,500) ($3.60) opened a promising season Monday (11) to SRO house with the Theatre Guild subscription play, "The Innocents," with Sylvia Sidney. The show is booked for six days.

The Shubert (2,000) ($4.20) opened Tuesday (12) before a good firstnight audience with the musical "Texas Li'l Darlin." Kenny Delmar carries the lead role. The play is in for two weeks.

Mahopac, N.Y., Strawhat To Continue as Studio Workshop on Broadway

Jill Miller's stock company at the Putnam County Playhouse, Mahopac, N. Y., will continue through the winter on a studio workshop basis and will probably present its production of Saroyan's "Beautiful People" for a regular Broadway run in the fall, possibly at the Golden theatre. The necessary $35,000 financing for the latter venture has been pledged.

With Miss Miller directing, the troupe will work together three days a week in New York and spend weekends at its headquarters in Mahopac. There will be 24 in the studio group, including the eight members of last summer's resident company and players who have been with the outfit in former seasons. "People,' which was the most successful bill of the recent summer schedule, will require a cast of 10. The play was a failure when originally presented on Broadway in the spring of 1941, with the author as producer and director.

Members of Miss Millers regular company include Mary Hayden, Elizabeth Lawrence, Osceola Archer, Tom McDermott, John Sears and Mac Gress, actors; Joel Turner, Laurine Schwann and Montgomery Hare, resident playwrights; Ken Bloomer, scenic designer, and Carl Harms, stage manager.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"As You Like It" (C)—Theatre Guild.

"Brigadoon" (M)—Cheryl Crawford.

"Burning Bright" (D) — Rodgers & Hammerstein; Guthrie McClintic, director.

"Come Back, Little Sheba" (D)—Theatre Guild; Daniel Mann, director.

"Curious Savage" (D) — Russell Lewis; Peter Glenville, director.

"Diamond Lil" (CD)—Shuberts.

"Giaconda Smile" (D) — Shephard Hraube; Traube director.

"Guys and Dolls" (M)—Cy Feuer & Ernest Martin; George S. Kaufman, director.

"Lady From Paris" (O)—Franz Steininger; Jose Ruben, director.

"Legend of Sarah" (D)—Kermit Bloomgarden; Benn W. Levy, director.

"Southern Exposure" (C)—Marge Jones, Manning Gurian, Tad Adove; Miss Jones, director.

HOLLYWOOD

"Red, White and Blue" (R)—LeRoy Prinz and Owen Crump for the American Legion; Prinz directing.

"The Burning Bush," (D)—Walter Wicclair.

Picon's 5 Previews

Molly Picon, who begins the new season as star in "Mazel Tov, Molly," will give five previews of her latest musical at the Second Ave. theatre, N. Y., beginning Sept. 25. Written and staged by Joseph Rumshinsky and Jacob Kalich, from a play by Harry Kalmanowitz, "Molly" will premiere Saturday, Sept. 30.

"Molly" will feature Irving Jacobson, Mae Shoenfeld, Leon Liebgold, Dave Lubritzky, Esta Salzman, Gustave Berger and Fanya Rubina.

'Okla' Starts Balto Off

Baltimore, Sept. 12.

Legit season will pr.em next week (18) with "Oklahoma" set for a return to Ford's, after which "Kiss Me, Kate" will essay a week.

Sale of subscription season of five plays under auspices of Theatre Guild and American Theatre Society is headed for last year's total of 5,000.

Barn Producer Disputes Aherne Package Idea; Ruin to Summer Stock

Norwich, Conn.

Editor, VARIETY:

As producer and manager of a stock company that operates solely on the so-called star system, it was with a great deal of amusement that I read Brian Aherne's letter to VARIETY providing his solution for the ills of summer theatre.

To begin with, I think that as a member of Actors Equity, Aherne shows extremely bad taste in referring to Equity and its regulations regarding resident actors as slightingly as he has. As a manager I have my disagreements with Actors Equity, but in all honesty I have to admit that they are the only ones who have fought to maintain a place for their rank and file membership in relation to summer theatre.

It is this talented rank-and-file membership of Actors Equity, working as resident members at small salaries, who maintain a standard and reputation for these summer theatres. These package shows that Aherne speakes of have the tendency to destroy good stock theatre. These package shows are put together with supporting players who were probably auditioned by many summer theatres and rejected as not versatile enough for their resident company.

When Aherne refers slightingly to the resident company at the theatres he has played this summer (incidentally Norwich was not on of them), he fails to realize that it is a situation which too many package and semi-package shows foster. Since Equity requires six resident members, because of the salaries for the extra people in a package show, a summer theatre, in order to mitigate its costs, is forced to utilize its Equity resident membership as technicians, stage managers, boxoffice help, etc. Aherne, in advocating package shows, is destroying the means for develpment and showcasing of good talent. I for one can name a few of my former resident members, who because of the opportunity given to them in summer theatre have successfully established themselves in Broadway theatre.

Bad Assembly Job

I have played package shows this summer and invariably found they were directed and cast by stage managers who were not competent enough to get a job as a resident stage manager or director

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Off-B'way Review

Naked

(STUDIO 7, N. Y.)

Studio 7, off-Broadway group, quiet for a number of weeks this summer following the closing of its initial warm-weather production "Earth Spirit," reopened last week with Luigi Pirandello's "Naked." Current production doesn't add up to good theatre, either in the experimental or commercial vein. Dealing with a young girl who, in attempting suicide, lies to make her death appear more beautiful, play fails to create an element of compassion and makes for tedious viewing.

In the lead role of the harried gal, Mercedes Shirley is confronted with a taxing job. Part calls for a constant display of emotional strain, which she does in okay fashion. Philip Saville and Gerald Price are adequate in support, and Rudolph Weiss, as an elderly novelist who takes the girl under his wing, has some effective moments. Anne Shropshire and Bernard Kates also register.

Robert Thayer has contributed an authoritative set, which Tharon Musser's lighting helps along. Frank Corsaro directed proficiently. *Gros.*

Equity Decries Political Blacklists As Result of Jean Muir Incident

St. Paul Papers Doing About-Face on Mpls. Ads

Minneapolis, Sept. 12.

In a significant about-face, St. Paul newspapers are accepting amusement page displ.y ads for "Lend an Ear," which plays its exclusive Twin City engagement in Minneapolis.

In previous seasons, the St. Paul sheets have refused ads for similar attractions when the latter were booked into Minneapolis, but not into their own town. They also refused any news mention of the shows' presence here and the mayor and civic and business organizations protested to New York booking offices against the policy which had such shows as "Finian's Rainbow," "Annie Get Your Gun," "Madwoman of Chaillot" and "High Button Shoes" playing Minneapolis alone.

St. Louis Muny Opera, Oldest U.S. Al Fresco, Ends Another OK Year

St. Louis, Sept. 12.

Helped by fine weather that resulted in the loss of only four performances, the 1950 season of the Municipal Theatre Assn., sponsor of al fresco entertainment in the Forest Park amphitheatre, closed with a small profit. A total of 807,299 payees attended 84 of the 88 skedded performances at an estimated $600,000 gate. Total attendance showed a decline from the 1949 record of 898,103 for 87 performances.

The turnout for the 1950 season boosted the total attendance for the 32 years the project has been in operation to slightly more than 20,000,000, and the estimated gross for the entire period to about $7,500,000. Never in its history has a single one of the 1,600 guarantors lost a cent. Each advances a sum before the start of each season and is repaid at the windup. For the past season the advanced sum was $145,275.

Before the 1949 season got under way the entire house was reseated at a cost of approximately $100,000. Before the 1950 season several hundred thousand dollars were expended in the construction of modern dressing rooms, rehearsal stage, etc. Two seasons ago a $35,000 sound amplifying system was installed to replace an obsolete type.

Principals, of whom 75 were employed during the 1950 season, are paid up to approximately $1,000 per week although the late W. C. Fields once drew $4,000 for a seven-night personal appearance.

A singing chorus of 60 and 26 dancers are recruited from natives, selected by John Kennedy, production manager, and his staff. An orch of 50 tooters was under the baton of Edwin McArthur. Total employees of the organization, embracing grippers, juicers, wardrobe people, painters, designers, carpenters and b.o. help, numbers 420.

Paul Beisman, manager of the organization, is the guiding spirit of the Muny Opera. He assists Kennedy in selecting principals, outlines the promotion and publicity stints, personally makes a goodwill trek through the southwest every spring before the season gets under way, and through tieups with various organizations in the St. Louis area encourages the purchase of ducats in blocks. It's the first outdoor organization of its kind.

MERCER ON A BICYCLE BETWEEN 2 LEGITERS

H. S. Kraft is in New York on a quickie, having set his book musical, tentatively titled "Just For Laughs," with Paula Sloane & Michael Sloane (her husband). It's the first legit for which Johnny Mercer did both the score and lyrics.

Mercer's "Messer Marco Polo," book by Robert Nathan, has tunes by Robert Emmet Dolan. Stanley Gilkey & Donald Oenslager are producing that ahead of the Kraft-Mercer show, for which Phil Silvers is prominently mentioned.

As a direct result of the Jean Muir incident, Actors Equity council adopted for the second time yesterday (Tues.) a resolution condemning blacklists based on political grounds. A previous resolution of the same sort was adopted several months ago by the legit organization, but was tabled so all the performer unions could have the opportunity to issue a joint statement on the subject.

The new resolution by the Equity council "firmly and unequivocally" condemns Communism and Fascism" in all their respective forms and subterfuges" and attests the union's support to proper Government action against subversive forces. But it protests against blacklists based on insinuations and unsubstantiated charges brought by irresponsible groups. It concludes with a specific protest against the dismissal of Miss Muir.

Spurring the new resolution by Equity was not only the recent dropping of Miss Muir from the "Aldrich Family" television show, but reports of several instances of legit producers making confidential inquiries about the political affiliations of actors under consideration for their shows. In one such case, it is understood, a manager decided against hiring a star whose name has been identified with liberal causes, despite his declared anti-Communist sentiments.

Paralleling Equity's action but apparently largely independent of it, is a two-fold protest move by the casts of current Broadway shows against the Muir "purge." Besides petitioning the union council yesterday (Tues.) to take a positive stand on the Muir incident, representatives of the various companies have scheduled an after-the-theatre meeting tomorrow night (Thurs.) at the Malin rehearsal studio, in West 46th street, N. Y., to protest against blacklists in general.

It is conceded by Equity leaders that the anti-blacklist resolution will be largely moral in effect. Since some other, non-political grounds are almost invariably given for the non-hiring of an actor, the union cannot take action unless a formal complaint is made, with supporting evidence. However, council members feel that even the moral weight of the resolution may be worth while, since it may help to focus attention upon a sinister threat to traditional American ideas of justice.

Despite the Equity resolution, however, it's questionable whether the 4A's, the parent organization, will adopt a similar policy, or whether the other performer unions will do so. The American Federation of Radio Artists has already ducked the issue several times and is understood to have been responsible for the Television Authority doing likewise.

Neither TVA nor AFRA has thus far taken any action in behalf of Miss Muir, who was dropped from the "Aldrich Family" video show a couple of weeks ago because a score or so phone and mail protests were received by the sponsor, despite the fact that the actress was given no opportunity to reply to the charge of having Communist sympathies. Miss Muir has vigorously denied ever having been a Communist and has bitterly condemned Communism.

GUILD SKED HEAVY AS FIVE SHOWS PREP TO GO

With five shows in rehearsal and one getting started on a season-long tour, the Theatre Guild is busier with production than at any time in years. The firm's new shows currently in rehearsal are "The Relapse" and "Curious Savage," the latter to be presented in partnership with Russell Lewis and Howard Young. Re-rehearsing in preparation to tour are the Guild's 1949-50 productions of "I Know My Love," "As You Like It" and "Come Back, Little Sheba." The perennial "Oklahoma" last week opened another season's tour in Pittsburgh.

Another Guild offering, in association with John C. Wilson, will be Christopher Fry's London success, "The Lady's Not for Burning," for which John Gielgud and Pamela Brown are due from England soon to start rehearsals.

Strawhat Reviews

The Amazing Adele

Westport, Conn., Sept. 11.

Westport Country Playhouse presentation of Garson Kanin production of comedy in two acts (four scenes), adapted by Kanin from "Le Don D'Adele" by Pierre Barillet and Jean-Pierre Gredy. Stars Ruth Gordon; features Donald McClelland, Ron Randell, Linda Watkins, Naomi Riordan. Staged by Kanin. Setting and lights, Herbert Gahagan. Production under supervision of Kip Good. At Westport (Conn.) Country Playhouse, Sept. 11, '50; $3.00 top.

Solange Veyron-Laffite ..... Naomi Riordan
Gaston Veyron-Laffite ..... Donald McClelland
Edmee Veyron-Laffite ..... Linda Watkins
Antoine Veyron-Laffite ..... Ron Randell
Adele ..... Ruth Gordon

Ruth Gordon and Garson Kanin are set for the new Broadway season with a gay, saucy and altogether easy-to-take importation from Paris. "The Amazing Adele" probably won't "cop any trophies, as has the current French original, "Le Don D'Adele," winner of the Tristan Bernard prize for the best French comedy of the year, but that won't matter to New York legit fun-hunters during the months ahead.

On practically all counts this late-season Westport entry is ready for Manhattan. Miss Gordon's fitness for the title spot and Kanin's sharp adaption and staging make "Adele" the surest play to come out of Fairfield county this summer.

The French collaborators Pierre Barillet and Jean-Pierre Gredy contrived a slightly fantastic character with a remarkable gift of second sight. She can not only preview but sees what's concurrent elsewhere. A complete extrovert, Adele is annoyed by her unique sense, but nevertheless knows when to exploit it.

The entrance of the prescient creature into an above-burgeois home, where there has been comparatively little conflict among the parents and their playgirl and playboy children, sparks a friskay nearfarce that never gets complicated. Adele's strange power exposes some embarrassing truths and she makes a second-act conquest of the son, but players and audience are the better for her by the time she exits, much as Peter Pan, at the end.

Miss Gordon's wonderfully uninhibited Adele should be one of Broadways preferences. She muggs and makes noises as if she were on television (which wouldn't be a bad idea).

Linda Watkins paces the companion players as the lady of the house, a social climber whose readiness to suspect is fortified by Adele's extraordinary peeping. Donald McClelland makes the father a man of character and good humor. Naomi Riordan is a pretty and personable daughter. As the roaming son, Ron Randell is on the unconvincing side.

The dialog had the earmarks of a translation, at catching, perhaps a Kanin intention in light of the French origin. Herbert Gahagan's Paris interior is comfortable and serviceable.

Adele should have almost as little trouble getting to Hollywood. *Elem.*

Facade

Woodstock, N. Y., Sept. 5.

Woodstock Playhouse production of drama in three acts (seven scenes) by Michael Linenthal. Features Polly Rowles, Walter Klavun, David Lewis, Cavada Humphrey. Staged by Lucia Victor and Linenthal. Setting by Richard Harrison Senie. At Woodstock (N. Y.) Playhouse, Sept. 5, '50; $3 top.

Avis Winslow ..... Polly Rowles
Edith ..... Helen Schoonmaker
Oliver Winslow ..... Billy James
Carlton Winslow ..... David Lewis
Eudoxia Henderson ..... Sally Gracie
Lucy Winslow ..... Cavada Humphrey
Augustus Lawrence ..... Fay Roope
John Magrath ..... Walter Klavun
Monsignor Melone ..... Dion Allen

This offering by the Woodstock playhouse's managing director, Michael Linenthal, should rank among the best in this season's crop of local tryouts.

Linenthal has written a play of considerable substance, dealing with a family of Boston blueblooods. Carlton Winslow, a district attorney and head of the family, is ambitious to become governor of the state, an office once held by his grandfather, John Magrath, the unscrupulous son of a former servant in the Winslow home, has just returned from Detroit where he has attained some success politically, and now intends to do even bigger things in Boston.

Magrath makes the most of a situation in which he is involved with another member of the Winslow family, Lucy, Carlton's sister. He was sent to Detroit, where he obtained his law degree with the Winslows footing the bill, after having fathered the unwed Lucy's son, Oliver. The latter is being reared by Carlton as if he were his own child.

Carlton agrees to let Magrath manage his campaign for governor when the latter threatens to aid a political rival if he doesn't accept on Magrath's own terms. Magrath is frank in telling Carlton that he expects to be elected governor himself in 10 years and that he is using Carlton merely as a stepping stone in his own political ascendency. Political house of cards comes tumbling down via the boy Oliver, to make a tense drama.

Walter Klavun does a brilliant job in the role of the grasping Magrath and David Lewis is good as the high-minded Carlton. Polly Rowles is fine as Avis, a Southern girl who virtually has taken over the running of the Winslow family affairs and is determined that her husband shall be the Bay State's governor.

Cavada Humphrey also turns in a good performance as Lucy, the weak-willed sister of Carlton. Sally Gracie is fine, too, as Eudoxia Henderson, sister of Avis.

Dion Allen is good as Monsignor Melone, as is Fay Roope, who plays the part of Augustus Lawrence, a trustee of the Winslow estate. *Medo.*

Check and Double

Loon Lake, N. Y., Sept. 5.

Blythewood Players production of comedy in three acts by Morton Krouse. Directed by William Reid. With Sheppard Kerman, Lisa Fillman, Michael Grimes, Jorie Wyler, Lou Clarke, Ted Fox, Reid, others. At Hotel Blythewood, Loon Lake, N. Y., Sept. 3, '50.

"Check and Double," farce in three acts by Morton Krouse, given weekends this summer by the Blythewood Players at Hotel Blythewood, Loon Lake, has a good plot and some bright dialog.

The plot concerns the efforts of a bathing suit manufacturer to secure a big government contract. Desiring to confuse his rivals, he transfers his total funds to a Hoboken bank, opening an account in the name of one of his obscure employees. He then gets the word around in the trade that he is broke.

The employee, suddenly but mysteriously affluent, opens his own bathing suit company and through fantastic advertising does a big business—and on his former employer's money. Eventually his ex-employer lands a big contract and goes to Hoboken for his money. After many comedy scenes and situations the whole matter is satisfactorily adjusted and the curtain comes down on a riotous third-act climax.

Sheppard Kerman makes a convincing, explosive manufacturer who depended on his secretary for advice. Lisa Fillman as the attractive secretary is fine in a part calling for comedy talent. Michael Grimes as the poor employee scores heavily. Jorie Wyler is amusing as the manufacturer's daughter with a yen for culture. Lou Clarke gets laughs as a high-voltage attorney. Ted Fox is good as a fast-talking salesman, and a deft portrait of an Army general straight from the Pentagon is contributed by William Reid, who directed capably.

With this production the Blythewood Players close their season. Leon J. Bronesky has been the producer with Leonard Plato as managing director. *Sherm.*

'Pacific' Tees Off St. Louis Season; 143G Gross Seen

St. Louis, Sept. 12.

"South Pacific" will start off the local 1950-51 legit season Sept. 25, continuing through Oct. 5. Because of the unprecedented demand for ducats, musical will be presented in the Henry W. Kiel (municipal) auditorium instead of the American theatre, sole legit house here. Play is being presented under the sponsorship of the American Theatrical Co. and a gross of $143,000 is assured.

Regular season at the American will tee off Oct. 9, when Todd Duncan and the New York cast appear in the Maxwell Anderson-Kurt Weill musical, "Lost in the Stars."

Golden Preps 'Heart'

Hollywood, Sept. 12.

Ray Golden heads east next week to begin casting "Eat Your Heart Out," a new comedy by Manny Seff and Paul Yawitz which he will produce on Broadway this fall. Play deals with a young indie film producer.

Golden was associated with William R. Katzell in the production of "Alive and Kicking" on Broadway last year.

Southbury, Conn., Barn Pulls Through Into Black

Southbury, Conn., Sept. 12.

After three years of hit-and-miss operation, Jack Quinn's Southbury Playhouse this summer came through with a gratifying black figure for its recently shuttered strawhat season of 10 weeks. SRO wasn't uncommon, and on several occasions it was necessary to open up the back wall of the theatre to accommodate emergency outdoor bleachers.

Quinn has a lengthy lease on the spot and is planning a capacity boost from the present 350 to over 500 seats. Many season reservations for '51 are already in. House played a no-name policy and worked up a following for its resident troupe.

Legit Bits

Continued from page 56

a bid to merge her touring repertory troupe with **Carradine's** . . . **Dwight Deere Wiman** will present **Oliva DeHavilland** in a revival of "Romeo and Juliet," with **Peter Glenville** staging. The project, budgeted at $125,000, was previously turned down by **Robert Whitehead, Kermit Bloomgarden** and **Aldrich & Myers** . . **Robert Ardrey** has revised the script of his "Thunder Rock," which the Dramatists Play Service is representing in the little theatre market. Incidentally, the author, a Hollywood screenwriter, is at work on a novel, "The Castaways," which he expects to complete this winter . . . **Robert Downing** will be the resident director this season at **Don Gibson's** Penthouse theatres in Atlanta and Jacksonville . . . **George Zorn**, not **Milton Weintraub**, is house manager of the ANTA Playhouse, N. Y. . . . Management of "Tickets, Please" have issued financial statements on the revue through July 15, and another covering the period through mid-August is about to go out to the backers . . . **Charles Thomas**, not **Murray Lang**, was formerly treasurer of the Music Box, N. Y. . . . Pressagent **Phil Bloom** returned from London on the Ile de France Monday (11).

Shubert presentation of **Frederick Lonsdale's** "Way Things Go," will costar **Beatrice Pearson, Melville Cooper** and **Ralph Michael**, with **Bramwell Fletcher** and **Patrick Holt** featured in a cast including **Valerie Cossart, Robert Gordon, Madeleine Clive, Monica Lang, Norman Ettlinger, Noel Leslie** and **Octavia Kenmore. Gerald Savory** will direct, **Edward Gilbert** design the scenery, with **Edward McHugh** stage manager and **Ben Washer** pressagent. **John Shubert** is supervising the production . . . **Ralph Blaine** will compose the score for "Three Wishes," **Charles O'Neal's** musical adaptation of his "Three Wishes of Jamie McRuin" novel, to be produced in the fall by **Albert Lewis** . . . Deal is about set for the Playwrights' Co. to present the new **Sidney Kingsley** play, "Darkness at Noon," adapted from **Arthur Koestler's** novel . . . **Norman Rose** and **Ben Grauer** will open their season Oct. 16 at the Bleecker Street Playhouse, N. Y., with a revival of **Shaw's** "Mrs. Warren's Profession," with **John Reich-Baxter** directing . . . The **Oscar Serlins** returned yesterday (Tues.) on the Liberte from a six-month European vacation . . . **Pat Crowley** will make her Broadway debut in the ingenue part in "Southern Exposure."

Jack Hylton's London production of "Kiss Me, Kate" is scheduled to open in January, possibly at His Majesty's theatre and with **Alfred Drake** and **Patricia Morison** sought to recreate their original co-starring parts . . . The comedy team of **Gabriel Dell** and **Norman Abbott** go into the cast of "Tickets, Please" this week, succeeding **Roger Price**, who is withdrawing to take a night club assignment . . . **Emmett Kelly**, the circus clown, is reportedly being sought for a lead in **Morton Gottlieb's** proposed revue, "Mad Money," and **Keenan Wynn** is a possibility to direct . . . Actress **Stella Adler** is due back Sept. 26 on the Ile de France from a four-month vacation in Europe . . . **Arthur Schwartz** and **Alfred deLiagre, Jr.**, have been appointed a subcommittee of the Committee of Theatrical Producers to try to persuade managements of smash hits to let their shows tour under subscription auspices, so the Theatre Guild-American Theatre Society subscription schedule can be doubled, as a step in expanding the road. It's understood the Playwrights' Co. has already pledged that all its productions will be available.

Barn Producer

Continued from page 57

in summer theatre. In some cases these package shows were so badly assembled that it necessitated my apologies to patrons.

Usually the ego of the star playing a package show is such that they choose as a vehicle plays that are not summer theatre fare and normally would not find a place on the schedule of a summer theatre, instead of listening to the advice of the manager, who at least in picking a vehicle for the star has the knowledge of what his audiences want. Aherne is a good case in point, namely his choice of "Beau Stratagem" and "Dear Brutus." In fact Aherne's director for "Dear Brutus," who visited me, made a point of saying what a mistake it was to have attempted "Dear Brutus" in summer theatre and the proof lay in the bad business it was doing all over the circuit.

A star in a package show is in no position to determine how bad his supporting players are and how bad his direction is unless he or she is able to offer a comparison, which certainly cannot be arrived at by playing in a package show with the same people all summer.

There's More Than Money

I fully realize that a star playing summer theatres is concerned purely with the amount of money he can draw for salary and percentage at the end of a week, which incidently is much greater than the salary he can draw in Broadway theatre.

It is about time the star learned that there is much more they can derive from summer theatre. They can acquire a versatility, a self-assurance, a development of their basic talent, plus the knowledge of how to meet with the unexpected on stage by playing with different actors and directors each week. You can only develop values from a part from others. You certainly can't develop different values by playing with the same people each week.

A star contemplating appearing in summer theatre should apply the following five basic factors:

1. Let the manager pick the play. He knows what audiences want, therefore knows what is greater boxoffice, therefore enabling the star to earn more money on percentage.

2. Travel with one jobber, the one who supports the star in the important scenes.

3. Choose a stage manager who knows thoroughly what you are doing in the play and can assist the resident director in directing the show around you. The resident director, knowing the capabilities of his resident company, is the one most qualified to get the best performances out of his cast.

4. Arrive for rehearsals when you are supposed to. It is to your advantage to familiarize yourself with the people you are working with.

5. Cooperate with the theatre on publicity stunts, for these publicity appearances invariably increase grosses, therefore increase the star's percentage.

Herbert L. Kneeter,
Norwich Summer Theatre.

Des Moines Outlook Okay; Sellout 'Pacific' Preems

Des Moines, Sept. 12.

The 4,200-seat KRNT Radio Theatre starts its 1950-51 season with a complete sellout of "South Pacific" Sept. 18 and is already doing excellent boxoffice sales on Skating Vanities, Sept. 26 through Oct. 1. Next in line is Victor Borge Oct. 17; "Death of a Salesman," Oct. 24-25; Jazz at the Philharmonic, Oct. 26; Sadler's Wells Ballet, Nov. 21; "Red, White and Blue" Nov. 29-Dec. 1; "Kiss Me, Kate," Dec. 5-8; "Oklahoma," Dec. 11; "Brigadoon," Jan. 8; Ballet Russe de Monte Carlo, Jan. 11; Gene Autry, Jan. 16; Les Ballets de Paris, Jan. 21; "Come Back, Little Sheba," Feb.3, and Israeli Philharmonic, Feb. 19.

Possibly because of the precedent set by the opening of the season with "South Pacific," for which advance ticket sales started as soon as it was announced last May, advance ticket sales on succeeding bookings are coming in much earlier than in other seasons.

Pittsburgh's New Nixon Gets Big Sendoff as It Preems With 'Oklahoma'

Pittsburgh, Sept. 12.

Local legit theatregoers got a pleasant surprise last week when the New Nixon, formerly the Senator, long-time pix house, teed off the 1950-51 season with a two-week engagement of "Oklahoma," back for the fourth time. Expecting little save a slightly refurbished site with just enough improvements to keep Pittsburgh on the road, they were surprised to find a playhouse comparable to some of the top Broadway sites.

Operators originally had planned to spend around $100,000 fixing up the old Senator, but the cost soared to almost three times that before the job was completed.

New Nixon is being managed by Ralph T. Kettering, vet Chi showman, and operated by Astor Corp., local syndicate of businessmen headed by Gabe Rubin, who owns Art Cinema, foreign film site, and Silver Lake Drive-In.

Pittsburgh's three newspapers, incidentally, went all-out in their coverage of the new theatre and its opening, giving the New Nixon pages of pictures and newsprints and even editorial comment, since preservation of legit locally has long been the aim of the collective press here.

Legit Followup

Once in a Lifetime
(PLAYERS' RING, HOLLYWOOD)

Hollywood, Sept. 7.

Marvin Kaplan, dropped by Metro after his office-boy stint in "The Reformer and the Redhead," is back in business with this Kaufman-Hart hit of 1930. Twenty years have taken much of the sting out of the hate-Hollywood lines, but the young Brooklynite, playing "the best deadpan feeder in show business," manages to wrap it up with the sock comedy portrayal of L. A.'s legit year.

Directors Kathleen Freeman and Terry Kilburn loaded their theatre-in-the-round package with wacky women's wear of the era and a spirited supporting cast for Kaplan. Beverly Campbell and Larry Salters foil expertly as romantic leads whose elocution school for silent picture thesps falls apart and is rescued when Kaplan becomes head of the studio and makes the wrong picture, only to wind up with a hit on his hands. Pat Prest as the Janet Gaynor type, Miss Freeman as her mother, June Shafer as the gossip columnist, Joseph Mell as the studio topper and David Alpert as the temperamental director, all contribute handsomely.

Nostalgia being the theme these days, "Lifetime" could conceivably move on to bigger and better bookings. If Kaplan stays with it, it can't miss. *Mike.*

Plays Out of Town

Continued from page 56

A Touch of Heaven

cerned, shaping up as a mild satire, with plenty of entertainment value.

Using the device of a play within a play, it has an amateur group from Gold Bar, Cal., descend upon a Broadway producer and show him their play, "A Touch of Heaven." There are plenty of chuckles and guffaws when they show how they can play the same scene straight; as psychological drama, or with social significance.

Basic simplicity of the play's theme—How Gold Bar got a church—is emphasized throughout with many well-aimed cracks at effete Broadway and the anemic state of the theatre in the U. S.

Direction by Robert Gray keeps things moving, and sets by John Ashby Conway, which use practically a bare stage for first five scenes and rapidly seguing sets for the last five scenes, are imaginative and effective.

Cast is excellent throughout, with only lapse in the scenes where "play" is presented as a musical. Kenneth Carr, instructor in the drama school, is excellent as Henry Blake, and John River as Tom Cook and William Culpepper as Blackie Snyder do fine jobs. William Crossett as Jake Martin also turns in a top job, and Lois Smith as Miss Merkel, school teacher director of the Gray Bar players, handles a difficult role in fine fashion. Dorothy Kosobud, Mae Munro and Barbara Nowell shine in their respective roles, bringing plenty of youth and good looks to the proceedings. *Reed.*

Total Legit Grosses

The following are the comparative figures based on VARIETY'S *boxoffice estimates for last week (the 15th week of the season) and the corresponding week of last season:*

BROADWAY	This Season	Last Season
Number of shows current	17	17
Total weeks played so far by all shows	262	229
Total gross for all current shows last week	$402,000	$475,500
Total season's gross so far by all shows	$5,904,000	$5,941,600
Number of new productions so far	3	3
ROAD *(Excluding Stock)*		
Number of current touring shows reported	12	12
Total weeks played so far by all shows	140	147
Total road gross reported last week	$338,800	$258,500
Season's total road gross so far	$3,738,600	$3,647,600

Chi B.O. Perks With Only 2 Shows; 'Ear' Nifty $21,200, 'Mice' OK $13,100

Chicago, Sept. 12.

With only two attractions in town and with heavy convention trade, both shows did well. "Two Blind Mice" wound up an 18-week stay at the Harris Saturday (8), with "Lend An Ear" staying on another week before touring.

Near-future openings were switched last week when conflicts arose, with two plays coming in on the 18th and two on the 25th. "Diamond Lil"opens Sept. 17, "The Innocents" next day (18), "Texas Lil Darlin' " (24), "Come Back, Little Sheba," (25).

Estimates for Last Week

"Lend An Ear," Great Northern (24th wk) ($4.95; 1,500). Shot up to over $21,200 for next-to-last week.

"Two Blind Mice," Harris (18th wk) ($3.71; 1,000). Closed Saturday (9) with neat $13,100.

'French' Good $34,000, Boston

Boston, Sept. 12.

Hub's legit tempo picked up this week when two new entries, "Black Chiffon," starring Flora Robson, bowed into the Plymouth Monday (11), and "Season in the Sun," the new Wolcott Gibbs play, preemed at the Wilbur tonight (12). Pre-opening box office activity shaped solid at both houses.

The Olsen & Johnson opus, "Pardon Our French," currently in its second week at the Opera House, pulled almost $34,000 in spite of mild critical reaction. House is a 3,000-seater, scaled to $3.60 Monday through Thursday, with a $4.20 top weekends.

'SOUTH PACIFIC' $85,400, 'DISCIPLE' 19G, FRISCO

San Francisco, Sept. 12.

"South Pacific" continued to pack the 3,252-seat Opera House for its sixth and final stanza, hitting slightly over the $85,400 mark. Previous week, record $86,176 was set. House is scaled from $2.40 to $4.80.

The Theatre Guild season was officially opened on Monday (4) with the Lewis & Young production of "The Devil's Disciple," with Maurice Evans. The 1,600-seat Geary, which is housing the show, is scaled to $4.80. Take was $19,000.

The Curran remains dark until Sept. 19, when Gertrude Niesen opens in the Gene Mann production of "Gentlemen Prefer Blondes."

Scott $10,200, Westport; Two Tryouts Set in Row

Westport, Conn., Sept. 12.

Zachary Scott grossed a healthy $10,200 in "Blind Alley" in eight performances last week at the Westport Country Playhouse. Excellent press reaction to the show apparently was a factor, since many local summer residents had moved back to New York after Labor Day. Following the closing performance of the meller Saturday night (9), the Lawrence Langners (Armina Marshall), who operate the straw-hat in partnership with John C. Wilson threw a party.

A tryout of "The Amazing Adele," Garson Kanin's adaptation from the French, opened last night (Mon.) at the playhouse, with Ruth Gordon (Mrs. Kanin) starred and the author directing. The season closes next week with the tryout of George Norford's comedy, "Head of the Family," under the direction of David Alexander.

Current Road Shows

(Sept. 10-23)

"Affairs of State" (tryout)—Locust, Phila. (11-16) (Reviewed in VARIETY, Sept. 6, '50).

"As You Like It"—Community, Herhey, Pa. (18-23).

"Black Chiffon" (tryout)—Plymouth, Bost. (11-23). (Reviewed in VARIETY this week).

"Brigadoon" — Court Square, Springfield, Mass. (19-20); Academy of Music, Northampton, Mass. (21); Bushnell Aud., Hartford (22-23).

"Call Me Madam" (tryout)—Shubert, New Haven (11-16); Shubert, Bost. (18-23). (Reviewed in VARIETY this week).

"Come Back, Little Sheba"—Nixon, Pitt. (18-23).

"Curious Savage" (tryout)—Playhouse, Wilmington (21-23).

"Death of a Salesman"—Lobero, Santa Barbara (11); Russ Aud., San Diego (12-13); Fox, San Bernardino (14); Civic Aud., Pasadena (15-16); Aud., Fresno (18-19); Aud., Oakland (20); Civic Aud., San Jose (21); Aud., Sacramento (22-23).

"Devil's Disciple"—Geary, S. F. (11-23).

"Diamond Lil"—Blackstone, Chi. (18-23).

"Innocents"—Cass, Detroit (11-16); Harris, Chi. (18-23).

"Kiss Me, Kate"—Shubert, Phila. (11-23).

"Legend of Sarah" (tryout)—McCarter, Princeton, N. J. (23).

"Lend An Ear"—Great Northern, Chi. (11-16); Lyceum, Minneapolis (18-23).

"Little Boy Blue" (tryout)—El Capitan, Hollywood (11-23). (Reviewed in VARIETY this week).

"Lost in the Stars"—Philharmonic Aud., L. A. (11-23).

"Mister Roberts"—Forrest, Phila. (11-23).

"Oklahoma"—Nixon, Pitt (11-16); Ford's, Balto (18-23).

"Pardon Our French" (tryout)—Opera House, Bost. (11-23) (Reviewed in VARIETY, Sept. 6, '50).

"Season in the Sun" (tryout)—Wilbur, Bost. (12-23).

"South Pacific"—Aud., Denver (12-16); KRNT Radio, Des Moines (18-23).

"Summer and Smoke"—Mayfair, Portland (12-13); Temple, Tacoma (14); International Cinema, Vancouver (15-16).

"Texas, Li'l Darlin' "—Shubert, Detroit (11-23).

"Two Blind Mice"—Davidson, Milwaukee (11-16); Cass, Detroit (18-23).

Pitts' 'Post' Neat $9,000 At Olney, Md., Strawhat

Olney, Md., Sept. 12.

ZaSu Pitts in "Post Road" racked up a very healthy $9,000 for her week at the Olney theatre. Drama desks and payees alike went for the Pitts technique. Star trekked from here to Lakewood, Pa., after which she does three more weeks of barnstorming in the show, including two in theatres-in-the-round in Atlanta and Jacksonville.

Brian Aherne in "Dear Brutus" opened tonight (12) to a strong advance, after playing a very social American Theatre Wing benefit last night. Franchot Tone in "Second Man" is due in the week of Sept. 18, after which the straw-hat shutters for the season.

'Smoke' 18G, Seattle

Seattle, Sept. 12.

"Summer and Smoke," scaled from $3.75 at the Metropolitan, seating 1,500, grossed big $18,000 in six performances last week, indicating that Seattle is hungry for legit.

Nothing is booked until December, with customers asking how come.

'Oklahoma' Okay $27,200 In 4th Pitt Visit; New Audience Cues Return

Pittsburgh, Sept. 12.

Playing Pittsburgh for the fourth time, "Oklahoma" teed off the New Nixon theatre here and the show's 1950-51 tour in spectacular style last week, doing over $27,200 at a $3.50 top (it came to $4.55 including taxes). The stretch was the most surprising of all, musical doing nearly half of the gross in the last three performances of the session, when the last-minute ticket rush was so great the curtain had to be held up for several minutes.

Advance sale for the current week indicates that "Oklahoma" will do just as well on the windup, and perhaps even better. According to theatre attaches, show seems to be drawing a brand new type of audience on its current swing and they see no reason why the attraction can't come back again this season, and for a flock of more seasons to boot. Theare Guild gets the second slot at the town's new legit site, too, with "Come Back, Little Sheba" kicking off its travels Monday (18) as the first subscription offering of the year.

'Kate' $26,700, 'State' 14G, Philly

Philadelphia, Sept. 12.

Philly's 1950-51 legit season got off to a generally good if not spectacular start last week. The first of the week saw plenty of empty seats in all three houses which re-lighted. After Wednesday, however, biz started to pick up for the trio and they all turned in nice grosses, with prospects very bright for gains all along the line this week.

No more openings until week after next. The Theatre Guild's "As You Like It" with Katharine Hepburn comes to the Shubert Sept. 25 for two weeks, inaugurating the ATS subscription season here. Same date, "The Legend of Sarah," comedy tryout, is set for the Locust, and on Tuesday (26) the Erlanger returns to the legit ranks, independently operated by William Goldman and Lawrence Shubert Lawrence. First attraction is to be "Lady of Paris," operetta previously seen here as "Music in My Heart."

There will then be another hiatus with the Walnut re-lighting for the season Oct. 9 with "The Relapse," English importation which will be followed on the 23rd by "The Late Edwina Black," another from Britain, and then by Sam Spewack's newest, "Golden State" early in November.

"Guys and Dolls," big new musical is set to preem Oct. 23 at the Forrest and "Hilda Crane" starts a tryout at the Locust about mid-October. The controversial and much-discussed musical, "The Barrier," is another October booking, house not yet announced.

Estimates for Last Week

"Kiss Me, Kate" Shubert (1st week) (1,870; $4.55). A little slow at the start but picked up steadily all week and ended up with an okay $26,700. Three weeks for this one.

"Mister Roberts" Forrest (1st week) (1,760; $4.55). Opened Tuesday and also looked a little disappointing, but picked up steadily and wound up with $20,900. Scale figured by many as too high for show without a big marquee name. Indefinite stay planned.

"Affairs of State" Locust (1st week) (1,540; $3.90). Mixed notices, with Celeste Holm and cast getting more credit than the play. Biz all right however at nearly $14,000.

Raines-Turtle' $4,400 In 7 at Andover, N. J.

Andover, N. J., Sept. 12.

Hampered by poor weekend weather and a shift in the performance schedule, the Grist Mill Playhouse here, with Ella Raines in "The Voice of the Turtle," drew around $4,400 in seven performances last week. "Finian's Rainbow," with Jack Manning, Jet MacDonald and Jerry Austin featured, opens tomorrow (Wed.). Under new schedule, musical will run through Sunday (17), with matinees offered over the weekend.

Edward Everett Horton in "His French Wife" is set for five days beginning Sept. 20. Vehicle may be theatre's last offering this season.

B'way Biz in Post-Labor Day Jump; 'Peep' Hits $43,000, 'Kate' $36,500, 'Blondes' $47,400, 'Roberts' $27,900

Business on Broadway registered the normal post-Labor Day improvement last week. With one exception, grosses were up from $600 to better than $6,000 over the previous week. After the usual bullish holiday matinee Monday (4), attendance dropped that evening, but climbed steadily through the week to generally sellout proportions Saturday night (9). Prospects are for continued improvement this week.

The hottest agency call is still unquestionably "South Pacific" (there are also heavy calls for the Sadler's Wells Ballet, but the slim supply of tickets, obtained by mail when the sale opened last June was quickly exhausted). Runners-up in demand in the musical field are "Kiss Me, Kate" and "Gentlemen Prefer Blondes," with "Mister Roberts" still getting the strongest straight-play call. Other straight-play agency items are "Member of the Wedding," "Cocktail Party" and "Happy Time," while lively musical calls are "Peep Show," "Peter Pan" and "Tickets, Please." Of the incoming shows, there is already broker-patron interest in "Call Me Madam," "Daphne Laureola" and a bit for "Affairs of State."

Last week's closings included "Where's Charley?" "Texas, Li'l Darlin'," and "Live Wire." Folding this week is "Wisteria Trees," while "The Consul" is advertising "last weeks." There are no openings this week, but "Daphne Laureola" preems next Monday (18) and a parade of new entries starts the following week.

The total gross for all 17 shows last week was $402,000, or 72.53% of capacity. The previous week's corrected total gross for 17 shows was $370,200, or 66.79% of capacity.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Opera).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Cocktail Party," Miller (34th wk) (C-$4.80; 940; $21,600). Previous week, $12,000; last week, almost $13,400.

"Death of a Salesman," Morosco (83d wk) (D-$4.80; 914; $23,800). Previous week, $10,400; last week, about $13,300.

"Gentlemen Prefer Blondes," Ziegfeld (40th wk) (M-$6; 1,628; $48,244). Previous week, almost $46,800; last week, nearly $47,400.

"Happy Time," Plymouth (3d wk) (C-$4.80; 1,063; $29,019). Previous week, reached $18,200; last week, $20,300.

"Kiss Me, Kate," Shubert (88th wk) (M-$6; 1,361; $38,000). Previous week, $35,100; last week, $36,500.

"Live Wire," Playhouse (4th wk) (C-$4.80; 819; $18,740). Previous week, $5,000; last week, nearly $5,800; folded Saturday night (9) after 28 performances.

"Member of the Wedding," Empire (36th wk) (D-$4.80; 1,082; $24,000). Previous week, $13,000; last week, about $14,000.

"Mister Roberts," Alvin (120th wk) (CD-$4.80; 1,360; $34,276). Previous week, $24,400; last week, about $27,900.

"Peep Show," Winter Garden (10th wk) (R-$7.20; 1,519; $53,000). Previous week, $39,500; last week, $43,000.

"Peter Pan," Imperial (20th wk) (M-$4.80; 1,400; $34,500). Previous week, $29,000; last week, $28,200.

"South Pacific," Majestic (73d wk) (M-$6; 1,659; $50,186). As always, almost $50,800.

"Texas, Li'l Darlin'," Hellinger (37th wk) (M-$6; 1,543; $42,000). Previous week, $13,200; last week, around $20,000; closed Saturday night (9) after 293 performances; is touring.

"The Consul," Barrymore (26th wk) (O-$4.80-$6; 1,066; $28,000). Previous week, topped $13,000; last week, $16,300.

"Tickets, Please," Coronet (20th wk) (R-$4.80; 998; $26,600). Previous week, $10,600; last week, $12,800.

"Where's Charley?" St. James (99th wk) (M-$6; 1,509; $38,700). Previous week, $33,900; last week, $34,500; closed Saturday night (9) after 792 performances, but will probably reopen, with Ray Bolger resuming as star or with a replacement, either in New York or on the road.

"Wisteria Trees," Beck (20th wk) (D-$4.80; 1,214; $33,000). Previous week, $10,000; last week, $11,400; closes Saturday night (16).

Stock

"Medium" and **"Telephone,"** Arena (8th wk) (O-$3; 500; $10,600). Previous week, $5,300; last week, about $6,300.

Future Dates

"Daphne Laureola," Sept. 18, Music Box; **"Affairs of State,"** Sept. 25, Royale; **"Southern Exposure,"** Sept. 26, Biltmore; **"Black Chiffon,"** Sept. 27, 48th Street; **"Season in the Sun,"** Sept. 28, Cort; **"Giaconda Smile,"** Oct. 3, Lyceum; **"Pardon Our French,"** Oct. 5, Broadway; **"Curious Savage,"** Oct. 10, Booth; **Legend of Sarah,"** Oct. 11, Fulton; **"Call Me Madam,"** Oct. 12, Imperial; **"Burning Bright,"** week of Oct. 16, Broadhurst; **"Relapse,"** Oct. 23, unspecified theatre; **"Way Things Go,"** Oct. 24, unspecified theatre; **"Hilda Crane,"** Nov. 1, unspecified theatre; **"Country Girl,"** week of Nov. 6, unspecified theatre; **"Lady's Not for Burning,"** Nov. 8, Royale; **"Guys and Dolls,"** Nov. 9, 46th Street; **"Bell, Book and Candle,"** Nov. 14, Barrymore; **"Late Edwina Black,"** week of Nov. 20, unspecified theatre; **"Ring 'Round the Moon,"** Nov. 23, Martin Beck; **"Golden State,"** Nov. 25, unspecified theatre; **"Out of This World,"** Nov. 30, Century; **"Bless You All,"** Dec. 14, Hellinger; **"Green Pastures,"** Dec. 26, unspecified theatre.

'Blondes' 60G, L.A.; 'Stars' $48,800

Los Angeles, Sept. 12.

Town's only straight drama offering, **"Death of A Salesman,"** nosedived sharply last week, to wind its six-week run with an in-the-red frame. Tally for the session sank to $10,600. **"Gentlemen Prefer Blondes"** and **"Lost in the Stars"** both registered near capacity weeks and **"Ice Follies of 1951"** came up with a smashing opener in the other houses alight.

This week's only newcomer, "Little Boy Blue," bowed last night at El Capitan for a three-week pre-Broadway run.

Estimates for Last Week

"Death of A Salesman," Biltmore (6th wk) (1,636; $3.60). Final frame skidded to $10,500, about $1,000 under costs. Six-week run tallied only a moderate $110,600. House stays dark now until "Devil's Disciple" bows Sept. 25.

"Gentlemen Prefer Blondes," Greek Theatre (2d wk) (4,400; $3.60). Smashing $60,000 tally is biggest ever notched at this spot, but "Blondes" is playing seven performances as against the customary six. Figure represents about 90% capacity.

"Ice Follies of 1951," Pan Pacific Aud (1st wk) (6,600; $3.60). Great $73,000 for first four performances (three nights, opening last Thursday) with lengthening advance indicating possible record gross for three-week run.

"Lost in the Stars," Philharmonic Aud (1st wk) (2,670; $4.80). Final offering of the L. A. Civic Light Opera season got off to a profitable $48,800 start, although figure is lowest for any opening-week this year.

Rain Swamps Dallas Fair; Season Loss Seen at 28G

Dallas, Sept. 12.

Losses at the State Fair Casino through Aug. 20 were only $8,000 on the first 10 weeks, eight of which were subject to threatening weather. Downpours of the last two weeks during the run of "Annie Get Your Gun" caused a loss estimated now at $20,000.

The season's financial record will thus be approximately $28,000 in the red. Fair weather might have put the operation in the black, as "Annie Get Your Gun" was showing powerful sales.

Strawhat Tryouts

THIS WEEK

"Amazing Adele" — Westport (Conn.) Country Playhouse (11-16) (Reviewed in VARIETY this week).

NEXT WEEK

"Head of the Family"—Westport (Conn.) Country Playhouse (18-23).

575489B

Plays Abroad

The Atom Doctor

Edinburgh, Aug. 30.

Edinburgh Festival Society, Ltd., production of the Glasgow Citizens' Theatre (in association with the Arts Council of Great Britain) in premiere of new play by Eric Linklater. Directed by Tyrone Guthrie. Setting designed and executed by John Russell. First production, Aug. 24, '50. At Lyceum, Edinburgh.

Shurie ..... James Gibson
Connie May ..... Patricia Burke
Professor Mortimer ..... Duncan Macrae
Mrs. Bonamy ..... Betty Henderson
Miss Sobieski-Smith ..... Madeleine Christie
Miss Julia Sobieski-Smith ..... Lennox Milne
Alfred Shinney ..... Stanley Baxter
Tom Thistleton ..... John Young
Mrs. Thistleton ..... Dorothy Primrose
Duke of Applecross ..... Laurence Hardy
Mrs. Shinney ..... Marjorie Thomson
Major Kennay ..... Kenneth Mackintosh
Soldier ..... Fulton Mackay
Policeman ..... Douglas Campbell

Eric Linklater, Scot novelist, essayist and occasional playwright, has set this lightsome comedy piece in present-day Edinburgh, modelling his play from Ben Jonson's "The Alchemist." He has injected witty barbs and considerabe humor. Play provides the 1950 International Festival of Music and Drama with an entertaining piece, and it is generally rated grand fun. And it is one of the best Scottish comedies in years.

For Duncan Macrae, No. 1 legit actor in Scotland, and leading light of Glasgow Citizens' Theatre, this is a top-rate vehicle. His gangling mannerisms come over ideally in the role of Professor Mortimer, the quack doctor-scientist who can solve all human woes.

Plot shows this charlatan living in an absent officer's Edinburgh house with the officer's valet Shurie (James Gibson) and an Irish lass (Patricia Burke), to whom he is amorously inclined, and whose talents he uses as the bait to draw clients with money to spend. His dupes include two ardent Scottish Nationalist ladies in the kilt, whose aim is to blow up the British Parliament at Westminster; a half-baked boy orator, and an idiotic duke (Laurence Hardy). Latter believes that the professor's home-made atom machine (in reality a carefully-disguised vacuum cleaner) will turn the lead from his castle roof into pure gold.

Into this motley gathering comes a neurotic Scots publican who cannot live agreeably with his wife but who finds the "atomized beauty" of the professors' Miss Burke much to his liking. The farcical chaos is complete when an experiment to transmute the professor's lead to gold is rudely interrupted by the youthful orator's enraged mother and by the more curious of the Scottish sisters (Lennox Milne).

The whole is a joyful romp which gives full scope to the talents of willowy Duncan Macrae, the most versatile of present-day Scottish actors. It is never taken seriously; no farce should be.

Gord.

The Little Hut

London, Aug. 26.

H. M. Tennent, Ltd., production of comedy in three acts by Andre Roussin; adapted by Nancy Mitford. Directed by Peter Brook. At Lyric theatre, London.

Susan ..... Joan Tetzel
Philip ..... Robert Morley
Henry ..... David Tomlinson
Stranger ..... Geoffrey Toone
Second Stranger ..... William Chappell

It is generally accepted that French comedy seldom retains its sparkle when transported over the channel. In this instance, it loses plenty in translation, and the solid British types interpreting the male characters help make the story even more preposterous than the original. Sharing a wife might be a convenient eventuality to a Gallic husband, but not to the wearer of an old school tie. This gay story of the eternal triangle, obviously not meant to be taken seriously, received a warm response from the audience, if not in general from the press. However, it should settle down to a prosperous run. With skilled casting, it might also prove a good proposition for Broadway.

Husband, wife and friend, survivors from a shipwreck, happily play at Robinson Crusoe on a desert island. Hubby spends his time catching butterflies and is stunned to learn that his friend has not only been his wife's lover for six years, but proposes to share her embraces, turn and turn about, until they are back in civilization. He agrees, becomes rejuvenated and a boisterous wooer, while the boy friend sulky and jealous, slips into the shoes of the cuckolded husband. A supposedly menacing savage upsets the love nest and the accommodating wife promptly extends her favors to save the lives of the others. It then develops he is the Danish cook from their own ship, and he joins the community in that capacity until they are rescued.

Joan Tetzel, in her London debut, gives an enchanting, roguish performance as the hussy who flits from male to male on the flimsiest of excuses. Robert Morley as her philosophical mate conveys more by expression than words his reactions to the unheaval in his domestic arrangements. David Tomlinson looks suitably petulant and thwarted as odd man out and Geoffrey Toone presents an impressive figure as the masquerading intruder.

Play is crisply directed by Peter Brook, and the lush tropical setting by Oliver Messel provides exotic and erotic background.

Clem.

Soldier Boy

London, Sept. 6.

Aubrey Dexter production of his own play in three acts. Directed by Jack Williams. At Embassy theatre, London.

Gertrude Taylor ..... Beatrice Varley
John Taylor ..... Derek Blomfield
Martin Taylor ..... Aubrey Dexter
Stanley Taylor ..... Arthur Hambling
Nancy Taylor ..... Mary Jones
Eric Grant ..... Richard Pearson
Norman Langford ..... Clement McCallin

A moving postwar problem play of a mother's faith in her son's rehabilitation after a mental upheaval following war wounds. It has a sincerity and simple dignity that is appealing, but there is too much explanatory dialog, and the show would need tightening up if it wanted to venture a West End production. As a film subject, it would be more dramatically emphasized and might find a wider public.

A suburban mother devotedly attends her son who has been reduced to the mental age of 10, following wounds sustained while rescuing his superior officer. An embarrassment to her family, she clings to the belief the boy will recover his memory and adulthood.

Out of the blue the ex-officer turns up and is persuaded to stay in the hope that his presence and references to war experience will re-awaken the clouded mind. The mother thinks the newcomer is repaying his debt by helping to bring about the miracle, but it develops he is flat broke, and is making capital out of their tragic circumstances. When the boy's sister breaks her engagement, having fallen in love with the new arrival he has to confess he is already married, also his reason for remaining with the family. An improvident old uncle, hitherto the boy's main companion, shoots the interloper in a drunken frenzy of jealousy and the shock of finding the body in similar conditions restores mental balance to the afflicted boy.

Beatrice Varley makes a human, pathetic figure of the mother who refuses to accept defeat. Arthur Hambling provides a good contrast as the self-effacing husband. Derek Blomfield handles delicately the difficult role of the son listening to stories of pirates with the rapt attention of a child. Mary Jones and Richard Pearson are duly suburban and humdrum as the engaged couple, and Clement McCallin is the opportunist ex-officer who trades on his charm. The author plays the old uncle with a rich sense of character, nicely rounding out the family circle. *Clem.*

Will Any Gentleman?

London, Sept. 7.

Linnit & Dunfee, Ltd., production of new farce in three acts by Vernon Sylvaine. Directed by Richard Bird. At Strand theatre, London.

Henry Stirling ..... Robertson Hare
Charley Stirling ..... Arthur Riscoe
Florence Stirling ..... Constance Lorne
Mendoza ..... Norman Scace
Angel ..... Thelma Grigg
Beryl ..... Natalie Raine
Dr. Smith ..... Charles Groves
Inspector Martin ..... Henry Oscar
Stanley Jackson ..... Hugh Metcalfe
Honey ..... Pamela Deeming
Mrs. Whittle ..... Ruth Maitland
Albert Boyle ..... Wilfred Boyle

With a string of successful farces to his credit, Vernon Sylvaine seems to have scored again with this ingeniously twisted story of a timid little man turning into a marauding wolf under hypnosis. With surefire characters, slick direction and popular stars, show looks to fill the Strand for many months.

Opening in a small music hall, a call for any gentleman to step up to undergo experimental mesmerism brings a bald bank cashier cutting loose from routine on his 50th birthday. He leaves the theatre before he is "restored," and the fun starts with the ensuing struggle between his former respectability and the gay, pleasure-loving suppressed libido liberated by the hypnotist. He comes home minus coat, hat and umbrella, smothered in lipstick and gets in wrong with his wife for pinching the maidservant. His scallywag younger brother is called in to control him but only helps his change of heart.

Apart from his amorous peccadilloes, there is a case of missing money from the bank to answer, with the conscience-stricken thief warring with his new personality and hampered in his efforts to restore the funds. Involved in all this are a tearful wife, an overpowering mother-in-law and the usual appendages to this type of frolic, before the "guinea pig" is snapped back into normalcy.

Robertson Hare gets every ounce of value from the role of the bewildered delinquent, with Arthur Riscoe mugging his way amiably and traditionally as the conniving brother. There are some glamorous stage cuties, an endearing nitwit doctor (played by Charles Groves) and a neat performance by Natalie Raine, as the maid who enjoys being insulted. Norman Scace is a forceful Svengali and Constance Lorne makes an effectively aggrieved spouse. Supporting characters commendably round off the aggregation. *Clem.*

For Love or Money

London, Aug. 25.

Peter Daubeny Productions presentation of comedy in three acts (eight scenes) by Jordan Lawrence. Directed by Norman Rutherford. At Ambassadors theatre, London.

Arabella ..... Hermione Baddeley
Lovewell ..... Henry Kendall
Mr. Playbill ..... Tod Slaughter
Colonel Bombard ..... Frank Tickle
Lucinda Bombard ..... Lally Bowers
Hopeful ..... John Nicholson
Mrs. Playbill ..... Pat Nye
Ellen ..... Mary Loraine
Standwell ..... James Vincent
Lord Pliffer ..... Richard Littledale
Squint ..... Virginia Winter
Dingy ..... Christie Humphrey

A phoney Restoration comedy could be highly amusing, and if confined to a brief revue sketch, extremely funny. This full-length charade defeats its own ends after about 20 minutes and becomes tiresome and cumbersome in its straining for laughs. Play was palpably under-rehearsed, resulting in booing at curtainfall and its chances of survival are meagre.

Set in the theatrical world of 18th century London, story revolves around Hermione Baddeley as an indifferent actress who keeps her job and her home through the bounty of three wealthy rakes, each unaware of the other's existence. Henry Kendall depicts an opportunist amorist who keeps his wolf from the door by dallying with neglected wives at the expense of their philandering husbands. The actress tries to ensnare an innocent country youth who hopes to get his play produced, but he teams up with an equally bucolic young thespian. Everybody finds everybody else out to the tune of coarse dialog and tasteless vulgarity.

Henry Kendall displays his usual attractive insolence in a thankless part and Hermione Baddeley plays the loose lady with great gusto. Supporting cast manages to fit into the correct atmosphere. Main one to emerge with credit is Lally Bowers as the simpering wife of one of the playboys. *Clem.*

Hedgerow's Tryout

Philadelphia, Sept. 12.

"The Man Who Corrupted Hadleyburg," Bernard Evslin's dramatization of a Mark Twain short story, will be tried out Friday night (15) by the Hedgerow theatre, at suburban Moylan.

Ronald Bishop has staged it.

New Hartford Legiter Still Facing Obstacles

Hartford, Sept. 12.

A hearing was scheduled for this afternoon (12) in Bridgeport superior court in an attempt to block a scheduled referendum by West Hartford voters on the proposed location of the controversial Frank Lloyd Wright theatre. A group of theatre opponents have petitioned Judge Thomas E. Troland for an injunction to stop a special referendum on the issue.

The referendum is scheduled to be held Thursday (14).

B. O. Prospects

Continued from page 55

ary influence, but they are likely to be an added incentive to amusement spending.

Upped Demand

The latest cost-of-living figures (for July) show a rise of 2.3% to 170.2, or just 2% under the high of World War II. But with production, employment, wage levels, income, Government and business spending, farm income, bank deposits and withdrawals, department store sales, consumer demand is increasing. In show business terms, that means more people are making more money and spending it faster. At the same time, legit ticket prices have risen relatively little (in some cases the present scale is actually lower) in the last 25 years. So theatregoing is relatively inexpensive (although skyrocketed production and operating costs have absorbed most of the profit).

Disregarding the unpredictable element of entertainment content and actual boxoffice draw, the fall and winter lineup of new Broadway productions is at least numerically strong. Five entries are scheduled for September, nine during October, a minimum of eight during November and probably as many in December. That's a notably heavier list than arrived in the correspoding period last season.

Strong Potentials

If a reasonable proportion of these productions click, added to such heavy-grossing holdovers as "South Pacific," "Gentlemen Prefer Blondes," "Peep Show," "Kiss Me, Kate," "Peter Pan," "Mister Roberts," "Happy Time" and others, Broadway may have its most prosperous fall and winter in recent years.

Similarly, potentially strong tryout items like "Call Me Madam" and "Guy asnd Dolls," added to the touring "South Pacific," "Kate," "Lost in the Stars," "Mister Roberts" and "Oklahoma," indicate that business on the road may also be good this season. It's still too early to tell how many touring shows may be available, so the prospects are uncertain for individual theatre managements. But if the Theatre Guild succeeds in doubling its schedule of touring subscription plays, the future prospects for the road may be considerably enhanced.

Legit advance sales, generally a reliable barometer of future conditions, indicate an uptrend at the b.o. this fall, both on Broadway and the road.

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"Frankly, we liked Ruth Webb, whose endless vitality seemed to pace the rapid tempo of the slap-happy musical. She seemed to be thoroughly enjoying the whole business."
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"MISS WEBB SETS PACE. Bright and zestful spots. One of these is the number, 'Carried Away,' ably and energetically sung by Ruth Webb. Miss Webb, incidentally, furnished much of the pace that the production enjoyed."
(SCHENECTADY GAZETTE).

"Completed geometrical figure is in the competent hands and dancing feet of Ruth Webb . . . best vocalism is contributed by Ruth Webb, who has an excellent dramatic soprano."
(TIMES-UNION), ALBANY, N. Y.

"Ruth Webb, as a sexy anthropologist, scored well with the audience."
(EVENING ITEM), LYNN, MASS.

"TWO SCENES STAND OUT. Among the scenes which scored heavily were 'Museum of Natural History,' in which Miss Webb as 'Claire de Loon,' sings and acts 'Carried Away,' and burlesque like sequences in the apartments of 'Claire' and 'Hildy' . . ."
(PRESS), ATLANTIC CITY.

"Outstanding in the company is Ruth Webb as the uninhibited 'Claire' . . ."
(HERALD), BOSTON, MASS.

"Appealing is the part of 'Claire,' the anthropologist, played with abandon by Ruth Webb."
(CHRISTIAN SCIENCE MONITOR), BOSTON, MASS.

"We've got to mention Ruth Webb as the sexy anthropologist . . ."
(DAILY GLOBE), BOSTON, MASS.

"Ruth Webb gave the affair a bigtime touch."
TROY, NEW YORK.

"Ruth Webb delighted last night's enthusiastic audience."
(TRIBUNE) ATLANTIC CITY.

My sincere appreciation to the press and to the following producers for making "On the Town" a wonderful tour for me . . .

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Literati

That Korean Coverage

Bob Considine and Frank Conniff's monthly schedules to Korea inspired the thought that INS was purposely limiting its correspondents to four weeks. Actually it is an informal happenstance, in that the Hearst headquarters prefers its correspondents back in Tokyo, away from the actual Korean war front, at monthly intervals, if only for the reason that so much of the news breaks from General MacArthur's headquarters in Japan. Thus, the shuttling back and forth makes for that sort of an hiatus every four weeks. Incidentally, the Korean assignments are on a voluntary basis.

On the other hand James Cannon (N. Y. Post) is digging in for the winter, and "the way he is cabling back at 8½c. a word, for certain winter-weather clothes he is ordering," one Post editor cracked, "I wish Abercrombie & Fitch would open a branch in Tokyo—Cannon alone could make it pay."

Angoff's 'Journey'

First novel by Charles Angoff, managing editor of the American Mercury, will be published early in November by Beechhurst Press. Novel, "Journey to the Dawn," is the first of a trilogy. Opening chapter of the novel appears in "American Best Short Stories for 1950," edited by Martha Foley. A collection of short stories by Angoff, "When I Was a Boy in Boston," was published three years ago.

Angoff is also planning to do a detailed history of the American Mercury, 27-year-old mag founded by H. L. Mencken and George Jean Nathan, which was sold recently by Lawrence Spivak to Clendenin J. Ryan.

Sobel's Fourth Rewrite

Bernard Sobel, ex-Ziegfield publicist and ex-N.Y. Mirror drama critic, now with Celanese Corp. of America, Europeing on the Caronia this week with his sister, Lorraine, on latter's first trip abroad.

En route he'll finish his fourth updating of "The Theatre Handbook" (Crown), first published in 1940. Sobel is also drama critic for Funk & Wagnalls' "Year Book" which covers the passing scene from science to show biz.

And Serves 'Em Right

Edward W. Barrett, ex-Newsweek editor now Asst. Secretary of State (in charge of Voice of America), quotes CBS commentator Ed Murrow, who asked a GI how he liked Korea, and was told: "I only hope that whoever loses this war is forced to occupy it."

'Dance Encyclopedia' Abroad

A. & C. Black of London has acquired from A. S. Barnes & Co. of N. Y. the British rights to Anatole Chujoy's "Dance Encyclopedia," and will bring the book out in the fall of 1951. Published here in 1949 and selling at $7.50, tome will be priced abroad at 30 shillings ($4.20).

Book is the first encyclopedia of the dance published in any language. Chujoy its editor, last week received an award on the book from the Archives Internationales de la Dance, Paris, "for meritorious research and fruitful activities in the realm of dance."

Ashton Stevens' 56th Anni

Chicago Herald-American marks its 50th anni Sunday (17) with a special issue. One of its features will be an article by Ashton Stevens, who has been with the Hearst publications since 1897. In the piece Stevens surveys American legit of the past 56 years, from 1894 when he started as drama critic for the San Francisco News Letter, later joining Hearst's San Francisco Chronicle in 1897.

He moved to Chi as critic for the Herald-Examiner in 1910.

Malik's Slanguage Contrib

Voice of America is making capital of Russia's UN delegate Jacob Malik's lying and delaying tactics by a term it borrowed from the Baltimore Sun, "to Malik," meaning to stall and prevaricate. From that has also come to "Malikize."

It's now all part of Voice's behind-the-Iron Curtain radiocasts.

Prentice-Hall Has Satchmo

Louis Armstrong's autobiography, written in his own style of unorthodox idioms and misspellings, will be published by Prentice-Hall under a deal finalized between Joe Glaser, personal manager for Satchmo, and Ken Giniger, P-H editor-in-chief.

CHATTER

Louis Berg in Hollywood rounding up celebrities to interview for This Week mag.

Vernon Rice taking his first gander at the Hollywood film lots for the N.Y. Post.

Dore Schary's book, "The Case History of a Movie," will be issued Oct. 16 by Random House, at $3 per copy.

Stephen Longstreet's "The Winter Sun," a book with a Hollywood background, will be published by Simon & Schuster.

Second novel by Mildred and Gordon Gordon, "The F.B.I. Story," is in the book stalls as a Doubleday publication.

Paul Hampden, formerly with the Atlantic Monthly, has joined the advertising sales staff of The Saturday Review of Literature.

Eugent Tillinger's yarn, "Will the Russians Beat Us?" is the lead article in the first issue of the revived Liberty mag, now out as a monthly.

Irving Drutman, flack for Lopert Films and quondam mag and New York daily writer, is author of "The New Broadway Society," lead piece in current Flair.

Virginia Schone, writer on the CBS-TV "Vanity Fair" show and former Mademoiselle travel staffer, is working on a book on North Africa tourist resorts, to be titled "Tunis, Anybody?"

Walter Davenport is resuming his old Any Week column in Collier's mag, this time on an expanded scale under the general title of 48 States of Mind, covering the various fads, foibles and customs now prevalent in the U. S.

Warren P. Munsell, Jr., general manager of the forthcoming "Golden State" on Broadway, and Bruce Bliven, Jr., have sold a piece on legit angeling to Esquire and an article on ushers' problems to This Week. Collaborators are working on a piece about acting techniques for latter publication.

Gypsy Rose Lee

Continued from page 1

submitted a categorical denial of all charges to ABC prez Robert E. Kintner. She stressed, in addition, that as a national board member of the American Guild of Variety Artists, she had made a loyalty affidavit which is a matter of public record. Kintner, consequently, forwarded Miss Lee's statement to the Illinois Legion confab yesterday (Tues.) with the notation: "If you have any evidence to the contrary, please advise me." That was taken to signify that, as the record now stands, the show will be aired as scheduled.

Charges against Miss Lee were voiced in Chicago Monday (11) by Edward Clamage, chairman of the Illinois Legion's newly-formed "anti-subversive commission." In a wire to Kintner Monday night, he asked if ABC planned to permit her to go ahead with her program in view of her listing in Red Channels, pamphlet which purports to list allegedly subversive members of the broadcasting industry.

In denying the charges, Miss Lee told VARIETY yesterday, "I am not now and never have been a Communist, fellow-traveler, sympathizer or any one of the associated brands. My sympathies are completely and entirely opposed to everything the Communist Party and its ilk stand for." She revealed, furthermore, that in addition to doing the ABC radio show, she was approached yesterday after the Chicago protest for a guest appearance on NBC-TV's "Who Said That?", and that she had guested on CBS-TV's "We Take Your Word" Monday night.

Including the ASPCA

"I've played thousands of benefits under the auspices of the Army, Navy, Marines, Red Cross, YMCA, American Society for the Prevention of Cruelty to Animals and other organizations," Miss Lee said, "but never for Communism or Fascism. I abhor totalitarianism and its treacherous methods of guilt by smear and without trial. This may be all right for Russia but it is not all right for us."

Clamage claimed credit for helping oust Jean Muir from the cast of NBC-TV's "Aldrich Family" and also for questioning the loyalty of Josh White, Negro folk singer. In talking to VARIETY the Legion spokesman emphasized that the source of his charges against Miss Lee came from Red Channels.

Telegram to Kintner read: "Press reports indicate you have plans for Gypsy Rose Lee to be mistress of ceremonies on a new radio show, called 'What Makes You Tick?' Documented reports, Red Channels and other sources charge Miss Lee with being a member or associated with members of the Communist party or Communist-front organizations. This situation was put before the annual state American Legion convention, representing 225,000 members. In view of this action and the possibility of protests in opposition to the appearance of Miss Lee, please advise by wire if you intend to program her as scheduled."

Top Film Year

Continued from page 1

hit a balance and profits may begin to shrink.

Blessing in Disguise

Some of the pundits view the tough period that Hollywood has been through in the past several years as a blessing in disguise. They say that the film industry is the only one that took such a shellacking during the postwar period that it was forced into putting its financial house in better order, or else. It is now about to reap the benefits.

While salaries of technicians and craftsmen in Hollywood have remained stable dollar-wise, they've actually gone down because there has been a considerable speedup in the past few years. Actors' wage tabs have actually taken a hefty drop. And exec salaries and excess employes have been considerably shaved.

With biz on the upbeat, salary costs are expected to increase, even if Government wage ceilings are ordered. Lack of incentive for economy could cause a slowdown by workers in contrast to the past few years' speedup. Actors' fees, not under wage controls, will naturally climb, while exec staffs will likewise begin to bulge, it is opined.

Beyond 1952 the prophecies vary. The pessimists see TV and other competitive amusement forms continuing to bite into film grosses on a growing scale, while the optimists are plugging for the big b.o. to go on indefinitely. Much will depend, of course, on what occurs politically and militarily internationally.

On the basis of at least the short-term outlook, the financial seers are touting film stocks as an excellent speculative risk. They see the shares of virtually any of the companies showing a considerable rise a year from now, particularly inasmuch as they've been depressed far below their intrinsic worth the past several years.

Boff Cafe Biz

Continued from page 1

figures released by various governmental agencies. Unemployment is on the downbeat and latest individual income statistics show that there's been a sharp rise during the past few months. For example, July figures (latest available) are about $2,000,000,000 over those of the previous month. In those figures, added earnings because of Korean war hadn't made itself evident as yet. The night club ops feel that with the expanding economy, the cafes will get a healthy share of business.

One factor that's contributing to both nitery and restaurant upbeat is the fact that the retail food indexes are rising so that in many cases it's almost as cheap to eat out than prepare meals at home. This is especially true for childless couples. However, higher food price index is a drawback in getting the family trade.

The increase is expected to reach its high mark in October and November, after that there's the customary drop because of the Christmas shopping season.

The cafes that premiered this week in New York have been hitting healthy business. The Copacabana opened its fall season with Joe E. Lewis pulling a full house. The Waldorf-Astoria's Starlight Roof also pulled terrific trade with the Vaughn Monroe Orch, and among the intimeries, Le Ruban Bleu, Blue Angel and the Village Vanguard drew excellent biz with their opening shows.

SCULLY'S SCRAPBOOK

By Frank Scully

Loco, Okla., Sept. 10.

For those who know their psychiatry from A to Z, it means they know it from Abreaction to Zensur. In Hollywood that means from a guy who unmasks things to a guy who covers them up—from, in brief, the research department at Par to Joe Breen. For Zensur is Freud's old friend who polices the unconscious. In his Traumdeutung Freud gives repression, wish-fulfillment and censor far more space than those dreamboys of the unconscious are going to get here.

What he would have done to Joe Breen's lifework is pretty laughable even to think about. But Joe can do it himself now that old Sigmund is no longer among us. All it requires is a little autognosis. That is the employment of a psychological process in which the patient endeavors to obtain an objective view of his own mind.

That may knock him for an abreactional loop but this is correctable. Most psychoanalytic treatments are directed toward removing camouflage. They denude well-concealed experiences, bring them into the conscious mind and thus end that particular underground activity. If the experience has been painful to recall, the treatment may be followed by an acute emotional disturbance. This is called an abreaction and goes away after crying in one or two beers.

After that (which takes a little time because the old and certain conditioned-reflexes are forever trying to cut scenes from the censor's past life) the censor can take a psychocatharsis.

It shouldn't be done with too much beer, however, because that may bring on a zoophytic neurosis, which you will find under Z in Scully's Psychiatric Word Book of Hollywood:

Z

Zaglas' Ligament—A short, thick, fibrous band extending across the sacroiliac. Critics who slouch in their seats during long dull stretches of program pictures often imagine the fibrous band has broken up and gone home. When they try to get up they let out a groan that sends projectionists scurrying back to the booth to see if the soundtrack has somehow got confused with "Dante's Inferno."

Zaufal's Sign—Prague rhinologist who used Bob Hope's nose as a model for a sinus irrigation treatment. He called it the saddle nose. Used to cure people who imagine they are coming down with a bad head cold when actually all that is happening to them is that they are dying of smog.

Zappert's Counting Cell—Term for a padded cell for frontoffice executives who go crazy trying to fix their books so the amusement taxes won't spill over into the company's net profits.

Zee Chart—A time chart consisting of three curves—bust, waist and ankles. The curves usually cross in such a way as to produce a Z-shaped picture.

Zeisel's Test—Croaker named Zeisel who had his patients drink a beaker of hydrochloric acid, boiled with chloride of iron and then well shaken in chloroform. After that they were asked to remember which jokes were not original in "Always Leave Them at Forest Lawn."

Zeissel's Layer—A homogenous layer in the wall of an actor's stomach that always seems to get bigger just before an option is to be renewed and seems to photograph like a barrel of Pabst's blue ribbon beer.

Zensur—Freud's epithet for the moral fibre in man's mind and the cause of all his repressions, frustrations, and wish-fulfillments. The cop of the unconscious, who, if he were always on duty, would put the Breen boys among the unemployed.

Zero De Productivite—Sensation experienced by oldtimers every time they pass the Pathe studios in Culver City or the old Mack Sennett mausoleum at Edendale.

Zero De Progres—Improvement-zero. What a producer feels about a picture he has been on three years and has yet to turn a foot of film. In the "Quo Vadis" syndrome.

Zestocausis Complaint—Imagined by leading men who insist that being kissed by Shelley Winters is like being cauterized by hot steam.

Ziemssen's Artificial Respiration—Munich physician who by stimulating the phrenic nerve made it possible for half-dead actors to simulate the grand passion. Kept Emil Jannings alive for years.

Zilatonic Neurosis—A biliary illness that is more imagined than real. It's really critic's colic. Treatment of pepsin, pancreatin, bile salts, cascara, nux vomica, phenolphthalein and capsicum can prevent it. Neurosis reaches epidemic proportions every time Dore Schary announces he is going to personally produce an epic on a daring subject of social, racial or political implications.

Zimmermann's Arch—A non-existent aortic arch which nobody could find but Herr Doktor Karl Wilhelm Zimmermann. It finally was absorbed by Enterprise's "Arch of Triumph," and nobody could find it there either.

Zincoid Type—Actors who show no emotion unless coupled to the negative or zinc plate of a storage battery.

Zipnick, Harold F.—Psychiatrist who worked with Dr. Harrison Evans on the psycho reactions of army officers, caused mostly by frustrations. When their findings were applied to the symptomatology of Hollywood, with the hope of eliminating certain environment stresses that caused similar frustrations, the Johnston office stepped in and said, "Here, here, none of that off-color dialog, now."

Zittmann's Decoction—Prescription of a German military surgeon, Johann Friedrich Zittmann. Believed for years to be the secret behind Eric Von Stroheim's skill at stimulating all that's repulsive in militarism.

Zoanthropy—The delusion of having been changed into a beast. What the American husband imagines he is after seeing what producers call "a woman's picture."

Zollner Illusion—Suspicion that a series of parallel lines appear to slant alternately in opposite directions when the alternate lines in the series are crossed by a number of short lines. Scientific explanation of why you can't stop stories that keep jumping back and forth between the present and the past.

Zonesthesia—The girdle sensation, a subjective feeling of constriction around the body. Imagined by girls who walk into a psychiatrist's office, only to see him trying to unwind a boa constrictor from his person.

Zoold Complex—Lower than an inferiority complex in which the victim compares himself to animal forms like hydroids and bryoza and cells in the mobile stage of development. Frequently experienced by beginners under De Mille.

Zoophobia—Morbid fear of domestic animals. Widespread among actors who get calls to play in "Mickey Mouse," "Lassie," "Francis" or "Harvey" productions.

Zoopsia—Hallucination wherein the patient imagines he sees wild animals, which on examination turn out to be two nurses who haven't been dated since the Rough Riders took San Juan Hill.

Zygomatic Area—Upper part of the face, near the prominent cheekbone. This is the point below which a hero must not go when kissing (a) his mother (b) a girl who loves him but he doesn't love (c) an old sweetheart he is never going to see again.

Zygomycetes—A group of mould fungi resembling Gary Cooper trying to play a young cowhand from the Rio Grande.

Zymosis—An infectious disease, such as suffered by impersonators of Katharine Hepburn.

Zymurgy—Branch of chemistry dealing with fermentation. Used by the front office to determine when a fermenting star has become box-office poison.

Zweig—Stefan, the novelist who once did a profile of Sigmund Freud and concluded that for all its misconceptions the essential values of psychoanalysis would be salvaged and would endure for all time. Years later Hollywood bought in on the Zweigian forecast and cleaned up with pictures centering around psychoneurotic characters.

Broadway

Laura Chandler Wood, new p.a. aide to Nola Luxford at the Hotel Pierre.

Loew's veepee Marvin H. Schenck due in from Hollywood Sept. 25 for a visit.

Jonie Taps, head of Columbia Pictures' music dept., returns to the Coast Monday (11).

Charles Einfeld, 20th-Fox ad-publicity veepee, recovering at home from a virus infection.

Denis Green returns to the Broadway cast of "Kiss Me, Kate" Monday (18), following a stay in Santa Fe, N.M.

Publicist Constance Hope and her husband, Dr. Milton L. Berliner, back from combination business and vacation trip to England, France and Italy.

Songsmith Jule Styne flew into New York with his son, Stanley, USC undergraduate, for a week, and flies back west this weekend.

Gale Storm and Dan Duryea, accompanied by producer Hal E. Chester, in town Monday (11) enroute to Providence and Washington in connection with opening of their "Underworld Story" (UA).

Metro sales department tossing a lunch at the Hotel Piccadilly tomorrow (Thurs.) for Dick Harper, assistant to sales veepee William F. Rodgers, who is getting married Sept. 20 to Shatzie Royal, daughter of NBC veepee John F. Royal.

Ray Lev, American pianist, having completed a concert tour of farm settlements in Israel, will play a number of concerts in England, France, Belgium and Holland before returning to New York for a Carnegie Hall engagement next month.

Herbert R. Lottman, son of the late George D. Lottman, Broadway publicist who started a large stable of present-day show biz notables (writers, producers, gag men and other p.a.'s), married Michele Istasse in Paris. He met her while studying at the Sorbonne, where he is on an exchange fellowship.

Joseph L. Mankiewicz, director and co-author of 20th-Fox's "No Way Out," scheduled to receive the fourth annual award of the metropolitan council of B'nai B'rith tomorrow night (Thurs.) as "the one who during the preceding year did the most in the field of literature and art in furthering the American democratic ideal."

Chicago

Mady Christians in for Chevy Chase production of "Papa."

Eileen Mack of Harry Davies flackery hospitalized at St. Luke's.

Jose Ferrer in town last week for p.a.'s in connection with latest pic, "Cyrano de Bergerac."

Actress Nan Grey in town for husband, Frankie Laine's opening at the Chez Paree, Sept. 15.

Dennis Morgan and son, Stanley, stopovers here last week before taking off on fishing trip in Wisconsin.

Jean Hersholt in over the weekend to address Lamba Chi Alpha fraternity convention at Edgewater Beach Hotel.

William Holden, veepee of Screen Actors Guild, made an appearance at the Labor Day celebration of the American Federation of Labor at Soldier's Field.

Harald Bromley, producer of "The Innocents," in for play's opening next week. Bromley is also conferring on road tour of "Two Blind Mice," which he also produced.

Minneapolis

By Lee Rees

Jack Cole into Prom Ballroom for one-nighter.

Old Log strawhatter offering "Born Yesterday."

Edyth Bush Little Theatre has "Skin of Our Teeth" underlined.

Eddie Camden's orchestra into Hotel Radisson Flame Room with John Sebastian.

Lyceum here gets two of recent years' biggest musical hits, "South Pacific" and "Kiss Me, Kate," in successive months, October and November.

Local angel Wayne Fish's company of "John Loves Mary" starts tour of Northwest small towns at Fairbault, Minn., Sept. 23. Dan Stapleton and Marian H. Kate head cast.

Rome

By Helen McGill Tubbs

Producer Mike Frankovich back from Hollywood.

The Bernard Bros. playing fourth week at Casino Della Rose.

Casting Director Mel Ballerino of "Quo Vadis," planes out for Hollywood soon.

Viviam Berti, brother of Italian actress, Marina Berti, turned actor's agent here.

William Szekely's pic, "City of Violence," with Maria Montez, started shooting in Naples.

Lux Films convention here in August was headed by company's prexy, Dottore Renato Gualino.

Paul LePere assigned to the Maria Montez starrer, "City of Violence," now in preparation.

Publicist Constance Hope and husband, Dr. Milton Berliner, are at the Venice Lido for a month.

20th-Fox dickering for "Thief of Venice," Italian pic made by Scalera Films. Stars Paul Christian and Maria Montez.

Gigi Martello off to New York to discuss production of film, "Casa Verdi" (Verdi Home), picture about a home for aged musicians.

Barcelona

By Joaquina C. Vidal-Gomis

Carlitos Pous at Monterrey nitery.

Adelaide Hall at Monterrey nitery.

Sacha Goudine ballet at the Rosaleda.

Lucy and Jack Penzes at California nitery.

Pepe Blanco with Carmen Morell back at the Poliorama.

Lola Ramos star of "Here We Are," musical show at the Victoria.

Lucy & Jack Penzes at the Casablanca with French singer Dany Raydel.

In spite of the heatwave 20th-Fox has set "Crash Dive" at the Kursaal.

In contrast to nitery upbeat, hot weather is putting damper on film theatre biz.

Font del Lleo nitery lineup includes Diane Adrian, Carmen de Lirio and Alady.

Vet legit player Ernesto Vilches at Gayarre theatre, Pamplona, with "I Am the Way."

Lili Murati, Hungarian actress, at the Principal in Zagaroza with the play, "Sinceridad."

Emisora Films getting ready to shoot street scenes here for film, "Apartado de Correos 1,001."

Page and Bray at Monterrey nitery doing good business. Heat is favoring all open air spots.

Lola Membrives at the Colon in La Coruna with Jacinto Benavente's legit comedy, "Pepa Doncel."

Composer Guerrero feted at the Calderon theatre by all the musical companies and actors working in Barcelona.

Pic director Luis Marquina and his crew at Vitoria (Alava) to film "Amaya." Star is Latin-American actress Susana Canales.

Ireland

By Maxwell Sweeney

Longford Productions mulling English tour for early 1951.

Baritone Michael O'Dwyer to South Africa on concert tour.

Hazel Court starring in "Random Harvest" at Cork Opera House.

Wilfred Pickles due in from London to tape "Have a Go" quiz shows for BBC.

Liverpool Philharmonic orch back to England after concerts in Dublin and Belfast.

Irish warbler Sean Breen leaves for U. S. after completing vaude and TV stint in England.

Radio Eireann Features Director Francis MacManus to Rome to tape Holy Year ceremonies.

New London Orch, with batoneer Alec Sherman, pacted for Northern Ireland tour in September.

Cameraman Pat Butler to England to roll on series of clinical films for Radium Research Institute.

Nora O'Mahon, back to London, after vacation, for tour in H. M. Tennent's production of "Treasure Hunt."

Robert V. Driscoll, programme director, Marshall Aid radio division, in from Paris to o.o. local radio set-up.

J. L. Heywood, Kinematograph Renters' Society, in Dublin for negotiation of new agreement with local trade union.

Longhair baton wielder Otto Matzerath, Karlsruhe State Theatre, Germany, in for stint as guest conductor with Radio Eireann Symphony orch.

Riviera

By Margaret Gardner

Charles Munch on way to Paris to do concert engagements.

Jack Warner arrived and took possession of his Antibes villa.

Jean Cocteau to Venice for presentation of his film, "Orpheus."

Jean-Pierre Aumont and Maria Montez at the Martinez in Cannes.

Maurice Chevalier, accompanied by the Patachou family, reopened his Cannes villa.

Errol Flynn gave up his suite at Negresco to stay aboard his boat, anchored at Villefranche.

Iris Barry, of N. Y. Museum of Modern Art, guest of honor at several showings of silent films at the Antibes Film Festival.

London

Warwick Deeping, author of "Sorrell & Son," left over $84,000.

Michael Carr to Spain and Italy, and expects to visit U. S. in February.

Lew Grade off to Geneva Sept. 8, then to Rome to finalize bookings there for King Cole Trio.

George B. Nye, associated with Bert Montague's agency for last 20 years, quit to go out on his own.

Kay Thompson booked at the Cafe de Paris for three weeks with two weeks option; management excercised option two days after she opened.

Kathleen Williams, booker for Blackpool Tower Corp., now holidaying in Switzerland, joins Lew Grade, on talent hunt, when he arrives in Geneva.

Harvey Stone, who finished his English dates at Manchester Sept. 8, returns to England in May with flock of playdates for Moss Empires and Stoll theatres.

Alicia Markova, recovered from appendectomy, returned from Monte Carlo and rehearsing for her new ballet season with Anton Dolin opening at the Stoll, Oct. 24.

Patricia Wayne, who played with Robert Montgomery in "Your Witness," honeymooning with John Findlay, of Linnit & Dunfee organization, following secret wedding.

Nat Karson booked Jack Powell for his next Empire stageshow concurrent with film "Stage Door Follies," which is skedded to open Oct. 18 or 25. In for three weeks with option.

Harry Kahne sailed for New York on Ile de France Sept. 5, and returns to England in May to play for Moss Empires and Stoll theatres. Also likely to go into one of the Blackpool summer shows.

Miami Beach

By Lary Solloway

Stan Shaw, disk-jockey, in town.

Noel Coward made all the better spots while in town last week.

Betty and Buddy Lino and Tommy Nunez arch held over at the Delano hotel's Zodiac Room.

DeCastro Sisters held over at Sherry Frontenac, where Nino Yacovino hosts-emcees, plus Maya's orch for dancing.

Martinique hotel's management has been changed, but Milt Ross holds over in the Lounge, with Danny Yates orch.

Ned Schuyler and Murray Weinger heading for New York next week to set seasonal bookings for Copa City. They'll use top names.

Andy Gustafson, head coach of Univ. of Miami, ticketed for "Pigskin Parade" on local video station, WTVJ, which will also televise the U.'s home games from Orange Bowl.

Cleveland

By Glenn C. Pullen

Jackie Heller and Dave Barry heading Alhambra Tavern's floor show.

Variety Club dickering with Moose Club which wants to buy its clubhouse.

D'Arcy Miller, company manager of "Cocktail Party," visited local friends on short stay.

Gene Beecher, bandmaster, joined George Gothberg's Radio Tee-Vee Workshop as vocal coach.

K. Elmo Lowe promoted to post of producing director of Cleveland Play House, but Frederic McConnell is still the boss.

Diana Barrymore and John Wilcox did so well for Hotel Allerton's in-the-round Ring theatre in "Light Up the Sky" that they're holding a third week.

Philadelphia

By Jerry Gaghan

Club Harlem has set back its opening date until Oct. 9, because of building difficulties. The original bill which included Sarah Vaughn, Slam Stewart and the Stan Getz combo, is postponed to a later date. New opening bill lists Charley Parker, Ann Cornell and Slim Gailliard.

Bobby Johnson, Charles Cook and Ernest Brown, dancing trio in "Kiss Me, Kate," currently at the Shubert, are doubling at New Town Tavern, across the river in Delair, N. J.

"Mister Roberts," currently at the Forrest, doesn't want any entr'acte music. So the pit orchestra, which under AFM rules the house must hire, plays in the downstairs lounge.

Embassy Club, which formerly projected rhumba diversions plus floor shows, is instituting a major switch for the coming season and auditioning schmaltzy string ensembles.

John Franklin has left KYW's announcing staff to freelance in the station's news department.

Eddie Fisher guest starred at Wanamaker's teenagers fashion show (9).

Fran Warren set for headline spot when the Glick reopens Sept. 25.

Australia

By Eric Gorrick

"Third Man" (SRO) is in third big week at Regent, Sydney.

Maurice Chevalier may come here next year for a run under the Fuller banner.

"Song of Norway" continues doing top biz for Williamson-Tait at His Majesty's, Melbourne.

Recruiting films are now appearing on the Aussie screens as the Korean war continues.

20th-Fox production unit is getting underway with Technicolor pic "Kangaroo" in this area.

New Zealand government dropped its weekly newsreel; got government too deep in the red.

Williamson-Tait will debut "Worm's Eye View" in Melbourne at the Comedy. Cast now being picked.

Joe E. Brown in "Harvey" follows "Streetcar Named Desire" into the Royal, Sydney, for Williamson-Tait.

Next pic to go on the floor at Pagewood for Ealing probably will be "Robbery Under Arms," a yarn about early Australia.

David N. Martin, head of Tivoli chain, on U. S. and British trip to get talent for Aussie runarounds. His fifth overseas trip.

Carroll Musgrove Theatres, operating Prince Edward, Sydney, turned in profit of $44,000. House is Paramount's showcase there.

Teddy Lane, in charge of ad-publicity for Greater Union Theatres, and Roy Barmby, loop's chief booker, leave next October for U. S. looksee.

Elisabeth Bergner may return, after completing overseas contracts to do more plays for the Fullers. Star is currently a hit in "The Two Mrs. Carrolls."

Clyde Waterman is finalizing plans for Aussie's first drive-in in the Adelaide zone. Waterman, theatre circuit operator, recently returned from U. S. looksee.

Harry Hunter, ex-chief of Paramount in this zone, will return from U. S. for brief stay next month to wind up his local affairs. Hunter recently underwent an operation on his eye in America.

South Africa

By Joe Hanson

"Nancy Goes to Rio" (M-G) doing better than average biz.

"Odette," first film acquired under the new Korda-Schlesinger deal, due for release early in August.

African Consolidated Theatres building new 1,800-seater in central Cape Town to be called Van Riebeeck. Completion expected in 1951.

Harry Watt, producing "No Vultures Fly" in Kenya for Ealing Studios, has asked African Film Productions to recruit South Africans for leading roles.

"Brigadoon" to be staged at His Majesty's Johannesburg in October with South African tour to follow. Cast will be brought in from England.

Genoa

By R. F. Hawkins

Gilberto Govi, longtime Italo comic, starring in "Devil in the Convent," comedy now shooting at San Fruttuoso, fishing village near here.

Tatiana Pavlova, vet stage star, appearing in Iberio's "Le Sorelle di Segovia" at Portovenere. Festival of new Italian pix also in progress there, staged by tourist bureau.

"Holiday on Ice," elaborate ice show in Italian preem at Genoa's Luigi Ferraris Stadium. Staged by George and Ruth Tyson, it features Rudy Richards, Jinx Clark, Marshall Beard, Ruth Harryson and Morris & Payne.

Washington

By Florence S. Lowe

Stanley Kramers in town Monday for press preem of "The Men."

Plaza owner Sam Roth hosted a screening of the Spanish made "Manners of Love" for a top drawer audience, including Secretary of Commerce Charles Sawyer and frau and reps of the Latin American embassies.

Duke Ellington into the Howard, Sept. 25.

Arena theatre currently presenting Steinbeck's "Of Mice and Men" for its second theatre-in-the round show.

Peter Rathvon, ex-RKO prexy, in town to visit daughter Joan, a State Dept. employee.

Hollywood

Mel Dinelli planed in from London.

Marty Sperber laid up with broken leg.

June Havoc and Willian Spier in from London.

Leo McCarey bought a house at Lake Arrowhead.

Ross Shattuck bedded at home with heart trouble.

Jack Carson to Houston for a nitery appearance.

Mel Torme to Chicago for a date at the Oriental theatre.

Stewart Granger in town after a long vacation in England.

Red Skelton returned from Metro home office huddles.

Lou Holtz to St. Louis for two-week stand at Chase Hotel.

Loretta Young and Tom Lewis in town after a siesta at Ojai.

Fire caused $100,000 damage to the Western Movie Supply Co.

James Lombardo, Jr., film moppet, injured in a motor crash.

Fred MacMurray's cattle won 11 prizes at the California State Fair.

S. Z. Sakall returned to work after four weeks out with virus infection.

Bob O'Donnell checked out of the Scripps Clinic at La Jolla feeling fine.

Ralph Jordan, on sick leave from Metro, recuperating on his brother's ranch in Utah.

Victor Mature laid up with a wounded knee, the result of a motorcycle accident in Montana.

George Murphy starts Sept. 20 on a six-week goodwill tour to plug the motion picture industry.

Claude Binyon taking a four-month vacation, as provided by his writer-director contract with 20th-Fox.

Wanda Hendrix, Robert Preston and Robert Stack to Mexico City to make a picture for Benedict Bogeaus.

Cecil B. DeMille, Art Arthur and Gunther Lessing to Washington to discuss Hollywood's functions in case war spreads.

Jim Thorpe talked on motion pictures at the monthly luncheon of the Southern California Football Writers Association.

Paris

By Maxime de Beix
(33 *Blvd. Montparnasse*)

Dave Lewis to Italy.

Maurice Chevalier recovered his stolen car, but not the valuable address book that was in it.

Ethel Smith crowded by admirers at arrival of her boat train.

Rita Hayworth the most photographed person in Deauville although her horse was beaten.

Tim Whelan sailing on Liberte, but not before filing suit against cinema financier L. Deutscmeister for libel.

The American Club Theatre changing moniker to American Theatre so as not to give the local patronage the idea that only club members can attend.

U. S. actor Payne Williams, who just completed "Uniformes and Grandes Manoeuvres" opposite comic Fernandel, now to do "Mr. Wallflower" with comic Bourvil.

Lise Perrin, who runs an intimate nightclub on a barge near the Concorde, got an extension against authorities' attempt to place her further down the river.

Pittsburgh

By Hal Cohen

Charlie Gaynor's Playhouse-born revue, "Lend An Ear," booked into Nixon week of Oct. 23.

Sam Handlesman and his singer-wife, Nina Korda, planed out for vacation in Bermuda.

Val Avery, White Barn Theatre stage manager, into Greensburg Hospital for an appendectomy.

Jackie Heller going into Detroit's Four Dukes following run at Club Alahambra in Cleveland.

Grace Price opening Children's Theatre season with Madge Miller's adaptation of "Emerald City of Oz."

Fred Schader in town beating the drums for "Come Back, Little Sheba," which opens it tour here Monday (18).

Don Liberto, dancing and also staging numbers on new TV variety show, "Star Time," a local lad, formerly of dance team of Liberto and Owens.

Portland, Ore.

Joan Evans here for the premier of "Our Very Own."

Oregon State Fair has an Aquacade as feature attraction.

Joe Morrison headlining at Amato's Supper Club. Cooper Sisters to follow in next week.

George Jessel due in Sunday to emcee Oregon Democratic picnic at Jantzen Beach Park.

George and Mary Amato have returned to their Supper Club after a week of fishing on the Columbia River.

OBITUARIES

LOU CLAYTON

Lou Clayton, 63, died in St. John's hospital, Santa Monica, Sept. 12, a victim of cancer. Longtime partner in Clayton, (Eddie) Jackson & (Jimmy) Durante, and personal rep for the latter when he went under solo contract to Metro, he had been ailing over a year. Durante was at his bedside when he died.

Details on Page 2.

RALPH HAWKES

Ralph Hawkes, 52, president of Boosey & Hawkes, Inc., New York music publishing firm, and a senior director of Boosey & Hawkes Ltd., English parent firm, died Sept. 8 in Westport, Conn.

Hawkes, who formed the English firm in the early 1930s by merging Hawkes & Son (founded by William Henry Hawkes) with Leslie Boosey's Boosey & Co., first recognized composer Benjamin Britten and published most of his works. Hawkes' most recent project was American publication of Britten's audience-participation opera, "Let's Make an Opera."

Among the composers whose workes Hawkes published were Bela Bartok, Gustav Mahler, Serge Prokofieff, Serge Rachmaninoff, Igor Stravinsky, Richard Strauss, Frederick Delius and Aaron Copland.

Also in the classical field, he was credited with gathering classical works included in catalogs of Edition Russe de Musique, Edition Gutheil, Furstner, Ltd. and Universal Editions of Vienna.

His firm five years ago leased Covent Garden, London, for ballet and opera use after it had been used as a dance hall during the war. He was also instrumental in bringing over the Sadler's Wells Ballet Co. last year for its first American tour.

Hawkes lived in the U. S. for the past five years, becoming a well-known member of N.Y.'s publishing fraternity. Top publishing execs attended funeral services in Westport Monday (11).

Survived by wife and brother.

HERSCHEL STUART

Herschel Stuart, 61, widely known in the film theatre business both in the U. S. and Australia, died Sept. 7 at Arlington, Texas, following an illness of about a year. He suffered a stroke about a year ago, and had been on leave from 20th-Fox since then, having had to give up his executive post with Hoyts circuit in Sydney and return to the U. S. because of failing health.

Stuart started out originally as general manager of the Pacific Northwest Theatres in 1926, the circuit later being taken over by Fox. When Harley L. Clarke took over the Fox-Poli circuit in New England he brought in Stuart as a district manager, a post he held from 1927 to 1930.

He went with RKO Theatres in 1931, but returned to 20th-Fox about three years later. Soon after going with 20th-Fox again he was given an important post with Hoyts, the 20th-Fox theatre subsidiary in Australia.

Survived by a daughter, brother and sister.

JACQUES HAIK

Jacques Haik, 57, died of cerebral hemorrhage recently while on his way from Lorient to Paris where he was to attend the reopening of his film theatre Le Francais. Born in Italy, Haik entered the picture industry at 17, and when only 20 was representing the Western Import Co. He introduced the Charles Chaplin pix in France. At various times he also repped Columbia, Warner and Universal in Paris.

He later became a producer and was one of the first Frenchmen to sense the future of talking pictures.

Haik also built the first atmospheric theatre in Paris (The Rex) as well as the Olympia and Francais.

As a producer before the war, he made "After My Camp, My Crimes," and soon was hounded by the Germans. He escaped to Tunisia where he lived in hiding until 1943. At the time of his death, Haik was a producer (Films Regent) and a distributor (Films Crystal) besides being an exhibitor.

Survived by his wife and a daughter.

BILLY JACKSON

William M. (Billy) Jackson, 66, veteran booker and talent agent, died Sept. 6 at his home in Brooklyn, N. Y. A native of Chicago, Jackson entered the agency field there. For a time he was a staff booker of the Western Vaudeville Circuit. He later became a franchised agent of the Keith-Orpheum Circuit, having operated own agency in Chicago for a number of years. He came to N. Y. some years later and maintained offices in the Palace Theatre Bldg. for the past 20 years.

Surviving are his wife, Mrs. Rosalie Jackson, a son, two daughters, a sister and two brothers.

SIGMUND GALE

Sigmund Gale, 77, who had owned and operated the Savoy Ballroom in Harlem, N. Y., with his son, Moe, died of a heart attack Sept. 7 while sitting in his offices in the ballroom.

A native of Kalisch, Poland, Gale purchased the Savoy 23 years ago.

Besides his son, he leaves his wife, Annie, and two other sons, Dr. Conrad Gale, a surgeon, and Joseph T. (Tim) Gale, who is head of Gale, Inc., booking agency.

MARY DALY OSTERMAN

Mrs. Mary Dolores Daly Osterman, a former "Ziegfeld Follies" chorus girl and widow of Jack Osterman, comedian, jumped or fell to her death from a window of her mother-in-law's apartment in New York Sept. 7.

Mrs. Osterman, who lived in a third-floor apartment of the building, entered the one-room apartment of her mother-in-law, Kathryn Osterman, retired actress, during the latter's absence.

Mrs. Osterman is survived by a daughter.

FLORA DE HAVEN

Mrs. Flora P. De Haven, 67, who had appeared in vaude and musicomedies with her husband, Carter De Haven, died in Hollywood after a heart attack, Sept. 9. She was the mother of Gloria De Haven, screen actress.

Mrs. De Haven, a native of New Jersey, was married to De Haven in 1905. They were divorced in 1928. She never remarried and never returned to the stage.

Surviving also are a son, Carter De Haven, Jr., a film director, and another daughter.

ROSE STILLMAN RIGGS

Rose Stillman Riggs, 83, actress and widow of Charles Riggs, manager and producer, died in Minneapolis, Sept. 4. She was mother of Ralph Riggs, actor, who survives.

Under professional name of Rose Stillman she was a leading woman and stock star in her youth. Her last appearance was some years ago with Otis Skinner in "Mr. Antonio."

Besides her son Ralph, she leaves another son, Bernard Riggs, and a sister.

SADIE PATCHELBEL

Mrs. Sadie Marie Gallupe Patchelbel, the first pianist for the world's first Nickelodeon in Pittsburgh, died in Fort Lee, N. J., on Aug. 26.

Her father, Samuel G. Gallupe, was a business associate of the late State Senator John P. Harris, and when the latter opened his Nickelodeon in downtown Pittsburgh in 1906, Mrs. Patchelbel, then a young girl, presided at the keyboard.

MAX DAVIDSON

Max Davidson, 75, retired stage and screen comedian, died Sept. 4 at the Motion Picture Country Hospital, after a long illness.

After 20 years on the stage, Davidson made his screen bow in 1913 and played four years with the David Wark Griffith company. Later he starred in several Hal Roach comedies, including "The Cohens and the Kellys."

HAROLD S. LAMB

Harold S. Lamb, 57, sales representative for WCAU-TV, died Sept. 7 in Philadelphia. Previously, Lamb had been with KYW and the Dorsey and Lamb ad agency.

He was a director of the Television Association of Philadelphia which he helped establish. His wife, son and daughter survive.

TED BROWN ALCH

Ted Brown Alch, 47, one-time American Guild of Variety Artists rep in Minneapolis and former nitery and vaude performer, died in that city last week.

Wife and a daughter survive.

MICKEY BENNETT

Michael Charles (Mickey) Bennett, 35, former film moppet and more recently an assistant director at Universal-International, died Sept. 6 in Hollywood, following a heart attack.

HARVEY DOW GIBSON

Harvey Dow Gibson, 68, banker and former member of Paramount's board of directors, died in Boston, Sept. 11.

A wife, stepdaughter and two nephews survive.

G. A. C. HALFF

G.A.C. Halff, 70, radio station operator, died in San Antonio, Tex., Sept. 11.

Hans Flato, 62, portrait painter, died Sept. 6 in Hollywood after a long illness. Many of his paintings of motion picture stars, including those of Marlene Dietrich, Myrna Loy, Joan Davis and Bette Davis, were reproduced on the covers of magazines.

Jack (Scotty) Scott, 62, for 35 years trainer of Alaskan huskies used in Hollywood's films of the Far North, died Sept. 4 of a heart attack.

Martin Brown, 43, sound technician at Universal-International for 10 years, died suddenly Sept. 9 in Burbank, Cal., after a heart attack.

Joe Bordeau, 56, vet film studio property man, died in Los Angeles Sept. 10. He had been associated with Mack Sennett's first producing outfit.

Mother, 70, of Mrs. Arthur "Bugs" (Louise) Baer died after 10 months' illness at the Baers' home in Stamford, Conn. Interment in Lafayette, Ind.

Mother, 93, of Bert Noyd, WFAA staff musician, died in Dallas, Aug. 30.

Wife, 42, of Herb Montei, music publisher, died Sept. 7 in Hollywood.

MARRIAGES

Michele Istasse to Herbert R. Lottman, Aug. 16, Paris. He is the son of the late Broadway publicist George D. Lottman; bride was a fellow-student at the Sorbonne, Paris.

Joan Marie Lamb to Bernard S. Bernard, Sept. 9, Deal, N. J. Bride's father is Franklin Lamb, vicechairman of the board of Tele-King Corp., video manufacturers.

Barbara Ann Savitt to Steve Brodie, Las Vegas, Sept. 8. Bride is Jan Savitt's widow; he's an actor.

Jean Hill to Tommy Gwin, Dallas, Sept. 4. Both are members of the Dallas Symphony Orchestra.

Lois Chartrand to Clarence Mason Harvey, Hollywood, Sept. 5. Bride is a screen actress.

Rene Elias to D. Georges Gersene, New York, Sept. 6. He's the French singer-producer.

Suzanne Leroy to John Levee, Sept. 5, Paris. He is the son of Hollywood agent M. C. Levee; she's non-pro.

Anne Marie Pireta to Joseph Heina, Jr., Cliffside Park, N. J., Sept. 9. Bride is secretary to Walter Murphy, Columbia Records N. Y. publicity chief.

BIRTHS

Mr. and Mrs. Allan Walker, daughter, New York, Aug. 31. Father is a material writer.

Mr. and Mrs. Max Newton, son, Montreal, Sept. 3. Father is VARIETY mugg in that city.

Mr. and Mrs. Robert Benjamin, daughter, New York, Sept. 8. Father is show biz attorney and president of J. Arthur Rank Organization in the U. S.

Mr. and Mrs. Philip Miles, son, New York, Sept. 1. Father is assistant to Lynn Farnol in latter's indie public relations setup.

Mr. and Mrs. Oren Root, Jr., daughter, N. Y., Sept. 8. Father is N. Y. Republican party leader; mother is daughter of 20th-Fox prez Spyros P. Skouras.

Mr. and Mrs. Ziggy Lane, son, New York, Sept. 3. Father is a singer.

Mr. and Mrs. Bill Stone, daughter, New York, Sept. 10. Father is an NBC-TV cameraman.

Mr. and Mrs. Gordon Craddock, son, New York, Sept. 11. Father is assistant to salesmanager of Samuel Goldwyn Productions; mother is daughter of William J. Heineman, Eagle Lion Classics distribution chief.

Mr. and Mrs. Johnny Guarnieri, son, New York, Sept. 2. Father heads instrumental quintet bearing his name.

Night Club Reviews

Continued from page 52

Minnesota Ter., Indpls.

capacity to establish friendly relations with table occupants, as well as a draw name. His screen fans, who are turning out in substantial numbers to greet him here, undoubtedly are predisposed in his favor. In this class spot at show caught he was greeted enthusiastically on entrance and his endeavors drew hearty applause. The customers called him back twice.

There is nothing pretentious or high-hat to O'Brien's floor presence or performance. An atmosphere of friendliness and modesty permeates the proceedings. Unostentatiously he sings and dances a little, repeats his impression of the late Knute Rockne, which he did with such great success on the screen and winds up with some pantomime and a recital of "America." It's just as though he were performing for friends in their homes.

O'Brien's opening song, "Enjoy Yourself," gets a big hand. There are laughs for a well-told baseball story about a rookie who blamed the wind for his inability to chalk up base hits and who was told by the late John McGraw, his manager, that "it's a trade wind and you're on the way to the minors right now." A parody on "Dear Hearts and Gentle People" acclaims New York city and its residents. Then there are several college songs, including the University of Minnesota football rouser, which O'Brien induces the customers to sing, and winding up with his favorite, "Hail to Notre Dame."

Before doing his characterization of Rockne, O'Brien extols the great coach as a man. He impersonates Rockne addressing his squad on opening practice day. Then follows with song to the accompaniment of an Irish jig, an impression of the late Bert Williams doing his pantomimic poker game, and for the finisher the recital of "America."

The fine Cecil Golly orchestra handles its assignment in usual top-drawer fashion and Mildred Stanley sings nicely. Big room well filled. *Rees.*

La Commedia, N. Y.

Maxine Sullivan, Laurie Brewis; minimum $2.50.

La Commedia, located on the site of Tony's, long a West 52d St. landmark, dating back to the Prohibition era, indicates that it will continue as a quality operation. Spot has long been an aftershow hangout for the legit theatre crowd, and by necessity must have quality product to continue with such patronage.

Under Jon Hadley's direction, room is apparently set to keep this upper-level patronage. Room's requirements are apparently met with a single performer. For many years under the former management, Mabelle Mercer plus a two-piano team, kept this room crowded. It's apparently set to hold this kind of trade with Maxine Sullivan.

Miss Sullivan has been a landmark in the Manhattan nitery orbit for many years She's apparently unwilling to stray too far from the city and virtually every season finds her settled in a cafe for a long run. Indications are that she can repeat that here. She's right for this room. Even with her slight voice and effortless delivery she eschews the mike and there's no difficulty in hearing her at the extreme ends of the room.

Her repertoire is enhanced with a few additions, but generally she relies on the tunes that have been in her catalog for some time. "Molly Malone" and "I Never Cried So Much" are still prominent among her offerings. Among the other numbers is "Restless" and it provides a good change of pace for her.

Negro songstress on her preem gave a lengthy session which included two encores. She hit top returns here.

Laurie Brewis backs Miss Sullivan at the piano capably. *Jose.*

Normandie Roof, Mont'l

(MOUNT ROYAL HOTEL)

Montreal, Sept. 9.

Danny-Crystal, Alan & Blanche Lund, Max Chamitov Orch, Hal White Trio; cover $1, $1.50.

For most acts playing any of Montreal's numerous boites, the Roof is the showcase they aim at. Discriminating clientele, presentation of show and a cooperative house orch do much to sharpen performer and boost confidence. Comedian Danny Crystal made the jump from a St. Catherine street stube to the Roof in 14 months and this upcoming comic proved so successful on his first session the management is holding him over for current offering, which also includes the ballroomology of Alan and Blanch Lund.

Crystal takes the lofty room in his stride, relying heavily on his impresh material for yocks and mixing in the occasional story, with plenty of smash miming. Asides to ringsiders are good and his interp of an opera, bop and ballad singer doing "I Don't Know Why" draws salvos. Pacing in general is okay, but a few of his songs in begoff set could be trimmed. He does a staunch 30 minutes, registering all the way.

The Lunds lift other half of the revue with their smooth terping and even though duo reprise several numbers from previous engagements in this spot, their style and polish is such that the repetition is unnoticed. Of the five numbers offered, their square dance is still best and is a neat comic relief to the more formal sets.

Music for show and dancing is by Max Chamitov's orch, with the Hal White trio alternating for dansapation. *Newt.*

Lou Clayton

Continued from page 2

stints, between pictures, in Las Vegas, Chicago and New York. Still more recently, on the heels of the current nostalgic song cycle, Jackson got disk billing on several MGM recordings made by Durante.

The fraternity among the trio extended even unto a retinue of faithfuls, such as drummer Jack Roth, music publisher associate Louis Cohen, et al. Durante recently accepted a Las Vegas booking only "because Lou booked it"; he didn't want to let his ailing partner down. By the same token Durante cancelled the Palladium, London, on two occasions, refusing to leave Clayton's bedside.

The dancer, a victim of cancer, had been ailing for over a year, and his passing was only a matter of time. His widow, Ida, survives.

Clayton, Jackson & Durante, one of the top comedy teams in history, played all the better-known joints in New York. Because of the great friendship with *Sime*, the trio took elaborate exception to a ribbing story that *Sime* wrote, and picketed the VARIETY offices. Whenever, they passed the offices, they would pitch pennies at the open window near the publisher's desk. *Sime* rarely missed an engagement of this trio.

During this partnership, the act developed some of its most famous routines, many of which are still used today by Durante and Jackson. In 1927, they ventured into theatres. Team started playing the vaude circuits, where they also hit the top-earning brackets, and in 1929 they made their bow in legit, Florenz Ziegfeld's "Show Girl." They created their famous "Wood" number in another musical, "The New Yorkers." Appropriately, it was in a re-creation of this number that Clayton made his last stage appearance. The occasion was the Friars' Frolic when Clayton, Jackson & Durante reunited for that number in the Shrine Auditorium, Los Angeles, last year. Clayton appeared with his teammates in "Roadhouse Nights," made by Paramount in 1930.

When Metro signed Durante as a single, and Clayton became the Schnoz's manager, the latter headquartered in Hollywood, where he became known as a crack "money" golfer.

UA Producers

Continued from page 5

toppers to appear out there as promised and give them the lowdown on the new operation. With little product, no salesmanager until Grad Sears returned last week, with much of the top manpower fired and with outgo exceeding income each week, producers have been worried about the handling of their pix.

What has particularly worried them has been continued trade mention of possible receivership for UA—although the company is absolutely current in all its obligations—which would put the producers in the position of general creditors and give them a hard time getting any of the coin back that is due them out of rentals on their pix.

Ed Sullivan's "TOAST OF THE TOWN"

SUNDAYS—8 to 9 PM—CBS-TV TIME

for LINCOLN-MERCURY DEALERS

Coming to "TOAST OF THE TOWN"

Margaret Truman
Gloria Swanson
George Raft
Lauritz Melchior
Pat O'Brien
Rudy Vallee
Moira Shearer
Billy Eckstine
Tony and Sally DeMarco
Gordon Jenkins

---and many other stars---

Producer . . . . . MARLO LEWIS
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Photo by PATSTON-HESSE

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FILMS | RADIO | VIDEO | MUSIC | STAGE

VARIETY

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VIDEO'S 'ONE-MAN INDUSTRY'

Broadway Brings 'New Stage Spirit' To the Met Opera

By ARTHUR BRONSON

A streamlined Metropolitan Opera, with a good deal of artistic deadwood cleaned out, and a Broadway touch brought in, looms for the new season—its 66th—on the basis of the official Met roster for 1950-51 just released.

As interesting as the lineup of newcomers, and the oldtimers returning, is the list of talent dropped or resigned. Also of interest is the reassurance the roster gives to Met audiences—bewildered for months by constant rumors of sharp policy changes—that such fears are ill-founded. There is no dropping of all Italian artists, as rumored, or a wholesale engagement of German singers. Nor, judging by the international setup of artists, is there an emphasis on a heavy German repertoire, to the exclusion of other language operas.

What the management refers to as "a new spirit in stage directing," is indicated by its leaning on Broadway for talent. Margaret Webster and Garson Kanin will stage works at the Met for the first time, Miss Webster directing the season's opener, Verdi's "Don Carlos" (Nov. 6), and Kanin staging Johann Strauss' "Die Fledermaus." Latter opera will be in a new English version written by Howard Dietz, publicity-ad veepee at Loew's Inc., and Broadway librettist.

Also added are Robert Edmond

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All 4 Crosby Sons Platter With Pater In Secret Yule Album

Hollywood, Sept. 19.

Five crooning Crosbys will be available on wax to the record-buying public this Christmas to climax a quiet campaign during which Bing Crosby will slowly introduce his three younger sons to platterdom. Eldest son, Gary, currently is spotted with the Groaner on "Simple Melody" and "Sam's Song," the Decca platter which is climbing the bestseller lists.

Other three sons, twins Philip and Lindsey and moppet Dennis, already have etched some numbers with their dad and the platters will be pushed into the stalls in the near future. Crosby cut two more duets with Gary, plus two sides with the twins and two more with Dennis. Christmas present to the trade will be Decca's secret project—a Yule album in which the Crosby quintet, individually and as a group, yodel traditional carols.

Crosby is adamant that each of the lads finish college before obtaining parental approval for a showbiz career. Gary's click with his dad cued insistent demands on the part of the other three youngsters that they, too, be allowed to etch with the pater.

Moscow Reports Chaplin Awaiting Trial by U.S.

Washington, Sept. 19.

Charles Chaplin, living the plush life on the Coast, may be a little surprised to hear about it, but Radio Moscow is informing the Russians that he is "now awaiting trial for anti-American activities."

Radio Moscow told the comrades about a variety show at Theatre Hermitage there in which "a scene by Arkady Raikun recalls the fate of the famous film star, Charlie Chaplin, now awaiting trial for anti-American activities . . ."

Big Name Exodus From Coast to N.Y. Spurred by Video

This season will witness an unprecedented number of top Coast names moving east—either permanently or lend-leasing Manhattan apartments for N.Y.-to-L.A. shuttling—in order to hop aboard the video bandwagon.

With such Coast personalities as Ed Wynn, Eddie Cantor, Jimmy Durante, Jack Carson, Don Ameche, Danny Thomas, Frank Sinatra, Ken Murray, et al., now firmly entrenched in the TV sweepstakes with New York originations, the swing to Gotham is expected to hit an accelerated pace in the next two or three months.

Not only the permanently assigned shows, but the quest for guest shots on top video programs are luring the big names east. (A N. Y. realtor, with considerable dealings among show biz personalities reports that last week alone he received 15 inquiries from the Coast on leasing Gotham apartments, in all instances involving TV programming.)

Upcoming "Lux TV Theatre," the Lever Bros.' video counterpart of its No. 1 rated "Lux Radio Theatre," which has always had the closest pix-radio affinity in corralling of name film talent, is scheduled to cue a steady migration of Hollywood names east. Already Joan Caulfield, Luise Rainer and Veronica Lake have been pacted. Miss Caulfield tees off the series with Maxwell Anderson's "Saturday's Children."

LARGE-SCREEN THEATRE TV FOR ARMY-NAVY TILT

Theatres with large-screen television equipment will transmit the Army-Navy football game for the first time this year. Deal for rights to the annual gridiron classic, to be played Dec. 2 at Philadelphia's Municipal stadium, were set this week by officials of the Navy, hosts for the 1950 game, and Nathan L. Halpern, theatre TV consultant to several theatre circuits and exhibitor organizations.

Each theatre carrying the contest will pay a fee to Gillette Safety Razor, which sponsors the

(Continued on page 63)

TARZIAN SWINGS TV FOR THE STIX

By GEORGE ROSEN

Bloomington, Ind., Sept. 19.

Here in this college town, where the 14,000 student body of the U. of Indiana swells the normal population to 43,000, thrives what might well be described as a "Little RCA" corporation. The David Sarnoff RCA command has its prototype here in Sarkes Tarzian, an Armenian born with diversified talents who came to Bloomington 10 years ago to open up a shop for RCA, decided in 1944 to go on his own with a $40,000 capital, and in the intervening six years has made an unusual contribution to an ever-expanding TV industry as broadcaster engineer and manufacturer.

The fact that in so short a span Tarzian has entrenched himself as Bloomington's No. 1 citizen, or has parlayed his $40,000 investment into a major video combine with annual gross billings of $12,000,000, is not what makes his story so remarkable. Nor is it in the fact that his five present factories—three in Bloomington, one in Philadelphia, and another in Hawthorne, N. J.—turn out 70% of the entire industry's television tuners, plus selenium rectifiers and air trimmers, at such a clip and so cheaply that it no longer pays the major TV set manufacturers to make them any more. Nor does it lie in the fact that the Tarzian "Midas touch" has expanded into major TV tube production, with two additional plants on the immediate horizon—the sum total of which makes Tarzian a millionaire in his own right.

Rather, the "big news" lies in Tarzian's role as a patternmaker in bringing video to the small community (in the case of Bloomington the smallest TV community in the

(Continued on page 61)

Benny's TV Bow As CBS Producer

Chicago, Sept. 19.

Jack Benny, who's slated to make his tele entrance Oct. 29 on CBS, will break into the medium first as a producer. After convincing CBS prexy William Paley and veepee Harry Ackerman of the tele potentialities of the Wiere Bros., vet vaude comedian trio, Benny will assist with the production end of trio's forthcoming CBS series, which will originate from the Coast. Purpose of comic's association with the Wiere show is to familiarize himself with the timing techniques of teevee.

Manny Ostroff will co-produce the series which was scheduled to start Sept. 26. Starting date was pushed back when Ostroff rejected first two scripts. Jay Summers has been signed as writer and is whipping up new scripts for the half-hour shows, which probably will be filmed rather than kinnied.

One for Ripley, Plus $25 for Alan Corelli

Alan Corelli, Theatre Authority executive secretary, wound up as a paid performer at a show which originally started out to be a benefit. At the beginning of the show ventriloquist Paul Winchell had Corelli volunteer to serve as an assistant during his turn.

Henry Dunn, American Guild of Variety Artists' administrative secretary, campaigning for the elimination of free shows, had Corelli sign a pact guaranteeing him $25 minimum before permitting him to go on.

British Exhib Unit Confirms Ban On Ben Hecht's Films

London, Sept. 19.

The confirmation of the ban on all films with which Ben Hecht has been associated by the general council of the Cinematograph Exhibitors Assn. last Wednesday (13) will keep three films which have failed to get a showing in Britain in cold storage indefinitely. The barring of Hecht, first imposed by British exhibs two years back, followed his "holiday in my heart" speech on Palestine. Since that time, no new films with which he has been connected have been given screening time.

Confirmation of the ban after two years came as something of a surprise to the industry. But there was only one dissenting voice at the CEA who explained that he had no feeling where Hecht was concerned, but that innocent parties were being penalized.

The first film hit by the ban was the Marx Bros.' "Love Happy" (UA), which was booked some months back into the Associated British circuit and pulled out after a CEA protest. Two 20th-Fox films, "Where Sidewalk Ends" and "Whirlpool," were held up pending a CEA decision and have now been put back into the vaults.

Almost 10,000,000 Video Sets Being Produced Yearly

Television factories are now operating at an annual production rate of nearly 10,000,000 sets a year, according to estimates given out today by the Radio-Television Mfrs. Assn. and despite this boom in sales, radio receiver output is going great guns.

Projected figures of its member factories, said RTMA, show industry output during four weeks in August at 702,287 TV sets, with the fourth week's production at the record high of 187,891 sets. If this rate is maintained for the remainder of the year—and there was no indication it would not be, especially with the Christmas season approaching—the 1950 turnout will exceed 7,000,000 receivers.

So far this year (first eight months), according to RTMA, there have been approximately 4,150,000 TV sets produced. This would bring postwar output to approximately 8,300,000. Allowing for sets in transit, inventories and obsoles-

(Continued on page 54)

Theatre Attendance Up Over 1940, But Ratio Actually Shows 9% Dip

Average weekly theatre attendance during the first six months of this year was higher than in 1940. However, if allowance is made for the 20,000,000 increase in U. S. population during the decade, ratio of attendance was 9% off from 10 years ago.

Those figures were disclosed this week by Dr. George Gallup's Audience Research, Inc. Average weekly ticket sales in 1940, ARI stated, were 54,250,000. Average for the first six months of the current year was 56,500,000.

If attendance had kept pace with the population rise, according to

(Continued on page 63)

RCA VICTOR *Proudly Announces*
THE ADDITION TO ITS LIST OF GREAT ARTISTS:
The Hour of Charm
All Girl Orchestra and Choir
Under the Direction of
PHIL SPITALNY
First and Current Recording:
OUR LADY OF FATIMA

Martin-Lewis Rib of Pic Ind On TV Brings COMPO Into Action

In the first major blowoff of the long-smoldering feud between the film and television industries, the Council of Motion Picture Organizations this week is attempting to have NBC-TV cancel the kinescope recording transmission of the Dean Martin-Jerry Lewis show on NBC's "Colgate Comedy Hour" Sunday night (17). Protests arose over a skit in the show in which the comedy team lampooned the filmeries' boxoffice slump as being due to TV competition.

In wires sent Monday and Tuesday to RCA board chairman David Sarnoff, RCA prez Frank A. Folsom and NBC prexy Joseph H. McConnell, COMPO exec veepee Arthur L. Mayer demanded they "take steps immediately to see that this scene is not repeated on other stations." That would refer to the NBC affiliates not connected by the coaxial cable, including KNBH in Hollywood, on which the program will be transmitted via kine Oct. 1, representing the usual two-week time lag between a program's live production and kine showings.

It's considered unlikely by NBC, however, that COMPO's objections will bear fruit. McConnell is out of New York this week, and Folsom, questioned by VARIETY yesterday (Tues.) claimed not to have seen Mayer's wire and so declined comment. Alternative to having NBC cancel the kine would be for the web to delete the skit found objectionable and have Martin and Lewis sub something in its place. Comedy team, however, which does only one show a month under the series' system of rotating come-

(Continued on page 61)

Hazel Scott's Plea For 'Solid Front' Vs. Blacklist

Washington, Sept. 19.

A call on television actors and artists to present "a solid front" against networks, agencies and sponsors who drop entertainers because of Communist accusations was sounded here last week by Hazel Scott, pianist-singer and wife of Rep. Adam C. Powell, Jr. (D., N.Y.).

In a vigorous protest against being listed in the Counterattack publication, Red Channels, Miss Scott released a 13-page statement prepared for delivery before the House Committee on Un-American Activities. She had requested an appearance before the Committee but because of heavy Congressional business could not be heard. She was expected to get a hearing early this week.

Swell Anti-Red Unit

Five New York showmen have joined the N. Y. committee of Crusade for Freedom, national anti-Communist organization. They are Emil Friedlander, head of Dazian's, Inc., theatrical fabric house; R. V. Downing, exec v.p. of Radio City Music Hall; John Shubert, legit producer; Alan Corelli, of Theatre Authority, and Gen. John Reed Kilpatrick, Madison Sq. Garden topper.

A number of top entertainment figures are already on the national council of the Crusade. In N. Y. the five will work with Capt. Bruce Conning, radio and legit director, who is N. Y. coordinator of legit, films, radio and video. Frederick Osborn, former Army Information chief, is N. Y. chairman.

BENNY RUBIN TAKES DISK JOCK SLOT IN CHI

Chicago, Sept. 19.

Vet comic Benny Rubin has taken over the local WENR disk jockey slot, replacing John McCormick. Show, which is beamed cross-the-boards at midnight, kicked off last week after McCormick tendered his resignation to the station.

Rubin, who previously had been working for a Coast art concern, will play down the disks and pattern the show along chatter lines. Format will consist of guest shots, and inside gab revolving around persons Rubin has met in show biz.

Screen Employees Seek New '51 Pact With Upped Wages

Alert to the immediate threat of a Government-imposed freeze on salaries for the "duration," the film industry's organized labor is jockeying into position for a new drive for wage boosts and new contracts.

Although its contract with the film companies doesn't expire until Oct. 21, 1951, the Screen Employees Guild already has sent letters to the employers with the aim of talking a new pact. In view of increases in costs of living, SEG claims it is entitled to an 18% rise in pay for its membership.

Aside of negotiating new adjustments for relatively small units during the past several months, International Alliance of Theatrical Stage Employes hasn't been too active in wage talks but moves in that direction are expected momentarily for multiple reasons. Prominent among them, in addition to the impending salary curbs, is the fact that the profits of theatres and distributors are on the upgrade. Tying in with this were statements made by IA president Richard F. Walsh at the organization's convention last August to the effect that employers were tightening on employee compensations as a result of the dropoff in business. He said this situation dated back to early 1949, but now, with some degree of prosperity in view, the indication is that the new demands are in the prepping stage.

Also, speaking generally at the convention, Walsh said that any freeze on salaries should be accompanied by similar curbs on prices. IA as well as the other industry unions have been closely watching the trend in admission-price boosts which is getting underway in some areas and which may become widespread. If this continues to any large extent, the likelihood is that IA and the Motion Picture Machine Operators (projectionists) will be considering measures for income boosts.

Ruth Hussey Honored

Providence, Sept. 19.

Ruth Hussey was awarded an honorary doctorate in fine arts by Pembroke College, Brown U., today (Tues.).

Stage and screen star graduated from Pembroke in 1933.

9/20

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WILL MAHONEY
THE INIMITABLE
VARIETY (Sept. 13), says:
Palladium, London
"Big reception . . . Will Mahoney clicks . . . good response . . . has audience in roars. Had to beg off."
Continuing
PALLADIUM, London
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Uncle Sam Needs You!—And Some Name Entertainers

Washington, Sept. 19.

Uncle Sam's in need of entertainment talent for the fighting men in the Far East and for the boys training in the army camps in this country. Unfortunately, few have been able to afford to volunteer, and the Armed Services have very little money available to pay for entertainment.

A successor to the wartime USO is in the making. YMCA, National Catholic Bureau and Jewish Welfare Board in New York are getting together under the name Associated Services to the Armed Forces, and are reported readying a campaign for funds. Spokesmen in the Pentagon hope that a substantial share of any such money is devoted to providing live talent.

Here is the situation:

Al Jolson is in Korea under the aegis of the Army, and Bob Hope slipped quietly into town last Friday (15) to make arrangements for his trip to Korea with his troupe. He is expected to leave shortly. However, there have been few big name volunteers up to now. At first the situation was very tight, with all available plane space devoted to food, guns, etc. Now, however, the situation is loosening up and the need for live entertainment is on the increase. So the services are willing to do almost anything to transport name talent which doesn't have to be paid. The Air Forces is apparently the best service to deal with in this connection. Unification has not proceeded as far as Special Services, so each branch of the Armed Forces will make its own arrangements to transport entertainers overseas, although the talent will appear before all branches when it arrives.

There have been several touring units of vaude entertainers in Japan for some time. This is talent hired and paid by the Armed Services, and some of the acts may have gone into Korea, although that is not known here. Navy had three of the troupes in Japan.

The Air Force has two or three new units of specialty acts being shaped up for work overseas in Greenland, Alaska, the Far East and Germany. To show how little government money is available for the purpose, one of these units has been financed by the Loyal Order of Moose, of Pittsburgh. Other such contributions would be welcomed.

So far as the Pentagon knows, no big names have volunteered yet to entertain in the training camps. Major radio and TV variety shows would be welcomed with open arms if they offered to originate air shows from the camps. During the World War many web shows originated each week from a different training camp.

Word here is that Horace Heidt, who flew his troupe to Europe several months back to entertain for the Air Force, may return to Ger-

(Continued on page 61)

FOOTBALL

Glickman Rates Army, Cornell 1-2 in East; Irish Top Midwest

By MARTY GLICKMAN

(WMGM, Paramount Newsreel Sports Commentator)

This is the year the college kids reclaim collegiate football. The ex-GIs are gone. Veterans of World War II have, for the most part, completed their undergraduate courses. For the last four years war veterans with as much as 12 years of football experience (high and prep school, college, service ball, then more collegiate play) dominated the gridirons.

This season they are replaced by the kids with a couple of years of prep or high school background and one season of freshman ball. The brand of ball these young men will play figures to be far more unpredictable, thus more exciting, but with a good deal less finesse.

These are the teams to look for as the season develops. There's scarcely a newcomer among them. In the east, Army and Cornell are the top pair (they don't meet). Slightly below are Villanova, Fordham, Navy and Boston U.

The Southern Conference sees a comparatively new threat in Maryland led by Big Mo Modzelewski. Duke and North Carolina, without Justice and Weiner, are topgrade again. The southeastern sector is a wide-open scramble among Kentucky, Alabama (a rising Crimson Tide again), Louisiana State and Tennessee. Georgia, Georgia Tech and Tulane are in the rebuilding process. You'll hear a great deal about Vito "Babe" Parilli of Kentucky.

In the southwest, Kyle Rote and his performance against Notre Dame last fall are still the talk of Texas. However, Rote and his SMU Mustangs rate second choice after Blair Cherry's niftily balanced Texas squad.

Notre Dame In the Midwest

Notre Dame will again dominate the midwest. This may well be an off year for the Big Ten. In intersectional games, they'll probably lose more games than they'll win. Illinois, with junior halfback Johnny Karras showing the way, may take the marbles. Karras is hailed the finest running back since Grange at Illinois. The Big Seven has Oklahoma but last year's ex-GI is nearly all gone but for fullback Leon Heath. Kansas is the club which can dethrone them.

The Pacific Coast Conference is wide open. Their teams are almost back to the powerhouse elevens of the '30s. Coast elevens may well dominate the national scene. The southern division is a three-way fight among defending California, USC and Stanford. Washington and Oregon State are the choices in the northern division. Hugh McElhenny is the big Washington threat. Among the independents Santa Clara and San Francisco are best.

There's a smattering of college football scheduled for this Saturday (23). But the first big Saturday is the 30th. Ready Yale? Ready Harvard?

(Ed. note: Marty Glickman, former Syracuse U. grid and track star, will make his first picks, which will include both collegiate and professional games, next week.)

Patrons Defy Reds In German Turnout For Pro-Yank Pix

Washington, Sept. 19.

An experiment with anti-Communist films in the west zone of Berlin are proof of "the failure of the east to win the east Germans," the State Dept. said yesterday (18).

Some 25,000 east Germans gathered in west Berlin's large open-air theatre, the Waldbuehne, which featured Orson Welles in "The Third Man," thus defying the Communist government of east Germany. In addition, when the east German newsreel, "The Eyewitness," was screened, the audience loudly booed and whistled. On the other hand, the big crowd applauded the west German newsreel, "Welt in Film," especially the portion showing U. S. reinforcements reaching Korea.

JOLSON REACHES TOKYO ON KOREAN GI TREK

Tokyo, Sept. 14.

Al Jolson, who has entertained American soldiers in two world wars, arrived in Tokyo today (14) to "sing some songs" for the boys in Korea. The singer, first American entertainer to visit the Far East command since the outbreak of the Korean war, plans to spend a week in Korea and another one touring Army hospitals and Air Force installations in Japan. He is accompanied by composer Harry Akst, who penned such favorites as "Am I Blue," "Dinah," "Baby Face" and "The Anniversary Song."

Jolson, who is footing his own bill for the trip since the defunct USO has not been revived, was in good form when he stepped off a Pan American stratocruiser at Tokyo's Haneda Air Base into a circle of reporters, photogs, and GI autograph seekers. He said he planned to sing all the old songs he helped make famous or anything asked of him. The singer was wearing a jacket and a jauntily tilted admiral's visored cap. Jolson told the reporters several witticisms about his long air trip.

Sullivan Meeting With Frick to Lift Theatre TV Ban

Gael Sullivan, executive director of Theatre Owners of America, has a tentative meeting for Friday (22) with Ford Frick, president of the National Baseball League, to seek to lift organized baseball's ban on theatre television of the World Series.

Sullivan already has written letter of protest to Frick, William Harridge, president of the American League, and baseball's Commissioner Happy Chandler.

Among circuit operators who have at least one house each equipped to reproduce the video accounts of the forthcoming games and who have expressed a desire to do so, are S. H. Fabian, Sam Pinanski, Frank Walker and John Balaban. They all carried the World Series in 1949 and had encouraging results.

Sullivan claims that the exclusion of theatres from the TV pick-ups is discriminatory.

Deep River Boys Hit In Parnell Palladium Revue

London, Sept. 19.

Val Parnell's revue, "Starlight Rendezvous," opened at the Paladium here yesterday (Mon.) to a boff reception. The Deep River Boys were the hit of the show, with outstanding reception also attained by Rose Murphy and Barbara Perry.

Revue came from Brighton, where it had been playing for the past nine weeks.

Scott Sentencing

Washington, Sept. 19.

Sentence of Adrian Scott for contempt of Congress has been postponed until next Monday (25). He will appear before Federal Judge Edward M. Curran here.

The other nine of the "Unfriendly 10" who refused to tell the House Un-American Activities Committee whether they were members of the Communist party are already serving prison sentences.

$13,130,000 IN NEW TRUST SUITS

UA's Biggest Unbilled Production: That 'Showdown' Powwow in N. Y.

What may be a showdown meeting on the future of United Artists is reportedly scheduled to be held in New York today (Wed.). However, the same secrecy that has shrouded activities of the new management since it took over two months ago continues to prevail and positive assurances weren't even forthcoming that the session would be held.

Only thing certain is that owners Mary Pickford and Charles Chaplin do arrive in New York from the Coast today. They are reportedly to meet with the new management group—board chairman Paul V. McNutt, prexy Frank L. McNamee and secretary Max Kravetz—for a showdown on what they're doing toward fulfilling the promises they made in July to hypo the company via funds, product and manpower.

As might be expected in light of the mystery that's been imposed, rumors are plentiful and juicy. They range from reports that the McNutt group will announce it is giving up its option on the company's stock to reports that coin has poured down like manna from heaven, and the outcome of the conclave today will be a rosy announcement of great things to come.

It is expected that neither of the extremes will occur, although those in a position to know are not discounting the possibility of McNutt stepping out. The former

(Continued on page 16)

On the UA Payroll

After working without salary for two months, Frank L. McNamee and Max Kravetz went on the United Artists payroll last week. McNamee, company's prexy, and Kravetz, corporate secretary, came in with the change of UA regime July 11.

McNamee's pay is $1,000 a week and Kravetz's $600. There are reports that their salaries may be retroactive. Paul V. McNutt, who came in as board chairman, is still receiving no pay.

D. of J. Winding N.Y. Booking Quiz

Dept. of Justice has completed collection of data on the controversial metropolitan N. Y. booking situation with reports from the various distributors on their dealings with the RKO and Loew's circuits in the areas in the past several years.

Probe was conducted within the framework of the industry anti-trust suit, with the Department expected to follow through on its original charges of booking "arrangements" between the two chains, allegations which to some extent were upheld by the U. S. statutory court in N. Y. in its three-year divorcement decision.

Government's contention is that the two circuits have in practice split the product of the distributors on the basis of Paramount, Metro, Coumbia Pictures and United Artists films going to Loew's, and RKO, Warner Bros.

(Continued on page 18)

Dutch Softening Up On Film Coin Remittances; Seek Yank Tourist Biz

Paris, Sept. 18.

Anxious to obtain Hollywood plugs to boost tourist interest in the Netherlands, the Dutch are said to be softening up to the point where they may grant full dollar remittances on earnings of U. S. film product.

Gerald Mayer, continental manager of the Motion Picture Assn. of America, is now in Holland to negotiate a deal. He has been working toward gaining full remittances for six to eight months, with prospects for accomplishing such an agreement never as bright as they now are.

Majors reportedly had an understanding with the Netherlands government around the end of last year whereby under certain circumstances current earnings would be remitted in dollars. But this arrangement failed to affect the status of a large sum in frozen remittances accumulated in postwar years.

In general, the Dutch don't have a hard and fast rule as to the amount of dollars they remit in a given period, but fix payments upon what they feel they can spare.

Zanuck Back in U. S.

Twentieth-Fox production veepee Darryl F. Zanuck has delayed his return to the U. S. until next week from a six-week business-vacation junket to Europe. He's slated to detail his reactions to the current film biz situation abroad in a meet with the tradepress when he gets back, prior to heading for the Coast.

Zanuck, who visited France, Italy and England, as well as other countries, once-overed the current crop of 20th films being lensed abroad and also laid plans for future foreign production. Among those now shooting, on which he looked in, are "Legion of the Damned," now in work in Germany; "On the Riviera," Danny Kaye's first starrer under the 20th aegis, which is being lensed on the French Riviera, and "No Highway" and "Mudlark," both in work in England. Zanuck was originally due in the U. S. today (Wed.), but stayed in Europe to huddle with producer Anatole Litvak on "Legion."

Newsreelers Stepping Up Documentaries, Spurred By Commie Menace

The newsreelers are stepping up activity in the feature-length field, spurred by the outbreak of hostilities in Korea and menacing moves by Russia. The documentaries serve the dual purpose of catering to the new public interest in the international situation and providing a means of converting the immense amount of library footage in the vaults into money-making merchandise.

Both Paramount News and Movietone have compiled library material along with new clips acquired for the purpose on Korea. Warners recently released "Fifty Years Before Your Eyes," which covered the past five decades with reel clips and ended with glimpses of the world in conflict and the need for international guidance by the U. S. March of Time's "Golden Twenties" is now winding up release.

Movietone is now ready with "Farewell to Yesterday" 90-minute documentary which traces the moves made by Russia since World War I through to Korea. The production was completed, with prints already in the exchanges, when last-minute changes in the conclusion of the film were decided upon on advices from Government offi-

(Continued on page 15)

TOTAL NO. CASES PENDING UP TO 112

The flood of private anti-trust actions against the film companies is still on the rise, with eight new suits seeking total damages of $13,130,000 instituted in the past week, bringing the total number of pending cases to approximately 112.

Thus, instead of the letup in legal entanglements anticipated with entry of the decree on distribution practices in the Government's monopoy suit, the principal film firms have more reason to be alarmed than ever.

Regardless of the merit of the new complaints and the likelihood of ultimate decisions favoring the distributors, the latter are forced to incur heavy expenses in litigation or settlement proceedings. Each time they're hit with a new action the companies are said to figure on an initial expense of $25,000 in the minimum, and astronomical amounts in the maximum.

The eight new actions of the past week slap the companies with a wide assortment of charges, including numerous of those from which they are specifically enjoined in the Government case decree. Blockbooking, discrimination, unfair clearances, fixing of minimum admission prices and various other restraints of trade are among the allegations.

Most ambitious of all was a Chicago district court action filed Monday (18) by Thomas C. McConnell, who gained prominence in the Jackson Park suit, in behalf of indie circuit operator H. Schoenstadt & Sons. Plaintiff seeks alleged damages in the total amount of $5,500,000 on the charge its six "C" releases houses had to wait 10 weeks before product availability. Columbia, Paramount, 20th-Fox, United Artists, Universal and Warners were named in the action.

Also filed by McConnell was a complaint in which eight majors and seven co-defendants were hit with a demand for over $1,750,000 in triple damages by Tower Building Corp., also in Chicago district court. Tower, as a landlord, contends conspiracy to hold down grosses and thus its percentage of income.

Paramount, Paramount-Richards, Saenger Theatres, RKO, 20th-Fox, United Artists and Columbia were

(Continued on page 15)

'Ladies From Hell' No Lady, Selznick Reassures MPAA

Motion Picture Assn. of America, in okaying David O. Selznick's request Monday (18) to use the title "Ladies from Hell," sought assurances that it would lead to no misunderstandings. Directors wanted to make certain, for instance, that in advertising showing a kilted soldier in a clinch with a gal the reference in the title was to the Scottish Highlander, not to the femme.

Producer gave the assurance. In return for permission to register the label with the Assn., he agreed that in all advertising and publicity there would be references to make clear that it meant members of the Argylle and Southerland Highlanders, famed Scottish regiments that have carried the appelation since World War I.

Board also agreed to make available to the U. S. Marine Corps stock shots and footage from studio libraries for use in recruiting films and trailers.

Brandt Associates Burn at Hughes, Suspect He's Angling for Higher Bid

Suspicion that Howard Hughes, who while dealing with them is at the same time angling for a higher bid from other sources for the RKO theatre circuit, has members of Harry Brandt's Trans-Lux syndicate doing a burn. They're beginning to fidget ominously at Hughes' maneuvers and delays, with indications that the deal will either have to be made within the next week or so or negotiations will be called off.

Sam Dembow, Jr., principal negotiator for the Brandt group, has been on the Coast since last Thursday (14) in an attempt to unravel new complications which the RKO topper is said to keep throwing into the negotiations. Brandt was awaiting word yesterday (Tuesday) from Dembow on whether to fly to the Coast or not.

Brandt was ready to go at any time and will take his attorney, Milton Weisman, with him. If and when he goes, however, it will be to ink a deal. He won't go out for further negotiating.

Talks with Hughes and his reps, Noah Dietrich and Tom Slack, have been going on for many months and during the past few months a deal has appeared imminent. As a matter of fact, there appears to be somewhat less op-

(Continued on page 18)

Nix 2 Pix for Japan

Hollywood, Sept. 19.

Military operations in Korea have caused two celluloid casualties in Hollywood: "Tokyo Joe," the Humphrey Bogart picture, and "Three Came Home," a 20th-Fox production starring Claudette Colbert.

Both films have been nixed by the U.S. government for showing in Japan because the heavies are Japanese.

Govt. Probes Tax B.O. Collections

Hollywood, Sept. 19.

Internal Revenue agents are reportedly checking theatres in the east and midwest in campaign to make certain that exhibs are collecting and reporting taxes for every patron admitted. Understood drive eventually will be on national basis.

Officials have carefully followed all suits instituted by film companies against exhibitors on percentage bookings and are curious to know whether any tax coin involved in reports of grosses are lower than actually registered. Admittedly the number of theatre-owners making false returns for percentage datings is small, but practice of double-selling reportedly is growing, with front-of-house frequently practicing gimmick to steal from owner.

Tax officials have their own procedure to check violations, which provide heavy penalties for persons convicted of reselling admission ticket which has tax tariff included.

Arnall Eyes Happy Days Ahead for Indie Prods., Based on War Economy

Atlanta, Sept. 19.

Happy days ahead for indie producers as soon as the United Artists situation is squared away were predicted this week by Ellis G. Arnall, prez of the Society of Independent Motion Picture Producers. He arrived at his home near here over the weekend from several weeks of meetings with SIMPP members on the Coast.

Expressing the opinion that the nation will be geared 100% to a war economy following the election, the former Georgia governor asserted that that would be a tonic for the b.o. With fewer automobiles, television sets and other items available, more coin will be available for amusements, Arnall opined.

"My members are making preparations in anticipation of good business in the future," he declared. "What they fear most is a repetition of previous shortages, when they had to pay premiums for studio space and couldn't get rawstock on which to shoot."

He said that neither the Society nor its members had any info on developments at UA. They are neither pessimistic nor optimistic about the future of the company, but are hoping that the new management will eliminate the current

(Continued on page 55)

Petrillo Pic OK for TV Will Cue Film Union Drive for Tele Cut

Hollywood, Sept. 19.

Film studio guilds and unions are awaiting a break in the motion pictures-on-television deadlock and preparing to shoo their members aboard the gravy train as soon as it occurs.

Expectation is that James C. Petrillo, head of the American Federation of Musicians, may shortly okay feature films for video by offering Hollywood studios the same deal given telefilm producers — regular film scale plus 5% of the

(Continued on page 18)

Sime

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Zenith's Long-Awaited Phonevision In Oct. 1 Test, Without Top Films

Chicago, Sept. 19.

Zenith's long-awaited test run of its Phonevision system will tee off here Oct. 1, but without the major first-run films prexy Comm. Eugene McDonald had hoped to line up. Company last week began installing Phonevision-equipped sets in 300 Chicago homes for the FCC-approved 90-day trial run designed to test the public's willingness to subscribe to motion pictures via the pay-as-you-see gadget.

Zenith spokesman said the company has enough pictures to run the test but refused to divulge their source or vintage. The source of the films to be used in the Phonevision test has given rise to considerable speculation ever since the plan was first projected because of the touchy producer-exhibitor problem involved.

It's been McDonald's contention that the "home boxoffice" device, tapping the tele set-owning audience, would be the "natural" solution to motion picture industry's attendance problems arising from teevee. After selling the FCC on the idea to the extent of being granted an okay for the 90-day trial, his next problem was to secure topflight product to effectively test the feasibility of the Phonevision idea. Here, apparently, the Zenith prexy has encountered his toughest obstacle because of the reluctance of major producers to become associated at this stage with the Phonevision plan, which if it became widely accepted could have far-reaching effect on the present exhibitor setup.

Cooled Interest

The film boxoffice upturn of the past few months has evidently cooled any off-the-record interest the major pic producers and distribs may have had in the Phonevision system.

Lack of strong offerings for the Phonevision clients is expected to hamper the test. Except for the

(Continued on page 15)

'Titan' U.S. Owners In Tizzy With UA On Coin Claimed Due

American owners of "The Titan —The Story of Michelangelo" are in a roughhouse with the new United Artists management over coin they claim is due them. They've withdrawn the pic from UA distribution, but the company refuses to turn the prints over to them unless they sign a general release of claims.

Art pic did $75,000 in boxoffice gross in 13 roadshow engagements handled by UA. Owners maintain, however, that they have received no money whatsoever out of the rentals, which amounted to $14,000. They claim their share, after agreed-upon expenditures, should be $4,600, of which approximately $2,300 is due in cash and another $2,300 is represented by the prints, which they want.

UA's contention is that expenses ate up the entire producer's share except for a sum approximately equal to the value of the prints. The company has thus offered the prints in full settlement.

The $2,300 cash in dispute is partially the cost of a pressbook, which the producers claim that Paul N. Lazarus, then exec aide to the prez of UA, okayed at the company's expense. Lazarus has since left the distrib's employ and the "Titan" owners claim the new management has refused to honor the agreement.

Although their right to break their distribution contract with

(Continued on page 18)

Sherman, Agnew In ELC Chi Sales Talks

Chicago, Sept. 19.

Eagle Lion Classics regional sales conclave, which took place here over last weekend, brought producers Harry Sherman and Neil Agnew as guest speakers on Friday (15). Pair, who recently set 50-pic deal with EL, elaborated on forthcoming plans for first 10 films.

Convention was first since EL wedded Film Classics. Two promotions were announced at the meeting, boosting former Des Moines branch manager Jim Vede to Detroit and former booker Carl Olson to D. M. manager.

Cinecolor Sets Deal With London Firm

Hollywood, Sept. 19.

Following approval by the British Board of Trade and the Bank of England, Cinecolor Corp. has inked a deal with Radiant Films of London whereby the latter firm becomes Cinecolor, Great Britain, Ltd. Agreement, as announced by Cinecolor here, calls for the parent firm to own 26% of CGBL. Sir Sidney Clift, head of the Clifton circuit in England, will hold 24% while Taylor & Associates retains the balance.

CGBL, according to Cinecolor, will have full facilities of the parent company including Supercinecolor. Prior to consummation of the new pact, Radiant was permitted to turn out British and European prints of Cinecolor pix made in the U. S. Working capital for expansion will stem from preferred stock to be issued and held by Cinecolor and Clift.

$9,000,000 PAR LOAN TO EASE BLDG. SALE

The $9,000,000 loan arranged by Paramount last week on the Paramount building, N. Y., is for the purpose of making easier the sale of the 33-story Times square landmark and the adjoining 3,600-seat Paramount theatre. Par is under obligation of its consent decree with the U. S. Government to divest the properties by 1954.

The two structures, which are generally considered as a single unit, have a current value of about $12,000,000. Par has been having difficulty finding a buyer prepared to pay that price. In the event one presented himself, it would take up to six months to arrange mortgages and other details on the huge purchase.

The present loan, which is in the form of a $7,000,000 mortgage and a $2,000,000 note guaranteed by Paramount, thus facilitates the sale. A prospective buyer would have to arrange only $3,000,000 in financing, rather than approximately $12,000,000. That could probably be arranged in much shorter time. Par's experience in the past has been that the compli-

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3 MORE EXHIB PARLEYS ADDED TO LONG STRING

Regular fall spate of regional and state exhibitor organization meetings is in evidence with three more such sessions added to the slate. Virtually all the conclaves have an entirely new agenda subject this year in addition to the variety of usually listed subjects on distribution practices, admission prices and local items. The newcomer is the Council of Motion Picture Organizations.

At the behest of headquarters of both the Theatre Owners of America and Allied States, the local affiliates in the field are giving COMPO full study with the aim of acquainting every member with the industry organization's purposes and objectives.

The new meetings set include the convention of Allied Theatre Owners of New Jersey next Tuesday (26) at the Hotel Douglas, Newark, to be preceded by a board session, and the Allied Theatre Owners of the Gulf States, Dec. 5-6, at the Roosevelt hotel, New Orleans.

Additionally, the Metropolitan Motion Picture Theatres Association, N. Y., independent, is scheduled to go into session on Sept. 28 at the Hotel St. Moritz, N. Y.

Blumberg to N. Y.

Nate J. Blumberg, president of Universal, is due back at the home-office on Monday (25) after four weeks on the Coast.

He has been in consultation with production executives and viewing the company's new product.

UP's 50c Dividend; Ditto for Technicolor

United Paramount Theatres and Technicolor both announced dividends during the past week. UP board declared 50c a share on common, payable Oct. 20 to stockholders of record Sept. 29. It's the company's third 50c quarterly dividend since it started in business last Jan. 1, following divorcement from Paramount's production-distribution end.

Technicolor also paid 50c. It is payable Oct. 11 to holders of record Sept. 26.

Warners Buys Up 300,000 Common

Warner Bros., in its move to strengthen its corporate position, has bought up over 300,000 shares of its own common stock since mid-June. It acquired 72,100 shares during August, it reported to the Securities and Exchanges Commission, bringing treasury holdings to 297,700 shares as of Aug. 31. It has continued to buy since then.

In another similar move preparatory to divorcement, the SEC reported that 20th-Fox had bought in 1,900 shares of two types of preferred during August. It acquired 1,400 shares of the $1.50 cumulative convertible and 100 of the $4.50 prior preferred. That brought totals in the treasury as of Aug. 31 to 47,700 of the $1.50 and to 500 of the $4.50.

This was just the beginning for 20th of its retirement of its preferred in a major refinancing operation that has included the borrowing of $7,500,000 to provide cash to the production-distribution from the theatre company when divorcement comes. Company is preparing to retire entirely the two preferred issues. There were 152,929 shares of the $1.50 outstanding callable at $35, and 74,469 of the $4.50, callable at $100.

WB plans to continue buying up its common, as Paramount has been doing for several years. It has purposely left its plans vague, however, rather than setting for itself any definite pattern of buying. Idea is to jump into the market whenever it is felt that the price is right. It thus leaves indeterminate how many of its securities it will buy or over what period.

Expect Corsi to Okay Theatre Pay Minimum For N.Y.S. Employees

Despite heated exhibitor protests against enactment of a minimum wage scale for theatre employees in N. Y. state, it was expected in trade circles this week that State Industrial Commissioner Edward Corsi will approve the proposed rates, which vary from 50c to 75c. At a public hearing on the pay minimums held in New York Friday (15), theatremen rapped the suggested scales while a labor rep expressed mild satisfaction with the recommendations.

As spokesman for the Metropolitan Motion Picture Theatres Assn. and the Independent Theatre Owners Assn. at the hearings, MMPTA head Leo Brecher urged that children's matrons, ushers, doormen and cashiers be eliminated from coverage. If this could not be accomplished, he said, then proposed wage requirements in these personnel brackets should be modified otherwise they would wreak hardship upon neighborhood theatres.

Under the suggested minimum wage scales for the amusement and recreation industry, cashiers, cleaners, porters and matrons in film theatres would get 75c an hour in cities in excess of 50,000 population, and all communities in Westchester and Nassau counties; 70c would be paid in cities from 10,000-50,000, except Nassau and Westchester, and 65c an hour in towns of less than 10,000 excluding Nassau-Westchester. Some part-time help, such as ushers, would be rated at 50c an hour.

Friday's hearing was one of several held this summer on the wage recommendations. Final meet is scheduled for Rochester Friday (22). Corsi will weigh the findings of the nine-man minimum wage board and hand down a decision sometime in October.

Phonevision Test Won't Prove Thing, Allied Claims; Maps Pitt Meet Agenda

Franklin, Ind., Sept. 19.

Zenith Radio's proposed Phonevision is due for another lacing from the film industry, this time at the hands of National Allied's television committee in a report to be made at Allied's annual convention Oct. 2-4 in Pittsburgh. Committee will claim that the contract being used by Zenith to obtain subscribers for the upcoming Chicago tests on Phonevision cannot prove the project's value, since they include an "escape clause" for subscribers' nonpayment.

Committee also plans to bring up for consideration by the national group Gene Autry's deal with CBS for production of 26 vidfilms. According to National Allied prez Trueman T. Rembusch, it appears that Autry "miscalculated in a recent letter to Pete Wood, secretary of the Independent Theatre Owners of Ohio, explaining that he personally was making pictures for TV to improve the grosses on his pictures playing in the regular theatres." Allied would like Autry to "explain away the latest support of TV," Rembusch said. He quoted Wood as asking: "Is Autry naive enough to think that the public will pay to see him when they can see him for free? When he can be seen in films for nothing, that's exactly what he will be worth to the exhibitors who play his pictures."

Rembusch noted that Zenith has not yet announced what product it will use for its Phonevision test and expressed doubt the company will be able to obtain enough films to run the experiment. "If they (Zenith) do secure sufficient film, the results obtained from the test

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Commercials Set By 45 B&K Theatres

Chicago, Sept. 19.

Balaban & Katz circuit, which never before screened advertising films, will run off film commercials this fall for the first time at 45 of its houses here. Chain breaks the ice with United Fruit's "Chiquita Banana" briefie.

Deal was set by BBD&O, UF's ad agency, through Movie Advertising Bureau. B. & K.'s decision to screen the adpix, according to MAB exec Jack Hillyer, climaxes a "steady trend to the use of 'spot movies' as an integral part of a theatre's program."

Hillyer claims that more than 14,500 U. S. theatres at present will display film commercials on their screens, which represent 67% of all houses in operation. Acceptance of adpix, he feels, is largely due to better commercial productions.

U WAY AHEAD OF SKED RETIRING FUND BONDS

Universal, with a big increase in profits already in the bag for the year ending Oct. 31, has gotten itself six months ahead of schedule in retirement of its 15-year 3¾% sinking fund bonds. Slated to take into the treasury $600,000 worth of the debentures yearly, it has $300,000 worth, bought up in advance in a move to reduce debt and debt service charges. It will continue to retire the bonds as quickly as conditions permit.

Current last-quarter earnings make it appear likely that the company will show a net for the year up to $1,400,000. Final figure will hinge on what writeoffs are taken for corporate and tax purposes. Company suffered a loss of $1,125,900 last year.

Accounting for the improvement are both better income and reduction in costs. Pix amortized during the year have been budgeted at far below those released in the 12-month period ending Oct. 31, 1949, when the company was at the tailend of a stanza of big pix that failed to click at the b.o.

Bond issue that's being retired was floated in 1941 and runs until 1956. Issue was for $7,500,000, well over half of which has now been retired.

Arthur Mayer to Talk At AMPA Meet in N.Y.

First fall meeting of the Associated Motion Picture Advertisers has been set for the Hotel Picadilly, N. Y., Sept. 28 with Arthur L. Mayer, executive vice-president of the Council of Motion Picture Organizations, as guest speaker. Mayer will discuss "COMPO and the Showman."

Also slated to address the session is Don Henshaw, executive of MacLaren Advertising Co., Ltd., Toronto. Gordon White, director of the Advertising Code Administration of the Motion Picture Assn. of America, will preside.

Europe to N. Y.

Marvin Bellie
Elen Dosia
Lew Grade
Farley Granger
Elsa Maxwell
Alfred Nightingale
David Niven
Jan Peerce
Cesar Romero
Francoise Rosay
William Saal
Samuel Schneider
Barbara Stanwyck
Renata Tebaldi
Igor Troubetzkoy
Herbert J. Yates
Darryl F. Zanuck

N. Y. to Europe

Harry Dent Moore
Josephine Niggli
Herb Rosenthal

9-Mo. Latitude Okayed For United Par to Solit Complex Ownerships

An additional period of nine months for United Paramount to dissolve complex joint ownerships of theatres in 19 cities in six southern states was granted by Judge Conger in U. S. district court in N. Y. last Wednesday (13).

UP president Leonard Goldenson said that intricate leasing arrangements were involved and the additional time was needed to terminate them. The Dept. of Justice agreed, paving the way for the court approval.

The court order also followed UP to acquire the interest of coowners in one of three theatres in Columbus, Miss., one of two in West Point, Miss., and one of two in Tupelo, Miss. The circuit is enjoined from buying out the partners' interests in four theatres in Fayetteville, three in Jonesboro and three in Camden, all Ark.

L. A. to N. Y.

Joseph Auerbach
Gertrude Berg
Edna Best
Phil Bloom
Joan Caulfield
Herman Citron
Charles Coburn
Jerry Colonna
Dan Dailey
Olivia DeHavilland
George R. Durgom
William Farnum
Dorothy Fields
Nina Foch
Mitzi Gaynor
George Glass
Stewart Granger
Mitchell Hamilburg
Susan Hayward
Joseph Justman
Irving Lazar
Sarah Marshall
Irving Mills
Mary Pickford
Sigmund Romberg
Eddie Schellhorn
Joseph Schildkraut
Spyros Skouras
John Steinberg
Blanche Thebom

N. Y. to L. A.

Mary Hunter
Irving Lesser
Eda Reis Merin
Milton Pickman
Seymour Poe
Howard St. John
Sol A. Schwartz
Robert M. Stillman

ADMISH HIKE SURE IF BIZ HOLDS

Par Blankets Country With Group Selling, 3,700 Exhibs Buying That Way

While other majors have yet to get beyond the planning stage with licensing of pictures in groups, Paramount, which adopted the policy over a year ago, has virtually blanketed the country with group-selling operations.

The number of exhibitors licensing Paramount product in blocks has been steadily increasing since the practice was instituted. At present there are 3,700 theatremen taking the company's pictures in groups and the figure is likely to go even higher, according to homeoffice executives.

The company offers up to 20 films at a time, mostly to theatremen in outlying and non-competitive areas where there are no legal barriers blocking the system. Chief consideration is compliance with court injunctions against the conditioning of the sale of one picture on the licensing of others. Additionally, there must be a 20% cancellation privilege for the theatre.

William F. Rodgers, Metro distribution vicepresident, announced several weeks ago he was considering the policy but has yet to get it underway. Andy W. Smith, 20th-Fox sales chief, similarly unveiled plans to sell in groups but hasn't followed through with that type of licensing to date.

In both instances it is apparent the legal departments of each company are giving full attention to the restraint imposed by the courts and are wary of the possibility of contempt charges.

Paramount is now selling its product output through the balance of the year, ending with "Mr. Music," Bing Crosby starrer. Average number of pix taken in the block plan is said to be eight to 10.

Exhibs Won't Co-op On Footing TV Bill In Paramount Bally

Television is a potent advertising medium for the motion picture but exhibitors are disinclined to foot their end of the bill, a d therein lies the rub, Max E. Youngstein, advertising-publicity chief for Paramount, complained in N. Y. prior to his Monday 18) departure for Hollywood.

Paramount went to some lengths in the way of harnessing TV for promotional purposes only to find, largely, lack of cooperation by the atremen, Youngstein contended. He said in past the exhib's position was that it was the responsibility of the film company to prepare material for video presentation, and consequenty Paramount went ahead with preparation of special trailers up to lengths of one minute with music cue sheets provided. While this meant taking on additional expense for his department, only 150 theatremen were willing to buy the local video time to circulate the specially-prepared TV blurbs, he related.

For the most part the Paramount format has been clips directly from the pictures up for the ballyhoo with the narration dubbed. Going beyond this the major shot a special trailer for "Sunset Boulevard" which featured William Holden. Additionally, canned music was supplied by the studio.

Since individual theatremen are not disposed to take on the televising costs, Youngstein proposes that groups of exhibs band together in sponsorship on a cooperative basis. He said he figures that TV has a far more lasting impression than any other medium and televised plugs would benefit the subsequent-run as well as the showcase.

TV times costs are up to the theatremen for the reason that production-distribution generally is now spending eight to 11% of its gross on merchandising product but the extent to which exhibition promotes its wares on the local level is 2.5-3.5%, seldom more, Youngstein holds.

Bob Rubin Undecided

Hollywood, Sept. 19.

Plans of Robert J. Rubin, who resigned as of the end of last month as general counsel for the Society of Independent Motion Picture Producers, are unsettled as yet. He may open law offices either here or in New York.

In either case, it is likely that he will continue to handle chores for SIMPP on a client basis. Arrangements are likewise being made for him to serve as counsel on pending lawsuits by some of the Society's individual members.

Rubin was with SIMPP about three years, part of the time here and part in New York.

Lopert-Headed Syndicate in Int'l Deals With Korda

U. S. syndicate headed by Ilya Lopert has entered into two international film deals with Sir Alexander Korda. One is for the purchase by Korda of distribution rights in England and other countries to "Women Without Names," while the other is for exhibition in the U. S. by the syndicate of two Korda films.

"Women" was produced in Italy by Lopert with financing by himself, New York realty tycoon Robert Goelet, City Investing Co. topper Robert Dowling and importer Roberto Haggiag. They sold rights to Korda for £17,000 for distribution in the United Kingdom, the British Commonwealth except Canada, Sweden, Denmark, Germany and Austria.

In turn, Lopert, who returned to New York last week from a summer spent in Europe, negotiated a deal by which his group has acquired exhibition rights to "Tales of Hoffman" and "An Outcast of the Islands." Pix are expected to play one of the two Dowling houses on Broadway, the Astor or the Victoria, and in theatres operated by Lopert Films, in which Dowling and Goelet have an interest, in Washington and some other cities.

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Korda Seeks Beecham For 'Sleeping Beauty'

London, Sept. 19.

Sir Alexander Korda is negotiating with Sir Thomas Beecham to appear in and conduct the orchestra in a full-length film version of "The Sleeping Beauty" ballet. Margot Fonteyn, premiere danseuse of the Sadler's Wells company, has been inked for the principal role in the picture, which will be lensed in Technicolor here next year.

Pic will be virtually wordless. It follows "Tales of Hoffman," which has just been completed for Korda by Michael Powell and Emeric Pressburger. Beecham appears in this with ballet and opera stars Moira Shearer, Robert Helpmann, Leonide Massine, Robert Rounseville and Ann Ayars.

E. G. Crews Sued On % By 8 Majors

Raleigh, N. C., Sept. 19.

Separate percentage suits were brought in federal court here last week by the eight majors against E. G. Crews. All actions ask damages based upon alleged underreporting of receipts at the Carolina and Orpheum theatres in Oxford, N. C.

Plaintiffs are RKO, 20th-Fox, Paramount, Warners, United Artists, Columbia, Universal and Loew's.

EXHIBS FEEL RISE OVERDUE

Significant if not sensational hike in theatre admission scales appears certain if present improving business trends continue. B.o. fees have come in for considerable discussion from exhibs during the past month, with the conclusion generally being that an overall tilt is not yet feasible, but is called for and will be made later if the traffic will bear it.

The talk—if not action—has been stimulated by a recent broadside to Allied members from the exhib organization's board chairman and general counsel, Abram F. Myers. He suggested an immediate lift in scales.

Theatremen appear to be taking the advice cautiously. They've been scrutinizing their own boxoffice taps, those of the competition and prices in similar towns. Feeling is that in most cases a tilt would be justified on the basis of the diminishing spread between costs and income, but no one feels confident enough about the new surge of business felt this summer to want to chance chasing it.

As a result, whatever action in this direction that there has been in the past few weeks or that may be expected in the immediate future must be in houses where a special situation prevails. That may be that prices have been held inordinately low for too long a time, competition has changed, neighborhood has changed, or something on that order.

One astute circuit operator queried this week took this angle:

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FIRST 20TH-FOX PIC TO N. Y. PAR SINCE '36

Ever since divorcement, the theatre end of Paramount has been dating the picture side less and less. Latest evidence is the booking of "I'll Get By" at the N. Y. Paramount theatre, the first 20th-Fox film dated at the house since "To Mary with Love" in 1936.

Further demonstrating that the theatre, flagship of United Paramount, is doing some "outside" shopping, is the slating of "Sleeping City," which opens today (Wed.). This is the third Universal film to play the Paramount since Jan. 1, 1950, AD (After Divorcement). For the most part, however, Paramount theatre is still the home of Paramount pix.

Rank Due in N.Y. Next Month To Seek Yank Cos. for Co-Prod. Deals

Flanked by John W. Davis and G. I. Woodham-Smith, his two top executive aides, J. Arthur Rank is due in N. Y. about Oct. 9 from London and is expected to go on the prowl immediately for American companies to join him in co-production deals in England. Rank announced at the beginning of this month he will refrain from undertaking the burdens of producing on his own entirely, and that he plans only filmmaking with outside interests.

Some spadework for Rank in seeking out U. S. alliances was done in N. Y. late last month by Earl St. John, production head of the Rank organization, who had talks with several major company executives, including those at the Paramount homeoffice.

However, that Rank will engage only in non-solo production was intimated by producer Sidney Box in N. Y. yesterday. Latter's thought was that conditions "change" and so, too, do the plans of producers. He said he wouldn't be surprised if Rank were to reverse himself and map plans for six or seven of his own organization's productions annually.

So far as shooting is concerned, the Rank outfit will be idle at least for the balance of this month. "Highy Dangerous," starring Dane Clark and Margaret Lockwood, the last one made, was finished early this month. This was produced by Anthony Darnborough with Roy Baker directing.

Incidentally, Box said it was his understanding that Baker has been signed to a seven-year deal by 20th-Fox.

P.R.'s 'Cyrano' Bow

Puerto Rican government is footing a bill of $35,000 for the world preem in San Juan of Stanley Kramer's "Cyrano." Stars and newspaper and mag writers will be flown there for the event, with the island hoping to cash in on tourism, of course, via the publicity.

Not the least of Puerto Rico's aim, however, is to get back on his native soil the island's No. 1 actor-citizen, Jose Ferrer, who stars in "Cyrano." Date has not yet been set.

Report of 70% 'Harvey' Terms Stirs Exhib Orgs

Reports reaching the field that Universal will ask 70% terms for its forthcoming James Stewart-starrer, "Harvey," are already stirring exhib organizations into action. While the pic isn't even slated for tradeshowing until Oct. 10, theatremen are burned over hints from salesmanager William Scully that the top terms will be sought.

One exhib in a hinterland exchange centre said yesterday (Tuesday) that his local organization was "preparing to murder Universal" if 70% was asked. He said absolutely that members wouldn't buy it at that price.

Reminded that theatre ops had had made similar statements before and then backed down when they discovered other houses playing a pic at top terms and still making plenty of coin, exhib

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Irv Lesser, Poe to Coast

Irving Lesser and Seymour Poe, partners in Producers Representatives, Inc., N. Y., fly to the Coast today (Wed.) for 10 days of meetings with Sol Lesser and his associates on plans for importation of foreign films and their franchising to U. S. art theatres.

PRI will be associated with Lesser in the operation, handling the sales and distribution end.

'Cyrano' as Roadshow Would Cost UA Plenty If Picture Goes Over

Stanley Kramer's decision to experiment with a roadshow policy on his forthcoming "Cyrano" will cost United Artists a tremendous amount of coin if it is successful. Kramer's distribution deal with UA, as is also the case with other of its producers, provides for a considerable difference in fee to the releasing company between roadshow and regular selling.

In the case of Kramer, his contract calls for him to pay UA a distribution fee of 27½% on ordinary engagements, but only 10% on a roadshow. The difference theoretically is because hard-ticket dates are generally for a long run, most of the work in negotiating them and the campaigns are principally done by the producer's own rep and so there is comparatively little expenditure of time and effort on them.

Tremendous difference between the two percentage figures is evident in that if Kramer is able to get $1,000,000, for instance, out of his two-a-day bookings, UA will have been deprived of $175,000. George J. Schaefer, Kramer's sales chief, is setting up four experimen-

(Continued on page 18)

National Boxoffice Survey

Too Many Holdovers Slow Pace; 'Heaven' New Champ, With 'Sunset,' 'Rose,' 'Stock' Next Highest

Surplus of holdovers and extended-run pix are cutting into the overall national boxoffice this session, with the real money being taken by several newcomers. Return of hot weather in some key cities covered by VARIETY is hurting somewhat. Unusual development in Philadelphia is that film theatre trade soared despite interest both in pro football and great drive of the National League Phillies baseball team.

Launching of "My Blue Heaven" (20th) on general scale is pushing this Betty Grable-Dan Dailey starrer to top rung this stanza, helped, of course, by a sock week at N. Y. Roxy. Next in line is "Sunset Boulevard" (Par), which is surging upwards again with a fresh batch of dates.

"Black Rose" (20th) is winding up third after being in No. 1 position for two weeks running. Fourth money goes to "Summer Stock" (M-G) while "Tea For Two" (WB) is an easy fifth-place winner. "Fancy Pants" (Par) has dropped down to sixth, with "The Men" (UA), just getting out extensively, pushing up to seventh.

"Our Very Own" (RKO), "Treasure Island" (RKO), "Broken Arrow" (20th), "So Young, So Bad" (UA) and "Kiss Tomorrow Goodbye" (WB) round out the Golden Dozen in that order. Best runner-up pix are "A Life of Her Own" (M-G), "No Way Out" (20th), just getting around, and "Three Little Words" (M-G) in that sequence.

Besides "Heaven," there are some six new pictures being launched this stanza but few show much promise on basis of current showings. One big potential grosser appears to be "Devil's Doorway" (M-G). This new Robert Taylor starrer is great in Philly. "Three Secrets" (WB) also hints possibilities, with a neat session in Philly and a nice St. Louis showing. "Breaking Point" (WB) is only medium in L. A. "Petty Girl" (Col) is mild in Pitt but okay in Balto. "High Lonesome" (EL), fine in Philly, is just okay in Buffalo and thin in Frisco. "Union Station" (Par) is uneven this round.

"Sleeping City" (U), which opens at N. Y. Paramount this week, is rated fair in Toronto. "Panic in Streets" (20th) is not so good at the boxoffice this frame. "Lady Without Passport" (M-G), mild in K. C., is only so-so in Chi and slow in L. A. "Pretty Baby" (WB) looks okay in Boston and nice in Portland.

(*Complete Boxoffice Reports on Pages 8-9*)

AWAIT READE-STORRS APPEAL ON CT. ORDER

Trenton, Sept. 19.

Appeals from the Trenton superior court decision ordering dissolution of Trenton-New Brunswick Theatres appeared a certainty this week as the two defendants, Walter Reade and the estate of Frank Storrs, both switched to new counsel on the eve of entry of the dissolution order. The new attorneys and representatives of RKO, plaintiff in the action, are to meet with Judge Wilfred Jayne on Friday 22) on the form of the order.

Notices of appeal are likely to be filed by the Reade side shortly after, there being little possibility of agreement on terminating the RKO-Reade joint ownership.

It is understood that RKO's offer to buy out Reade and the Storrs estate at $1,500,000 still stands.

The Glass Menagerie

Hollywood, Sept. 13.

Warners release of Jerry Wald-Charles K. Feldman production. Stars Jane Wyman, Kirk Douglas, Gertrude Lawrence, Arthur Kennedy. Features Ralph Sanford, Ann Tyrrell, John Compton, Gertrude Graner, Sara Edwards, Louise Lorimer, Cris Alcalde, Perdita Chandler. Directed by Irving Rapper. Written by Tennessee Williams and Peter Berneis, from Williams' play; camera, Robert Burks; music, Max Steiner; editor, David Weisbart. Tradeshown Sept. 7, '50. Running time, **106 MINS.**

Laura	Jane Wyman
Jim	Kirk Douglas
Amanda	Gertrude Lawrence
Tom	Arthur Kennedy
Mendoza	Ralph Sanford
Clerk	Ann Tyrrell
Young Man	John Compton
Woman Instructor	Gertrude Graner
Mrs. Miller	Sara Edwards
Miss Porter	Louise Lorimer
Eddie	Cris Alcalde
A Girl	Perdita Chandler

Customer demands for "something different" will be fulfilled in spades by "The Glass Menagerie." Project that skyrocketed Tennessee Williams to the topmost dramatist brackets has been beautifully celluloided by Warners. Arty it is, unquestionably, but in a down-to-earth style that results in complete audience identification.

Spotting Jane Wyman as crippled Laura, Arthur Kennedy as her compassionate brother, Gertrude Lawrence as their frowzy mother and Kirk Douglas as the Gentleman Caller who unwittingly changes their lives, for better or worse, is a casting scoop that will pay off magnificently. All production facets were tended with impeccable taste by co-producers Jerry Wald and Charles K. Feldman, director Irving Rapper worked hand-in-glove with scripters Williams and Peter Berneis to see that none of the original's fragile imagery was lost, and each of the four stars gave it the works thespwise.

By-now familiar plot about the aging southern belle who holds her brood together in a St. Louis tenement, only to lose her son when he decides he can take her nagging no longer, unreels engrossingly under Rapper's guidance. Most remarkable is the subtle restraint employed to register Laura's awakening, under the Gentleman Caller's cajolery, to the fact that life isn't a bust just because you've got a bum gam. Her happiness at finding the "long-delayed but always expected something that we live for," while her mother blows her top at the idea of her daughter losing a suitor, could have slopped over into utter bathos. Rapper and handpicked cast held it in line. Theirs is film wizardry at its best.

Star quartet grabs the lion's share of the footage but the support manages to come across, too, notably Gertrude Graner, Perdita Chandler, Ralph Sanford and Ann Tyrrell. Douglas' being the smallest of the top roles, Kennedy and the Misses Wyman and Lawrence fight it out for thesp honors, and it would appear to be a draw. Miss Lawrence, incidentally, has a "belle of the ball" flashback that reveals she has lost none of her glamor, despite the padding necessary for the Amanda role.

Technical credits are solid, principally Robert Burks' muted lensing, the dingy apartment, ballroom and business school set work by Robert Haas and William Wallace, David Weisbart's editing, and Max Steiner's compelling mood music. *Mike.*

The Fuller Brush Girl

Columbia production and release. Stars Lucille Ball and Eddie Albert. Features Carl Benton Reid, Gale Robbins, Jerome Cowan, John Litel, Fred Graham, Lee Patrick, Arthur Space. Directed by Lloyd Bacon. Screenplay, Frank Tashlin; camera, Charles Lawton, Jr.; editor, William Lyon; music, Heinz Roemheld; music conductor, Morris Stoloff. Previewed in N. Y., Aug. 28, '50. Running time, **87 MINS.**

Sally Elliot	Lucille Ball
Humphrey Briggs	Eddie Albert
Cassidy	Carl Benton Reid
Ruby Rawlings	Gale Robbins
Jane Bixy	Jeff Donnell
Dewey Simpson	Jerome Cowan
Watkins	John Litel
Rocky Mitchell	Fred Graham
Claire Simpson	Lee Patrick
Inspector Rodgers	Arthur Space
Bangs	Sid Tomack
Punchy	Billy Vincent
Doyal	Lorin Raker
Mrs. North	Lelah Tyler
Mrs. East	Sarah Edwards
Mrs. West	Lois Austin
Mrs. South	Isabel Randolph
Mrs. Finley	Isabel Withers
Sue	
Lou	Donna Boswell
Alvin	
Albert	Gregory Marshall

There can be no pretense that "The Fuller Brush Girl" is hardly more than a vehicle for Lucille Ball, and she makes capital of the situation. If ever there were any doubts as to Miss Ball's forte, "Fuller Brush" dispels them. She is an excellent comedienne, and in this rowdy, incoherent yarn, with its Keystone Kop overtones, she garners the major laurels. In fact, she is on so much of the time that the story's weaknesses can thus safely be overlooked. The pic should do well enough, thanks to Miss Ball.

Pic has extremely funny situations, though some of them are pretty familiar. There is much of the Marx Bros. type of chase, and Lloyd Bacon's direction has made much of the comedy sequences. It's a cops-and-robbers yarn, with a couple of murders as the fulcrum that enables Miss Ball to go wholehog in to her slapstick. There's even a reference to Metro's "Fuller Brush Man"—with Red Skelton coming in for a cute laugh bit, though he's unbilled.

Miss Ball plays a Fuller Brush Girl who becomes involved innocently in the murder of Jerome Cowan's wife, Lee Patrick. The manner in which she becomes linked to the murder, and the subsequent slaying of Cowan, is pretty obvious, and the complications that arise produce plenty of laughs. Eddie Albert plays her dumb boyfriend who is also involved in the chase.

There are a number of especially funny situations in which Miss Ball runs the gamut, namely a bit in which Albert and she flee the cops over backfences; another in which she makes up as a burley stripper to shroud her identity, with the cops (and thugs) hot at her heels, plus one in which they hide in the hold of a ship while trying to lose their pursuers.

Albert plays an excellent straight for Miss Ball. Cowan is most conspicuous among the supporting players. *Kahn.*

Prisoners in Petticoats

Hollywood, Sept. 14.

Republic release of Lou Brock production. Features Valentine Perkins, Robert Rockwell, Danni Sue Nolan, Anthony Caruso, Tony Barrett. Directed by Philip Ford. Screenplay, Bradbury Foote; original story, Raymond Schrock, George Callahan; camera, Ellis W. Carter; editor, Harold Minter. Previewed Sept. 14, '50. Running time, **60 MINS.**

Joan Grey	Valentine Perkins
Mark Hampton	Robert Rockwell
Francis White	Danni Sue Nolan
Nickey Bowman	Anthony Caruso
Steve London	Tony Barrett
Sam Clarke	David Wolfe
Professor Grey	Alex Gerry
Danny	Michael Carr
Old Beatrice	Queenie Smith
Shack	Bert Conway
Connie	Rudy Rama
Candy Carson	Marlo Dwyer
Detective Blake	Russ Conway
Sadie	Marta Mitrovich

For the programmer market, in secondary bookings, "Prisoners in Petticoats" barely gets by. Both story and acting are unbelievable, as is the direction. However, footage runs only 60 minutes, making it suitable for the supporting slot in the smaller general situation.

Plotting centers on Valentine Perkins, naive pianist working incognito in a nitery operated by Anthony Caruso as a front for his rackets. A gang member double-crosses Caruso and stashes $100,000 in loot with the girl. Latter, not knowing what it's all about, becomes involved with police and goes to jail rather than reveal her true identity and embarrass her dignified professor father.

There's little attempt to develop interest in the circumstances that get the girl out of her fix, and writing doesn't make any of the characters very bright. Players perform in the same vein. Male hero of piece is Robert Rockwell, special investigator. Tony Barrett is Caruso's doublecrossing henchman, and others involved include Danni Sue Nolan, David Wolfe and Alex Gerry.

Philip Ford did a stereotype job of directing. Lou Brock's production and technical assists are standard for budget and release intentions. *Brog.*

The Holy Year at the Vatican

(DOCUMENTARY)

Astor Pictures release of March of Time (Richard de Rochemont) production. Narration, Right Rev. Msgr. Fulton J. Sheen. Tradeshown N. Y., Sept. 14, '50. Running time, **66 MINS.**

"The Holy Year at the Vatican" a full-length documentary produced by the March of Time, is a pictorial record of a pilgrimage to the Vatican led by Francis Cardinal Spellman of New York. Thorough and painstaking, the film outlines the Vatican's multitude of activities and graphically describes its magnificent art treasures.

There's a wealth of detail in the footage. Unfortunately the very completeness of the picture tends to make audience interest dip slightly at intervals. If some of the minor phases of the film were trimmed, the overall impact of this MOT documentary would be considerably enhanced.

Within its 66 minutes running time, "Holy Year at the Vatican," contains scenes of pageantry and explains the complicated administration of the Papal State. Pope Pious XII is seen in several sequences and the camera also depicts scores of paintings, mosaics and tapestries. In addition, the multi-faceted maintenance organization of the Vatican is shown carrying out its countless tasks.

Accompanying the eight reels is a commentary by the Right Rev. Msgr. Fulton J. Sheen. His narration of the subject is as thorough as the film itself. Theatremen will find this type documentary principally a "prestige" picture. Tieups with local churches in advance of bookings will be helpful. *Gilb.*

Miniature Reviews

"The Glass Menagerie" (WB). Excellent drama with Jane Wyman-Kirk Douglas-Gertrude Lawrence-Arthur Kennedy.

"The Fuller Brush Girl" (Col). Lucille Ball-Eddie Albert in laugh-loaded, though obvious yarn.

"Prisoners in Petticoats" (Rep). Minor program entry. A meller without much action.

"Renegades Of The Sage" (Col). Among better Charles Starrett starrers; okay for dualers.

"Redwood Forest Trail" (Songs) (Rep). Rex Allen in singing-fighting actioner for western market.

"Across the Badlands" (Songs) (Col). Charles Starrett western for dualers.

"No Trace" (British) (Indie). Novel meller with British cast not calculated to do much except on dualers in U. S.

Renegades of the Sage

(SONGS)

Columbia release of Colbert Clark production. Stars Charles Starrett; features Smiley Burnette, Leslie Banning, Trevor Bardette, Douglas Fowley, Jock O'Mahoney, Fred Sears. Directed by Ray Nazarro. Screenplay, Earle Snell; camera, Fayte Browne; editor, Paul Borofsky. At New York theatre, N. Y., week of Sept. 12, '50. Running time, **56 MINS.**

Steve Duncan	
The Durango Kid	Charles Starrett
Smiley Burnette	Smiley Burnette
Ellen Miller	Leslie Banning
Miller	Trevor Bardette
Sloper	Douglas Fowley
Lieutenant Hunter	Jock O'Mahoney
Lieutenant Jones	Fred Sears
Johnny	Jerry Hunter
Worker	George Chesebro
Drew	Frank McCarroll
Brown	Selmer Jackson

This 56-minute entry, heavy in the action department and sporting a better-than-average story for a low-budget western, rates with the choicer Charles Starrett starrers. Film's brief running time provides a large dose of gunplay and a minimum of dialog. It's okay to round out doublebills.

As a government agent, it's Starrett's job to track down a band of outlaws interfering with construction of telegraph lines in lawless western territories. Period follows the close of the Civil War. Starrett is supposed to nail down Trevor Bardette, who headed a guerilla band during the war and is believed to be leader of the current opposition. Pic's windup, however, finds Bardetta in the clear and the real culprits apprehended.

Short span of film leaves certain incidents hanging in the air. But, this shortcoming will probably go unnoticed by western and action fans. Operating in the dual role of the government rep and the Durango Kid, Starrett is almost constantly reaching for his holster. Practically the only time a lag in action occurs is when Smiley Burnette comes on the scene for some comedy relief, strictly in the rustic vein.

Starrett is his usual assured self, while Burnette's comic antics follow a routine pattern, revolving mostly around his fumbling personality. Bardette gives a sympathetic performance as a man realizing the law is after him for crimes of which he is innocent. As the only femme, Leslie Banning is appealing. Douglas Fowley is convincing as the gangleader.

Ray Nazarro's direction keeps film going at a snappy pace. Producer Colbert Clark has dressed pic in standard fashion. *Gros.*

Redwood Forest Trail

(SONGS)

Hollywood, Sept. 15.

Republic release of Franklin Adreon production. Stars Rex Allen; features Jeff Donnell, Carl "Alfalfa" Switzer, Jane Darwell, Marten Lamont, Pierre Watkin. Directed by Philip Ford. Written by Bradford Ropes; camera, John MacBurnie; editor, Harold Minter. Previewed Sept. 14, '50. Running time, **66 MINS.**

Rex Allen	Rex Allen
Julie Westcott	Jeff Donnell
"Alfalfa" Donahue	Carl "Alfalfa" Switzer
Hattie Hickory	Jane Darwell
Craig Danvers	Marten Lamont
Arthur Cameron	Pierre Watkin
Two Bits	Jimmy Ogg
Mighty Mite	Dick Jones
Curley	John Cason
Wyomin'	Jimmy Frasher
Chips	Bob Larson
Lush Mason	Robert W. Wood
Dusty	Jack Lerson
Hawk	Ted Fries
Bart Bryant	Joseph Granby
Wescott	Robert E. Burns

Rex Allen is one of the newer film cowpokes who depends on vocal cords as well as sinews to get along. Personality and appearance are good, helping to carry "Redwood Forest Trail" in its intended release. There could have been more stress on action and a bit more plausible motivation, but it still comes out pleasant enough for the western market.

Allen goes along with sidekick, Carl "Alfalfa" Switzer to aid an under-privileged boys' camp deep in the mountains. Mortgage on the enterprise is ready to be foreclosed as lumber interests are anxious to cut the timber heretofore protected. Jeff Donnell is the mortgage holder, ready to sell out because she believes boys responsible for her father's death. Before Allen and Switzer get through, however, they prove the sawmill men were behind all the skullduggery, the camp is saved and Allen is ready for a finale clinch with Miss Donnell.

During the course of the footage, Allen vocals "Old Smoky," "Sourwood Mountain" and joins with the boys on "America, the Beautiful." Piping is pleasant. Philip Ford's direction keeps up a suitable pace and climaxes yarn with a forest fire. Interspersed are several emphases on the necessity of guarding the nation's forests from fire and indiscriminate cutting, giving picture a message in keeping with its plotting.

Acceptable work is turned in by principals, as well as Jane Darwell, Marten Lamont, the chief heavy; Pierre Watkin, Jimmy Ogg and others. Franklin Adreon's production supervision uses outdoor locale to dress up the footage, and technical credits are okay. *Brog.*

Across the Badlands

(SONGS)

Columbia release of Colbert Clark production. Stars Charles Starrett; features Smiley Burnette, Helen Mowery, Dick Elliott, Stanley Andrews, Bob Wilke. Directed by Fred F. Sears. Screenplay, Barry Shipman; camera, Fayte Browne; editor, Paul Borofsky. Tradeshown N. Y., Sept. 7, '50. Running time, **55 MINS.**

Steve Ransome	
Durango Kid	Charles Starrett
Smiley Burnette	Smiley Burnette
Eileen Carson	Helen Mowery
Sheriff Crocker	Stanley Andrews
Duke Jackson	
Keeno Jackson	Bob Wilke
Rufus Downey	Dick Elliott
Jeff Carson	Hugh Prosser
Bart	Robert W. Cavendish
Gregory Banlon	Charles Evans
Pete	Paul Campbell
Harmonica Bill	Himself

"Across the Badlands" takes a few shortcuts that will not be readily understood by those seeing the Charles Starrett series for the first time. Film doesn't take time out for proper introductions, and its finale is likely to leave the viewer slightly bewildered. However, the action sequences and excellent photography give this an overall par rating, which makes it suitable for the lower half of duals.

In "Badlands" Starrett is seen as aide to a sheriff in a troubled area where surveying teams sent out by the railroad to map out a new line are consistently liquidated by some mysterious forces. Object of the search is a legendary trail, which if found would make one townsman rich and another bankrupt. With this kind of problem confronting him, Starrett performs his heroics both as the assistant sheriff and under the disguise of the Durango Kid. Starrett ultimately comes up with the character behind the villainy and rides off into the sunset for derring-do in other locales.

One of the major faults of the film is the editing. It appears that several sequences that might have provided a greater degree of continuity have been scissored.

Starrett provides his standard performance while valuable assists are by Helen Mowery, Dick Elliott, Stanley Andrews and Bob Wilke. Comedy is by Smiley Burnette, whose hayseed antics come off well. There's a bit of musical relief by Burnette and a performer labeled Harmonica Bill which also creates a change of pace. *Jose.*

Dan Dailey and Mitzi Gaynor, starred with Betty Grable in 20th-Fox's "My Blue Heaven," scheduled for personals on the Broadway Roxy stage for every performance tomorrow (Thurs.), where the picture is current. Dailey is in Manhattan for location work on "I Can Get It for You Wholesale."

The Happiest Days of Your Life

"The Happiest Days of Your Life," British-made, which opened at the Little Carnegie, N.Y., Saturday (16), was reviewed in VARIETY from London, March 15, 1950. Though reviewer *Myro* noted that pic "will make the boxoffice click merrily when shown to British audiences," he went on to say "its entertainment, however, is typically English, and it is dubious whether this type of rollicking humor will be appreciated by the average American theatregoer. Review added, "it should have chance in carefully selected spots."

An outstanding success as a West End legit production, this farce is set in a college for boys. Film, which stars Alastair Sim and Margaret Rutherford, is being released in the U.S. by London Films.

No Trace

(BRITISH)

London, Sept. 8.

Eros Films' release of Tempean Production. Features Hugh Sinclair, Dinah Sheridan. Directed by John Gilling. Screenplay, Robert Baker; editor, Gerald Landeau; camera, Eric Befche. At Studio One, London. Running time, **80 MINS.**

Robert Southley	Hugh Sinclair
Linda	Dinah Sheridan
Inspector MacDougall	John Laurie
Harrison	Barry Morse
Fenton	Michael Brennan
Maisie	Dora Bryan
Mrs. Green	Madeleine Thomas
Salesman	Michael Ward

A neatly contrived thriller, with no mystery, holds interest and some appeal to general run of film fans. Could fill lower spot in U.S. dual setup.

Opening shot of a crime novelist giving weekly broadcast unfolds his own unsavory story, it being unknown to his public that most of his books are based on his own experiences. This causes blackmail from an American gangster who, having come out of prison following their joint crimes, tracks him and plans to bleed him.

Disguised as a seaman, the author murders the man, then joins in his own pursuit at the request of his friend, a Scotland Yard inspector. His secretary, infatuated with his brilliance, unwittingly uncovers his secret.

Hugh Sinclair makes a realistic, if rather self-conscious, villain, and Dina Sheridan an attractive personality as the devoted secretary. John Laurie gives his usual pithy Scots characterization as the chief sleuth, while Barry Morse is quietly effective as his aide. Michael Brennan is duly repulsive as the blackmailer, and Dora Bryan turns in a gem of a performance as a dockside slut. Direction by John Gilling is smooth. *Clem.*

It Is Easier for a Camel

(FRANCO-ITALIAN)

Venice, Sept. 2.

ENIC release of a Cines production. Stars Jean Gabin.—Directed by Luigi Zampa. Screenplay, V. Brancati, Suso Cecchi D'Amico, D. Fabbri; story by Cesare Zavattini; camera, Carlo Montuori; editor, Eraldo Da Roma. At Film Festival, Venice. Running time, **89 MINS.**

Carlo Bacchi	Jean Gabin
Santini	Carette
Signra Bacchi	Mariella Lotti
Maria	Antonella Lualdi

Far from the fertile ground of his less ambitious but more successful comedies along the lines of his "To Live in Peace," Luigi Zampa has directed a disappointing screen version of a story by Cesare Zavattini which never really convinces. It has enough production gloss and amusing moments, however, to please the public in most situations here and in France. It may do in U.S. arty houses via the Jean Gabin name.

Pic uses the familiar gimmick about the man who gets a 12-hour chance after his death to escape hell and redeem himself via good deeds. Back on earth he showers everybody with gifts. But it is only when he risks his chances of the trip heavenwards to insure the happiness of a young couple, that he acts sincerely and unselfishly, and is rewarded. Pic is also intended as a satire on aristocracy, but treatment here is superficial and misdirected.

Bulk of the acting burden falls to the talents of Jean Gabin and Carette, and they work well with their limited material, Carette contributing heavily on the lighter side. Mariella Lotti and Elli Parvo have little to do as wife and lover respectively of Gabin. Antonella Lualdi is sufficiently decorative in the young fiancee role. Luigi Zampa's direction is more evident in the film's lighter moments than when he tackles the serious stuff. Production values are commercially above par, with Carlo Montuori's photography good. *Hawk.*

PIC INTEREST MILD IN HEMINGWAY 'TREES'

Despite heavy sale of Ernest Hemingway's new novel, "Across the River and Into the Trees," since its publication Sept. 7, studio interest in pic rights continues to appear mild. One major and several indies are said to have shown flickers of interest, but no deal is in the immediate offing, as of the moment.

Alfred Rice, the author's attorney, said in New York this week that no price had been set or terms offered. Sale, he said, was not so much a matter of price as of the method of compensation so that Hemingway would have a maximum amount left after payment of taxes.

For that reason, payments are being sought spread over a long term of years, with the writer possibly taking part of his fee in a profit participation in the pic. Rice said any sale will be outright, not a leasing arrangement.

BIDDING SYSTEM ON WAY OUT?

Mayer Moves to Speed Formulation Of Local COMPO Units; Four Set

With four exchange centres having already set up local branches of the Council of Motion Picture Organizations, Arthur L. Mayer, COMPO exec v.p., is preparing to send letters out later this week to speed formation of similar bodies in all other territories.

Mayer's move follows a resolution of the COMPO organization committee two weeks ago which urged speedy composition of the local groups to put the new all-industry public relations setup on a grass-roots basis throughout the nation. Committee also reiterated previously formulated rules that reps of all COMPO component organizations in an area must be consulted before territorial bodies are set up.

Mayer is anxious to get the local groups organized, since it is felt that they provide the most logical and effective way for reaching public opinion makers in each area. COMPO won't be ready to move at full efficiency until they are set up. Already organized are Detroit, Atlanta, Minneapolis and Charlotte, N. C.

They'll greatly facilitate distribution of such public relations material as COMPO's maiden effort, which was sent out Monday (18). It is a 24-page pamphlet titled "Exploding the Myth." Purpose is to prove by the statements of eminent educators, jurists, sociologists, psychiatrists, etc., that motion pictures are not responsible for juvenile delinquency.

There are some 56 quotations in the pamphlet, all carefully docu-

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Danzigers Huddle With Todd to Film 'Girls Go' With Marx

Indie producers Harry and Edward J. Danziger have been confabbing with Mike Todd on possibility of making a film version in New York of his last year's musical, "As the Girls Go." They have been angling for Groucho Marx for the role played on the stage by Bobby Clark. Marx's unavailability has stymied the deal to date.

Danzigers had originally conceived the film idea with Clark in the principal part. Survey disclosed, however, that despite the comic's popularity in New York and a few other legit cities, he was virtually unknown to film audiences in the hinterlands.

Musicomedy was based on the idea of a femme prez of the U. S., with Clark playing her husband. Danzigers have been aiming to make it as next on their schedule if they can succeed in lining up Marx.

Producers have just completed "St. Benny the Dip" in New York. Their two previous pix, "Jigsaw" and "So Young, So Bad," have been handled by United Artists, but they've made no distribution arrangement yet on "Benny."

Harry Danziger said this week that the return of Grad Sears as salesmanager of the UA had hypoed his confidence in the company, but that he wasn't certain whether "Benny" could go to the distrib. He expressed satisfaction with the sales job on "So Young," which has proved something of a minor sleeper and is doing business now, despite poor reviews, that may give it a domestic gross in excess of $1,000,000. It cost almost $500,000.

Laurel, Hardy Sued On Pic Commission

Los Angeles, Sept. 19.

Paul Kohner filed suit in L.A. superior court against Laurel-Hardy Productions, demanding commissions he claims are due him for arranging the deal whereby the comics are currently making a picture in France.

Plaintiff has attached the team's $75,000 salary, currently held in escrow by the Bank of America.

Bergson Resigns

Washington, Sept. 19.

Resignation of Herbert A. Bergson as Assistant Attorney General in charge of the anti-trust division becomes effective the end of this month. Bergson, who handled the Paramount and RKO divorcement decrees, and who has been negotiating with Warners and 20th, resigned last week; his resignation to practice law had been predicted.

His successor has not yet been named but reports are that he will come from within the Justice Department. The resignation will not slow up the progress of the motion picture case since several men in the division have been working on it, with Philip Marcus, the specialist for the case, remaining with it.

Reagan, Holden Named by SAG

Hollywood, Sept. 19.

Ronald Reagan and William Holden, incumbent prez and first veepee, respectively, of the Screen Actors Guild, have been nominated for another one-year term by the SAG's official nominating committee this week. Guild will vote next month on officers and board members.

Other nominations include: Dana Andrews, second veepee; Paul Harvey, third veepee; Lee Bowman, recording secretary, and George Chandler, treasurer. Nominated for three-year terms on the board, of whom 11 are to be elected, are Edward Arnold, Bruce Bennett, Ann Blyth, Wendell Corey, Nancy Davis, Fred Clark, Glenn Ford, Ruth Hussey, John Lund, William Lundigan, Walter Pidgeon, Robert Preston, Anne Revere and Gene Tierney.

Frank Faylen, Robert Keith and Marshall Thompson were nominated for one-year terms on the board. Additional, independent nominations, of course, are permitted prior to the election. Board members whose terms of office do not expire this year include Leon Ames, Warner Anderson, Gertrude Astor, Louise Beavers, Ward Bond, Macdonald Carey, Chick Chandler, Anne Cornwall, Rosemary DeCamp, William Demarest, Virginia Grey, Cliff Lyons, Stephen McNally, Agnes Moorehead, Larry Steers, Kent Taylor, Regis Toomey, Audrey Totter, Robert Walker and Tudor Williams.

READE MAY COMPETE WITH HIMSELF IN N.Y.

Tricky competitive situation may develop in the swank upper east side district of New York as a result of the return of the Park Avenue theatre to management of the Walter Reade circuit Dec. 3. House may turn to competing for product with the nearby Plaza, which it also owns but which it leases to Leo Brecher.

Reade chain hasn't determined yet what policy it will follow with the Park Avenue, which has been under lease to Universal and playing British pix. This has proved unprofitable and the Reade execs have under consideration the possibility of turning to the successful Plaza policy of late runs of top pix. If it does, there's thought bound to be some bitter feeling on the part of Brecher, who has considerable time to go on his lease.

Disclosure recently that Reade is taking back from U the 585-seat deluxer has brought to the chain's toppers a welter of unsolicited ideas for its operation. Walter Reade, Jr., said this week: "We're listening to them all and not in a hurry to make up our minds." House opened four years ago on a reserved-seat subscription poicy, which lasted only a few months, until U took it on lease.

'IRRITATIONS' AS MAIN FACTOR

Competitive bidding is on the downgrade as a major licensing procedure, according to some industry trend spotters who contend that the practice has "too many irritating factors" for both distributor and exhibitor.

Actually bidding is not so widespread as had been feared originally by its detractors. Latter included circuit operator S. H. Fabian who, at the time of its inception, expressed the belief that the system if let loose would bring "chaos" to the industry. The only areas where exhibitors are submitting rental offers under seal to a really large extent are Philadelphia and Chicago. Also active are Boston, Detroit, Minneapolis, San Francisco, Los Angeles and Miami. Total situations engaging in the practice with any degree of consistency is said to be about 450. There have been sporadic spurts of bidding activity in various areas which apparently are attributable to organization bulletins from exhibitor trade associations pointing up to members their "new licensing rights" under court decrees. These have led to experimentation with the competitive offers on a one or two-shot basis but for the most part the bidding was not adopted permanently. Also, driveins were active bidders during the summer months.

The present figure of 450 is seen as being the peak, with a downward trend in view for the near future. Highly-placed industryites say they see a substantial decrease in the system in its present form in six months to a year, although there might be some court-ap-

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Hal Chester Expresses Confidence in UA As 'Only Hope' for Indie

Six months from now United Artists will have more product than it could possibly sell, indie filmmaker Hal E. Chester predicted in New York Monday (18). He feels that unaffiliated producers will realize that their "only hope" for continued existence lies in a strong UA. It's only a question of time, he indicated, before most indies see the handwriting on the wall and return to the UA bandwagon.

"Without UA," Chester declared, "exhibitors will be at the mercy of other companies as will be independent producers." He emphasized that not only will it be healthy for the industry for UA to remain active but its continuance is also important to banks and other financial institutions specializing in film financing.

Confident in UA's future and impressed with the way that the firm has been selling his Dan Duryea-Gale Storm starrer, "The Underworld Story," Chester asserted that he's currently negotiating a deal with the firm whereby he'll deliver a minimum of four "realistically budgeted" pix annually. Financing of the project would be partially arranged through a group in which Joseph Justman of the

(Continued on page 18)

Auerbach to Europe On 'Our Gang' Distrib

Joseph Auerbach, veteran producer and distributor, is scheduled to leave New York around the end of the month on a trip to London and Paris to arrange European distribution of some 50 old "Our Gang" comedies whose rights he holds. While abroad he'll look for a sales supervisor to assist in marketing the two-reelers.

Meanwhile, Monogram is cleaning up at the b.o. with a flock of "Our Gang" films it bought from Auerbach last spring for release in the U. S. and Canada. In the first 10 weeks of re-release the shorts have returned $85,000 in sales, and contracts call for another $273,000 as soon as prints are available.

Growing List of Banks Doing Biz With ELC; Eight Now Involved

Streger Quits Col

Paul Streger, eastern story and talent chief for Columbia Pictures, has resigned. He had been with the company 10 months. He attributed his departure to being "unable to see eye-to-eye" with prexy Harry Cohn.

Col is looking for a replacement for Streger, a former agent. He had been intending to hire Phyllis Blum, who had been story ed for several other producers, as his aide, but the deal never went through. It is believed that may have been one of the factors leading to his resignation.

ELC's 'Clean Slate' As Old EL Folds

Eagle Lion Films, Inc., will be allowed to die and Eagle Lion Classics, Inc., will take its place, William C. MacMillen, prez of both companies, disclosed this week. Move will permit Pathe Industries, Inc., of which both EL and ELC are 100%-owned subsidiaries, to continue in distribution with a company that has a completely clean slate as far as debts or obligations go.

The changeover from EL to ELC was entirely coincidental to the never-completed merger negotiations with Film Classics and would have been impossible otherwise, MacMillen explained. He said that had Pathe set out purposely to organize a new company with a clean slate, it would have looked like some transparent trick and been suspect, so it would have been unwise to go through with it.

However, when the EL-FC meld evidently had fizzled, Pathe found itself with an already-organized new company on its hands. Seeing the advantages of a new start for its distribution agency, it took advantage of the opportunity thus presented.

As far as coin goes, the maneuver means nothing. Since EL has considerable liabilities and no income to meet them, they must be paid off by the parent company. At least part of the money to make the payments will come, it is hoped, from the new ELC. The move is thus more of a psychological one than financial, although MacMillen admitted there are certain fiscal advantages in going to people to make deals with a company that's floating easily, rather than one that's in debt.

Eagle Lion Classics, as its name indicates, was to be the company that emerged from the welding of Eagle Lion and Film Classics. Its stock was to be split three ways. EL and FC were each to own shares representing the asset values they tossed into the merger, while the third chunk was to be owned by a syndicate headed by Wall streeter David Baird. Latter was to finance the new company to the tune of $1,000,000.

Pathe, in preparation for the meld, set up ELC corporately, but since the merger didn't go through never turned over its shares to FC and Baird.

U.S. MULLS CARTOONS FOR TROOP TRAINING

Hollywood, Sept. 19.

Hollywood's film cartoonists, many of whom have been idle lately, are expecting plenty of work in the near future. Understood the Government has been putting out feelers to cartoon producers for propaganda and training films.

During World War II more than 800 cartoonists had steady jobs at this form of work. At that time it was demonstrated cartoons were far superior to live-action instruction in the mass training of troops.

While banks in general remain wary of financing product for distribution by Eagle Lion Classics, feeling that the company has not yet proven itself, list of banks has grown with which it does do biz. There are eight of them now involved one way or another in ELC pix.

Chemical Bank & Trust Co., N. Y., has been building a close alliance with ELC since Film Classics went out of biz several months ago. Chemical has swung over to ELC about eight films on which it had loans and which FC was distributing at the time of its fold, following abortive merger negotiations with Eagle Lion.

Chemical, in addition, has been swinging to ELC some new, unreleased product which was to go to FC. That's the Jack Carson starrer, "Mr. Universe," made in New York by Laurel Films. It had previously financed for EL distribution "Rogue River," Rory Calhoun starrer, made by Frank Melford's Ventura Productions. It had also given a small loan on "Boy From Indiana," a deal which EL took to it.

Bank of America has financed "Prehistoric Woman," a Cinecolor production by Albert J. Cohen, for ELC release. Pic has just been completed. It has also given a pickup (following completion) loan to David Rose on the Robert Montgomery-starrer, "Eye Witness."

Most important new banking connection to ELC, however, is Bankers Trust, N. Y., which is now negotiating with the new Harry Sherman-Neil Agnew unit to finance the first four of their westerns and features for ELC release. Should this first toe-wetting prove profitable, Bankers might become an important source of indie coin for ELC, since it is highly interested in the film field and has been very cooperative.

Fidelity-Philadelphia Bank &

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Goldwyn Preps New Campaign for 'Doom' After Major Editing Job

Claiming to have created "an entirely different picture" out of "Edge of Doom" by added shooting and re-editing, Samuel Goldwyn is prepping a new ad campaign and another world preem for the pic. It will open the Orpheum, New Orleans, in the new version next Wednesday (27).

Farley Granger and Joan Evans, who are in it, will be in Denver today (Wed.) for four days of advance publicity and then head for the N. O. preem. Granger came back from Europe for the tour.

Jock Lawrence, Goldwyn pub-ad chief, took the new version to the Louisiana house last week for a sneak. Pic is currently playing in its original form at the Astor, N. Y., its only opening to date. It received a critical thrashing there and has done little biz, which influenced Goldwyn's unusual action in performing a major operation on a film after it had preemed.

'Pioneer of the Year' Citation for Skouras

Twentieth-Fox prez Spyros P. Skouras has been named "Pioneer of the Year" by Motion Picture Pioneers, organization limited to men with 25 years in the film biz. Skouras was selected by a unanimous vote of the Pioneers' board, comprising the heads of the various film companies.

He's slated to receive the award for "outstanding achievement in his field" at the Pioneers' 11th annual dinner, scheduled for Nov. 16 at the Hotel Waldorf-Astoria, N.Y. Si H. Fabian, head of the circuit bearing his name, is chairmanning the dinner committee, which comprises Jack Cohn, Columbia exec veepee and prez of the Pioneers; Harry Takiff, secretary-treasurer of the club and exec assistant to Cohn, and Marvin Kirsch, Pioneer veepee.

L. A. Still Limp, 'Streets' No Panic $37,000, 'Life' Mild 27G, 'Passport' Slow 15G, 'Saddle' 22G, 'Point' 29G

Los Angeles, Sept. 19.

Not much of an upbeat this frame despite the entry of several new bills, all being on the mild side. "Panic in Streets" is shaping to moderate $37,000 in five theatres while "Breaking Point" also is medium with about $29,000 in three. "A Life of Own" is just fair at $27,000 in two sites.

A slow $15,000 is expected for "Lady Without Passport" in two spots. Also on light side is "Saddle Tramp" with $22,000 in five. "Next Voice" looks satisfactory $6,500 in small-seater Four Star. "Sunset Boulevard" is taking nice $21,500 in fourth frame at two Paramount theatres. It's being replaced at downtown Par but continues at Hollywood Par.

Estimates for This Week)

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 60-$1)—"Panic in Streets" (20th). Mild $37,000. Last week, "Black Rose" (20th) (2d wk), $29,800.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 60-$1)—"Breaking Point" (WB). Medium $29,000. Last week, "Tea for Two" (WB) 2d wk), $25,000.

Loew's State, Egyptian (UA) (2,404; 1,538; 60-$1)—"Life of Own" (M-G) and "Train Tombstone" (Lip) (Loew's only). Only fair $27,000. Last week, "Petty Girl" (Col) 2d wk), $12,000.

Hillstreet, Pantages (RKO) (2,890; 2,812; 50-$1)—"Our Very Own" (RKO) (3d wk). Opened third frame yesterday (Mon.). Last week, okay $23,600.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 40-$1)—"Sunset Boulevard" (Par) and "Lonely Hearts Bandit" (Rep) (L.A. only) (4th wk). Nice $21,500. Last week, smart $29,000.

Orpheum, Hawaii (Metropolitan) (2,210; 1,106; 50-$1)—"Lady Without Passport" (M-G) and "Crooked River" (Lip). Slow $15,000. Last week, "Convicted" (Col) and "Fighting Redhead" (EL) (2d wk), $10,400.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 830; 1,145; 60-$1)—"Saddle Tramp" (U). Mild $22,000. Last week, "Louisa" (U) and "Timber Fury" (EL) (2d wk), $15,200.

Four Star (UA) (900; 60-$1)—"Next Voice You Hear" (M-G). Okay $6,500. Last week, "Since Went Away" (SRO) and "Be Seeing You" (SRO) (3d wk-5 days), $1,000.

Fine Arts (FWC) (679; 60-$1)—"Broken Arrow" (20th) (m.o.) and "Furies" (Par) (2d run). Passable $2,000. Last week, "Beware of Pity" (Indie) (3d wk), under $1,000.

Broadway Grosses

Estimated Total Gross
This Week $493,500
(Based on 18 theatres.)
Last Year $526,200
(Based on 18 theatres.)

'Stock' Great $26,000, Frisco

San Francisco, Sept. 19.

Boxoffice is generally quiet here this session but "Summer Stock" is beating the downbeat to hang up a sock total at the Warfield. "High Lonesome" had the benefit of personals opening day by John Barrymore, Jr., and Dolores Costello but is not getting any place at Golden Gate. "Panic in Streets" looms very disappointing at the Fox with very light taking. "Kiss Tomorrow Goodbye" at Paramount and "In Lonely Place" at Orpheum are just passable.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"High Lonesome" (EL) and "Destination Murder" (RKO). Thin $11,000 or less. Last week, "Lady Without Passport" (M-G) and "Bunco Squad" (RKO), $13,000.

Fox (FWC) (4,651; 60-95)—"Panic In Street" (20th) and "Showdown" (Rep). Very disappointing $13,000. Last week, "Black Rose" (20th) (2nd wk), 5 days, $10,000.

Warfield (Loew's) (2,847; 60-85)—"Summer Stock" (M-G). Sock $26,000. Last week, "Life Of Her Own" (M-G) (2nd wk), $11,500.

Paramount (Par) (2,646; 60-85)—"Kiss Tomorrow Goodbye" (WB) and "Big Timber" (Mono). Okay $15,000. Last week, "Fancy Pants" (Par) and "Hi-Jacked" (Lip) (2nd wk), $13,000.

St. Francis (Par) (1,400; 60-85)—"Sunset Boulevard" (Par) (4th wk). Nice $9,000. Last week, $10,000.

Orpheum (No. Coast) (2,472; 55-85)—"In Lonely Place" (Col) and "It's Small World" (EL). Fairish $13,000 or over. Last week, "Saddle Tramp" (U) and "Jungle Stampded" (Rep), $14,500.

United Artists (No. Coast) (1,208; 55-85)—"Louisa" (U) (3rd wk). Okay $8,000. Last week, fancy $11,000.

Clay (Rosener) (400; 65, 85)—"Kind Hearts, Coronets" (EL) (m.o.) (11th wk). Back after being pulled for one stanza, big $3,500. Last week, "Quiet Western Front" (Indie) (reissue), $2,600.

Larkin (Rosener) (400; 65-85)—"Quiet On Western Front" (Indie) (reissue) (2nd wk). Nice $3,500. Last week, $3,800.

State (Par) (2,200; 60-85)—"All Quiet On The Western Front" (Indie) (relssue) (2nd wk). Fine $7,000. Last week, $10,000.

'Arrow' Swift $15,000, Mpls.; 'Kiss' Mild 9G

Minneapolis, Sept. 19.

Despite favorable boxoffice weather and some okay new product, biz is not so strong currently. "Broken Arrow" heads the procession with fairly good week at Radio City. "Kiss Tomorrow Goodbye" is comparatively as good at Orpheum. It is the third week downtown for "Black Rose," on moveover at Lyric.

Estimates for This Week

Lyric (Par) (1,000; 50-70)—"Black Rose" (20th) (m.o.). Second stand and third canto downtown. Okay $4,500. Last week, "Sierra" (U) and "Savage Horde" (Rep), light $3,800.

Radio City (Par) (4,000; 50-70)—"Broken Arrow" (20th). Rousing $15,000. Last week, "Blue Heaven" (20th), $13,800.

RKO-Orpheum (2,800; 35-70)—"Kiss Tomorrow Goodbye" (WB). Mild $9,000. Last week, "Louisa" (U), $10,000.

RKO-Pan (RKO) (1,800; 35-70)—"Bombardier" (RKO) and "China Sky" (RKO) (reissues). Okay $5,500. Last week, "Woman on Pier 13" (RKO) and "Destination Murder" (RKO), $5,400.

State (Par) (2,300; 50-70)—"Union Station" (Par). Strongly exploited and well received, but only fair $7,000 is likely. Last week, "Black Rose" (20th) (2d wk), fine $7,300.

World (Mann) (400; 50-85)—"Louisa" (U) (m.o.). Here after seven Orpheum days. Fair $2,000. Last week, "Story G. I. Joe" (EL) (reissue), $2,400.

Grable-Dailey Smash 18G, K.C.

Kansas City, Sept. 19.

Milder week is on tap for film houses with "Crisis" at the Midland and "In a Lonely Place" at the Missouri showing moderate totals but pacing city. "My Blue Heaven" in the three houses is winding up a 10-day run with a great total. "Fancy Pants" continues good in second week at Paramount.

Estimates for This Week

Esquire (Fox Midwest) (800; 45-65)—"San Quentin" (WB) and "Alcatraz" (WB). (reissues). Fat $5,000. Last week, "White Cargo" (Indie) and "The Sultan's Daughter" (Indie) (reissues), $3,500.

Kimo (Dickinson) (550; 45-65)—"Dedee" (Indie) (2d wk). Mild $1,500. Last week, nice $2,200.

Midland (Loew's) (3,500; 45-65)—"Crisis" (M-G) and "Lady Without Passport" (M-G). Moderate $12,000. Last week, "Summer Stock" (M-G) (2d wk), good $11,000.

Missouri (RKO) (2,650; 45-65)—"In Lonely Place" (WB) and "Captive Girl" (Col). Pleasing $11,000. Last week, "Kiss Tomorrow Goodbye" (WB) and "Four Days Leave" (FC), same.

Paramount (United Par) (1,900; 45-65)—"Fancy Pants" (Par) (2d wk). Nifty $10,000. Last week, fancy $14,000.

Tower-Uptown-Fairway (Fox Midwest) (2,100, 2,043, 700; 45-65)—"Blue Heaven" (20th). Staying for 10-day run, great $25,000. First seven days of Grable-Dailey starrer hit smash $18,000, way over hopes.

Bus Walkout Sloughing L'ville Biz; 'Men' Mild $7,000, 'Sunset' Only 8G

Louisville, Sept. 19.

Strike of bus drivers here, started Monday (11), is still in progress and putting a real crimp in first-run business. Local exhibs estimate trade is down anywhere from 10% to 80%. Kentucky State Fair, which closed Saturday (16) after seven poor days, suffered an attendance drop of over 33⅓% because of weather and the strike. "Sunset Boulevard" is top grosser at Rialto.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Tea For Two" (WB) (3rd wk). Fair $5,000 in sight after last week's sturdy $8,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"Sunset Boulevard" (Par). This one was all set to wrap up sock biz, but bus strike naturally will hurt seriously. Looks like slash in biz of about 50%. Mild $8,000 or near. Last week, "Fancy Pants" (Par), fancy $13,000.

State (Loew's) (3,000; 45-65)—"The Men" (UA) and "Traveling Saleswoman" (Col). Not much customer interest currently, and modest $7,000 looms, strike sluffing trade. Last week, "Summer Stock" (M-G) fast $12,000.

Strand (FA) (1,200; 45-65)—"Where Sidewalk Ends" (20th) and "Hi-Jacked" (Lip). Fairish $4,500 despite transportation walkout. Last week, "Furies" (FA), about same.

New Pix Fail to Cheer Hub; 'Heaven' Stout $20,000, 'Tea' 19G, 'Crisis' 26G

Boston, Sept. 19.

Although the city is loaded with newcomers, biz is not shaping much more than average this stanza. "Blue Heaven" at Memorial and "Tea For Two" at Met both opened strong but only the former looks especially big. "Crisis" and "Mystery Street" at State and Orpheum and "Pretty Baby" at Paramount and Fenway are just about average. "Our Very Own" in fourth stanza at Astor still is okay.

Estimates for This Week

Astor (Jaycox) (1,200; 50-95)—"Our Very Own" (RKO) (4th wk). Holding up oke with $9,500 after nice $11,000 for third.

Boston (RKO) (3,200; 40-85)—"Convicted" (Col) and "Beasts of East" (Indie). Okay $14,000. Last week, "Desert Hawk" (U) and "It's a Small World" (EL), disappointing $12,000.

Fenway (NET) (1,373; 40-85)—"Pretty Baby" (WB) and "Showdown" (Rep). About average $5,000. Last week, "Fancy Pants" (Par) and "Modern Marriage" (Mono) (2d wk), $4,000.

Memorial (RKO) (3,500; 40-85)—"Blue Heaven" (20th). Strong $20,000 or over. Will hold. Last week, "Born To Be Bad" (RKO) (2d wk), fine $8,000 in three days.

Metropolitan (NET) (4,367; 40-85)—"Tea For Two" (WB) and "Prisoners in Petticoats" (Rep). Not bad $19,000. Last week, "Black Rose" (20th) and "Lonely Heart Bandit" (Rep) (2d wk), $17,500.

Orpheum (Loew) (3,000; 30-85)—"Crisis" (M-G) and "Mystery Street" (M-G). Good $17,000 or near. Last week, "Summer Stock" (M-G) (2d wk), neat $18,500.

Paramount (NET) (1,700; 40-85)—"Pretty Baby" (WB) and "Showdown" (Rep). Fair $12,000. Last week, "Fancy Pants" (Par) and "Modern Marriage" (Mono) (2d wk), oke $10,000.

State (Loew) (3,500; 40-85)—"Crisis" (M-G) and "Mystery Street" (M-G). Low average $9,000. Last week, "Summer Stock" (M-G) (2d wk), satisfactory $10,000.

Hot Pennant Race Bops Det. Albeit 'Young' Brisk $12,000; 'Rose' 28G, 2d

Detroit, Sept. 19.

Hot pennant race with Detroit Tigers battling here for first place is slowing biz to a walk this stanza. Too many holdovers also is hurting. The Fox is one of few spots doing really good though in second week of "Black Rose." "Summer Stock" continues on downgrade in third week at the Downtown. Among the newcomers, "So Young, So Bad" at the Madison looks best with trim session. "Pretty Baby" is light $10,000 at Palms.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"Black Rose" (20th) and "Holy Year 1950" (20th) (2d wk). Oke $28,000. Last week, socko $40,000.

Michigan (United Detroit) (4,000; 70-95)—"Tea for Two" (WB) and "County Fair" (Mono) (2d wk). Fair $14,000. Last week, nifty $20,000.

Palms (UD) (2,900; 70-95)—"Pretty Baby" (WB) and "Lost Volcano" (Mono). Slim $10,000. Last week, "Kiss Tomorrow Goodbye" (WB) (2d wk), $12,000.

United Artists (UD) (2,000; 70-95)—"Angel and Badman" (Rep) and "War of Wildcats" (Rep) (reissues). Oke $10,000. Last week, "Saddle Tramp" (U) and "Rookie Fireman" (Col) picked up surprisingly late in week for fast $14,000.

Madison (UD) (1,800; 70-95)—"So Young, So Bad" (UA) and and "Humphrey Takes Chance" (Mono). Trim $12,000. Last week, "Sunset Boulevard" (Par), $8,000 in third week downtown.

Adams (Balaban) (1,700; 70-95)—"Our Very Own" (RKO). Oke $10,000. Last week, "Three Little Words" (M-G) (4th wk), $10,000.

Downtown (Balaban) (2,900; 70-95)—"Summer Stock" (M-G) (3d wk). Dropping to $5,000. Last week, okay $6,000.

Key City Grosses

Estimated Total Gross
This Week $2,297,500
(Based on 24 cities, 198 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,670,000
(Based on 25 cities and 210 theatres.)

'Secrets' Noisy $14,000, St. Louis

St. Louis, Sept. 19.

Rising temperatures that brought mercury to midsummer mark over weekend is slowing down biz here this round. Ambassador, big downtown deluxer, has relighted but the St. Louis, another first-runner, has shuttered. "Three Secrets" won rave reviews and is heading for nice session at Ambassador. "Crisis" is garnering biggest total with good total at Loew's.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Three Secrets" (WB) and "The Avengers" (Rep). Nice $14,000. Last week, house closed.

Fox (F&M) (5,000; 60-75)—"Our Very Own" (RKO) and "Rookie Fireman" (Col). Opened today (Tues.). Last week, "Tea for Two" (WB) and "Federal Man" (EL), oke $14,500.

Loew's (Loew) (3,172; 50-75)—"Crisis" (M-G) and "Mystery Street" (M-G). Good $15,000. Last week, "Summer Stock" (M-G) (2d wk), fast $15,000.

Missouri (F&M) (3,500; 60-75)—"Black Rose" (20th) and "Tea for Two" (WB) (m.o.'s). Opened today (Tues.). Last week, "Fancy Pants" (Par) and "Saddle Tramp" (U), $9,000.

St. Louis (F&M) (4,000; 60-75)—Closed. Last week, "Black Rose" (20th) and "Rock Island Trail" (Rep) (2d wk), big $12,500.

Shubert (Ind) (1,500; 50-75)—"Paid in Full" (Par) and "Trial Without Jury" (Rep). Okay $6,000. Last week, "Sunset Boulevard" (Par) (2d wk), $4,000.

GRABLE-DAILEY SOCK $12,000, OMAHA ACES

Omaha, Sept. 19.

"My Blue Heaven" is best grosser of week with sharp total at the Paramount. Grable and Dailey popularity is spelling the upped biz. "Cariboo Trail" at the Orpheum with "The Lost Volcano" is not so hot. "Flame and the Arrow" held up fairly well in second week at Brandeis.

Estimates for This Week

Paramount (Tristates) (2,800; 16-65)—"My Blue Heaven" (20th). Best gross in town at $12,000 or near. Last week, "Sunset Boulevard" (Par), $10,000 which was below expectations.

Orpheum (Tristates) (3,000; 16-65)—"Cariboo Trail" (20th) and "Lost Volcano" (Mono). Fair $10,000. Last week, "The Furies" (Par) and "Destination Big House" (Rep), $10,500.

State (Goldberg) (865; 16-65)—"Stars in Crown" (M-G) and "Golden Madonna" (Mono). Mild $4,000. Last week, "Duchess of Idaho" (M-G) (3d wk), oke $3,000.

Brandeis (RKO) (1,500; 16-65)—"Flame and Arrow" (WB) (2d wk). Okay $5,000. Last week, good $7,000.

Omaha (Tristates) (2,100; 16-65)—"Cactus Creek" (U) and "Snow Dog" (Mono). Light $5,000. Last week, "Fancy Pants" (Par) (m.o.), okay $7,000.

'Heaven' Hefty $18,000, Port.; 'Baby' Pretty 7G

Portland, Ore., Sept. 19.

Better product at many houses is helping biz this session. "Pretty Baby" and "My Blue Heaven" are the only new pictures but both look good, "Heaven" being especially big. "Fancy Pants" looks okay in second round.

Estimates for This Week

Broadway (Parker) (1,850; 50-85)—"Pretty Baby" (WB) and "50 Years Before Eyes" (WB). Nice $7,000 or over. Last week, "In Foreign Legion" (U) and "Great Jewel Robber" (WB) (8 days), big $11,900.

Mayfair (Parker) (1,500; 50-85)—

(Continued on page 20)

'Stock' Sockeroo 18½G, Buff; 'Heaven' Strong $19,000, 'Lonesome' 9G

Buffalo, Sept. 19.

First-run biz is mostly stout here this week, with batch of new films operating today. Top trade is being done by "Summer Stock" at the Buffalo and "Blue Heaven" at Paramount, both winning extra days beyond first week. "Fuller Brush Girl" and "Congolaise" is doing okay at Lafayette.

Estimates for This Week

Buffalo (Loews) (3,500; 40-70)—"The Men" (UA). Opened today (Tues.). Last week, "Summer Stock" (M-G) (9 days), husky $18,500.

Paramount (Par) (3,000; 40-70)—"Blue Heaven" (20th). Sturdy $19,000 or better in 9 days. Won't hold after tomorrow (Wed.). Last week, "Fancy Pants" (Par) and "Motor Patrol" (Lip) (2d wk), $8,500.

Center (Par) (2,100; 40-70)—"Union Station" (Par) (2d wk). Fair $7,000 in 5 days. Last week, big $13,000.

Lafayette (Basil) (3,000; 40-70)—"Fuller Brush Girl" (Col) and "Congolaise" (EL). Snug $11,000. Last week, "Desert Hawk" (U) and "Rookie Fireman" (U), $10,000.

Century (20th Cent.) (3,000; 40-70)—"High Lonesome" (EL) and "Bunko Squad" (RKO). Barely good at $9,000. Last week, "Destination Moon" (EL) and "I Killed Geronimo" (EL), rousing $15,000.

'Arrow' Sharp $20,000, Mont'l; 'Place' $15,000

Montreal, Sept. 19.

New entries at three of the deluxers are doing great this week, with holdovers at Loew's and Palace still big. Orpheum shuttered last Thursday (14) for facelifting after great six-week session with "So Young, So Bad." Ace newcomer is "Broken Arrow," smash at Capitol. Cool weather and better pix are helping in all locations.

Estimates for This Week

Palace (C. T.) (2,625; 34-60)—"Lonely Place" (Col). Fine $15,000. Last week, "Sunset Blvd." (Par) (2d wk), $11,000.

Capitol (C. T.) (2,412; 34-60)—"Broken Arrow" (20th). Great $20,000. Last week, "Lawless" (Par), $13,000.

Princess (C. T.) (2,131; 34-60)—"Flame and Arrow" (WB) (3d wk). Big $10,000 following $12,000 in second.

Loew's (C. T.) (2,855; 40-65)—"Three Little Words" (M-G) (2d

(Continued on page 20)

Chi Dips Despite Cool Weather; 'Station' Oke $11,000, 'Lady' Lean 12G, 'Own' Tidy 15G; 'Kiss'-Torme 32G, 2d

Chicago, Sept. 19.

Despite cool weather and some good pix, downtown biz appears on downgrade this week. However, some new entries are getting fairly good play, Palace entry of "Our Very Own" and "Bunco Squad" is getting boost from heavy femme trade and should windup with tidy $15,000.

"Lady Without Passport" at United Artists, has fairish $12,000 in sight. Only other newcomer, "Union Station" and "The Return Of Jesse James" is fair $11,000 at Roosevelt.

Third round of "The Men" continues fast at Grand, at neat $12,000. "Broken Arrow," Woods third-weeker, shows no lag with sturdy $22,000. "Black Rose" in second frame at the State-Lake should swell to smart $15,000. Chicago second-weeker, "Tea For Two," boosted by all-vaude show is slow $33,000. Oriental's "Kiss Tomorrow Goodbye," with Mel Torme heading stageshow, is only fair $32,000 in second stanza.

Estimates for This Week

Chicago (B&K) (3,000; 50-98)—"Tea For Two" (WB) with the Wiere Bros. heading all-vaude show (2d wk). Slow $33,000. Last week, $45,000.

Grand (RKO) (1,200; 50-98)—"The Men" (UA) (3d wk). Fast $12,000. Last week, $17,000.

Oriental (Indie) (3,400; 50-98)—"Kiss Tomorrow Goodbye" (WB) and Mel Torme topping stageshow. (2d wk). Mild $32,000. Last week, $43,000.

Palace (RKO) (2,500; 50-98)—"Our Very Own" (RKO) and "Bunco Squad" (RKO). Trim $15,000. Last week, "In Foreign Legion" (U) and "Rookie Fireman" (Col) (2d wk), $10,000.

Roosevelt (B&K) (1,500; 50-98)—"Union Station" (Par) and "Return Jesse James" (Lip). Okay $11,000. Last week, "Saddle Tramp" (U) and "Kiss for Corliss" (UA) (2d wk), $10,000.

State-Lake (B&K) (2,700; 50-98)—"Black Rose" (20th) (2d wk). Potent $15,000. Last week, $24,000.

United Artists (B&K) (1,700; 50-98)—"Lady Without Passport" (M-G). So-so $12,000. Last week, "Summer Stock" (M-G) (2d wk), $12,000.

Woods (Essaness) (1,073; 98)—"Broken Arrow" (20th) (3d wk). Fast $22,000. Last week, $30,000.

World (Indie) (587; 80)—"Devil In Flesh" (Indie). Terrific $8,500. Last week, "Children of Paradise" (Indie) and "Jamaica Inn" (Par), $4,000.

'Pants' Very Good In Pitt, $14,500; 'Secrets' 14G, 'Quiet' Loud 11G

Pittsburgh, Sept. 19.

"Fancy Pants" at the Penn and "Three Secrets" at the Stanley running fairly close for leadership this week, with a little edge to former. But the real smash looks to be the reissue of "All Quiet on Western Front" at Warner. Old war picture gave house its biggest opening in a long time. Third and final week of "Broken Arrow" at Fulton still is strong. "Petty Girl" is a big disappointment at Harris, and will come out after six days.

Estimates for This Week

Fulton (Shea) (1,700; 45-80)—"Broken Arrow" (20th) (3d wk). Still strong at $7,000. Last week, $9,500, and is going out with about $32,000, handsome.

Harris (Harris) (2,200; 45-80)—"Petty Girl" (Col). Lot of dough shelled out on bally but not paying off. Mild $8,000 in 6 days. Last week, "Black Rose" (20th) (2d wk-8 days), $9,000.

Penn (Loew's) (3,300; 45-80)—"Fancy Pants" (Par). Bob Hope comedy doing well but nothing out of ordinary at around $14,500. Insures moveover to Ritz. Last week, "Summer Stock" (M-G) (2d wk), $12,000.

Stanley (WB) (3,800; 45-80)—"Three Secrets" (WB). Got away okay, but only looks mild $14,000. Holds extra two days, house returning to Friday (25) opening with "Union Station" (Par). Last week, "Tea for Two" (WB) (2d wk-5 days), $7,000.

Warner (WB) (2,000; 45-80)—"All Quiet" (Indie) (reissue). Fact that this has anti-war theme not hurting with sturdy $11,000 likely. Last week, "Tender Years" (M-G) and "Shadow on Wall" (M-G), $5,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Heaven' High $22,500, Denver

Denver, Sept. 19.

"My Blue Heaven" is taking top money here this round with socko total in two theatres. "Rogues of Sherwood Forest" also is fine in three spots, and holds in all three. "Summer Stock" is strong enough to get a third Broadway stanza as does "Three Little Words" at Orpheum. Rain is helping the boxoffice.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Rogues Sherwood Forest" (Col) and "Destination Big House" (Rep), day-date with Tabor, Webber. Fine $3,500 Last week, "711 Ocean Drive" (Col) and "Sideshow" (Mono), $4,000.

Broadway (Wolfberg) (1,500; 35-74)—"Summer Stock" (M-G). (2nd wk). Fancy $9,000. Last week, big $13,000.

Denham (Cockrill) (1,750; 35-70)—"Fancy Pants" (Par) (3rd wk). Down to $8,500. Last week, fair $10,500.

Denver (Fox) (2,525; 35-74)—"Blue Heaven" (20th) and "Golden Gloves Story" (EL), day-date with Esquire. Sock $19,000. Last week, "Black Rose" (20th) and "Was Shoplifter" (U), $23,000.

Esquire (Fox) (742; 35-74)—"Blue Heaven" (20th) and "Gloves Story" (EL), also Denver. Big $3,500. Last week, "Black Rose" (20th) and "Shoplifter" (U), $5,000.

Orpheum (RKO) (2,600; 35-74)—"Three Little Words" (M-G) and "Bunco Squad" (RKO) (2nd wk). Off to $11,000 but holding. Last week, big $19,000.

Paramount (Fox) (2,200; 35-74)—"Sierra" (U) and "Farewell Yesterday" (20th). Poor $6,000. Last week, "711 Ocean Drive" (Col) and "Sideshow" (Mono), big $11,000.

Tabor (Fox) (1,967; 35-74)—"Rogues Sherwood Forest" (Col) and "Destination Big House" (Rep), also Aladdin, Webber. Big $5,000. Last week, "Black Rose" (20th) and "Shoplifter" (U), $7,000.

Vogue (Pike) (600; 60-74)—"Flesh and Fantasy" (Indie). Fast $3,000. Last week, "Laughing Lady" (Indie), $15,000.

Webber (Fox) (750; 35-74)—"Rogues Sherwood Forest" (Col) and "Destination Big House" (Rep), also Aalddin, Tabor. Fine $3,000. Last week, "711 Ocean Drive" (Col) and "Sideshow" (Mono), $2,500.

'TEA' BRIGHT $13,000, SEATTLE; 'SUNSET' 11G

Seattle, Sept. 19.

Plethora of holdovers and fairly mild new fare are hurting this round. "Tea For Two," "Sunset Boulevard" and "The Men" shape as best grossers. "So Young, So Bad" also looks okay.

Estimates for This Week

Coliseum (Evergreen) (1,877; 59-84)—"So Young, So Bad" (UA) and "Silk Noose" (Mono). Okay $7,500 or better. Last week, "Panic in Streets" (20th) and "Marshal Helldorado" (Lip), $8,000.

Fifth Avenue (Evergreen) (2,349; 59-84)—"Black Rose" (20th) and "When Smiling" (Col) (3d wk). Good $6,000 after swell $9,800 last week.

Liberty (Hamrick) (1,650; 59-84)—"Life of Her Own" (M-G) and "Fun at Zoo" (U) 2d wk). Slow $3,500 in 4 days after fancy $8,300 last week.

Music Box (Hamrick) (850; 59-84)—"Our Very Own" (RKO) 3d wk). Good $4,500 after sweet $5,700 last stanza.

Music Hall (Hamrick) (2,200; 59-84)—"The Men" (UA). Okay $8,000.

(Continued on page 20)

Holdovers Dim D.C. But 'Way Out' Sturdy $8,500

Washington, Sept. 19.

Holdovers are bringing down the average of recent weeks along the main stem, with first-runs on slow side. Of newcomers, "No Way Out" at Playhouse looks solid, but not sensational. "Fancy Pants" at Loew's Palace shapes slow, both for this house and for a Bob Hope pic. "Sunset Boulevard," at Warner, is sturdiest of holdovers.

Estimates for This Week

Capitol (Loew's) (2,434; 44-85)—"Summer Stock" (M-G) (2d wk) plus vaude. Fine $16,000 after sock $28,000 last week.

Keith's (RKO) (1,939; 44-80)—"So Young, So Bad" (UA). Okay $9,000. Last week, "Louisa" (U), sturdy $11,000.

Metropolitan (Warner) (1,163; 44-74)—"Cariboo Trail" (20th). So-so $5,000 for first-run. Last week, "Tea for Two" (WB) (m.o.), okay $5,000.

Palace (Loew's) (2,370; 44-74)—"Fancy Pants" (Par). Slow $12,000. Last week, "Black Rose" (20th) (2d wk), firm $15,000.

Playhouse (Lopert) (485; 50-85)—"No Way Out" (20th). Solid $8,500. Last week, "Panic in Streets" (20th) (5th wk), okay $4,000.

Warner (WB) (2,164; 44-74)—"Sunset Boulevard" (Par) (2d wk). Fancy $16,000 after torrid $19,000 last week.

'Men' Terrif 30G In Perky Philly

Philadelphia, Sept. 19.

Championship pro football game between Philadelphia Eagles and Cleveland Browns, which drew 75,000 Saturday (16) night, plus home games of pennant-bound Phillies is not cutting as deeply into film returns here this week as had been early expected. "The Men" is heading for smash session at the Stanley.

"Three Secrets" looks neat at Boyd while "Blue Heaven" is brisk at the Fox but rated below expectancy. "Devil's Doorway" shapes great at Karlton. "High Lonesome" also looms fine at Stanton.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Life of Own" (M-G) (3d wk). Tidy $11,000. Last week, $15,000.

Boyd (WB) (2,360; 50-99)—"Three Secrets" (WB). Neat $18,000 or over. Last week, "Tea for Two" (WB) (2d wk), $12,000.

Earle (WB) (2,700; 50-99)—"Union Station" (Par) (2d wk). Okay $12,000 after $16,000 opener.

Fox (20th) (2,250; 50-99)—"Blue Heaven" (20th). Brisk $22,000. Last week, "Black Rose" (20th) (2d wk), great $20,000.

Goldman (Goldman) (1,200; 50-99)—"Sunset Boulevard" (Par) (4th wk). Bright $10,000. Last week, $12,000.

Karlton (Goldman) (1,000; 50-99)—"Devil's Doorway" (M-G). Great $11,000 or near. Last week, "Lady Without Passport" (M-G) (2d wk), slim $4,500.

Mastbaum (WB) (4,360; 50-99)—"Summer Stock" (M-G) (3d wk). Down to $15,000, after okay $20,000 second stanza.

Randolph (Goldman) (2,500; 50-99)—"Three Little Words" (M-G) (4th wk). Off to $9,000. Last week, nice $13,000.

Stanley (WB) (2,950; 50-99)—"The Men" (UA). Socko $30,000. Last week, "Fancy Pants" (Par) (3d wk), $10,500.

Stanton (WB) (1,475; 50-99)—"High Lonesome" (EL). Fine $12,500. Last week, "A. & C. in Foreign Legion" (U), good $11,300.

Trans-Lux (T-L) (500; 50-99)—"Destination Moon" (EL) (5th wk). Still getting big play at $7,500. Last week, $9,000.

'Treasure' Rich $25,000 In Toronto; 'Young' 13G

Toronto, Sept. 19.

Playing a medium-seater four-theatre combo simultaneously for first time in Famous Players (Canadian) history here, "Treasure Island" is soaring to sock $25,000. The town otherwise is mainly holdovers. "So Young, So Bad" shapes neat also in four spots.

Estimates for This Week

Beach, Eglinton, St. Clair, Victoria (FP) (1,316; 1,180; 1,420; 1,140; 38-67)—"Treasure Island" (RKO) and "Beaver Valley" (RKO). Smash $25,000. Last week, not on first-run.

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 698; 694; 33-57)—"So Young, So Bad" (UA) and "Beauty on Parade" (Col). Neat $13,000. Last week, "Cariboo Trail"

(Continued on page 20)

B'way Spotty; 'Heaven'-Vaude Great $94,000, Hayworth-Harlow Reissue Combo Torrid 33G, 'Sunset' 117G in 6th

Too many over-extended holdovers and long-runs will put a dent in the Broadway first-run total business this stanza despite some favorable factors. Rain last Wednesday (13) and on a couple of other days, along with ideal fall weather over last weekend, did not help as much as counted on. The all-day Wednesday rainfall was such that it actually cut into trade sharply on this second Jewish holiday of the week. Brisk weather Saturday-Sunday sent thousands out on the highways, hurting what was expected to be a big weekend. Opening of the public schools during the past week also was unfavorable to the boxoffice.

The Roxy, Criterion and Rialto are particularly strong with their new bills. "Blue Heaven," not given much chance by the crix, is doing sock trade nevertheless at the Roxy. With Mindy Carson, others, plus iceshow onstage, first week shapes up at about $94,000, best non-holiday opener since Milton Berle's terrific take a few weeks back. "Gilda"-"Platinum Blonde" (Rita Hayworth-Jean Harlow), reissue combo, soared to smash $33,000 in initial week ended Monday (18) night at the Criterion. This is the peak figure this year for this house, and particularly big in view of being an oldie dualer.

"Jungle Book" and "Thief of Bagdad," another reissue bill, likewise is booming business at the small-seater Rialto. May hit $10,000 opening frame, after holdout trade over the weekend. Stays a second round. Another oldie combo, "Reap Wild Wind" and "Fleet's In," is getting no place with $9,000 or under the Globe. Holds only one week.

Brightest long-run bill is at the Music Hall, where "Sunset Boulevard" with stageshow is finishing its sixth week today (Wed.) at strong $117,000. "Sunset" is holding a seventh session, with the seven-week total likely to come close to the Hall's all-time money high made by "Bells of St. Mary's" on a nine-week run back in 1945.

"Summer Stock," plus Rosita Serraro, Noro Morales band, Hal LeRoy, Phil Foster on stage, is holding so well at $43,000 in third Capitol week that the bill remains a fourth. Third week of "Fancy Pants," with Carmen Cavallaro band heading stageshow at Paramount, is okay $52,000, with help of preview on "Sleeping City" (opening today) at showings yesterday (Tues.).

Estimates for This Week

Astor (City Inv.) (1,300; 60-$1.50)—"Edge of Doom" (RKO) (7th wk). Holding around recent low levels, with under $7,000 probable this week after $8,500 in last session.

Bijou (City Inv.) (589; $1.20-$2.40)—"Red Shoes" (EL) 100th wk). Long-run mark on Broadway for many years with current stanza, and still profitable at about $5,000 after $5,200 last week. Continues.

Capitol (Loew's) (4,820; 55-$1.50)—"Summer Stock" (M-G) plus Rosita Serrano, Noro Morales, Hal LeRoy, Phil Foster onstage (3d wk). Still showing real coin with $43,000 or over for this round. Holds a fourth. Last week, big $65,000. "Born To Be Bad" (RKO) due in next.

Criterion (Moss) (1,700; 50-$1.75)—"Gilda" (Col) and "Platinum Blonde" (Col) (reissues) 2d wk). First week ended last Monday (18) night soared to smash $33,000, unusually good for oldies and biggest here in many months. Last week, "Shakedown" (U), okay $22,500 in 11 days.

Globe (Brandt) (1,500; 50-$1.20)—"Reap Wild Wind" (Par) and "Fleet's In" (Par) (reissues). Lean $9,000 on initial week but may hold. Last week, "San Quentin" (WB) and "Alcatraz Island" (WB) (reissues) (2d wk), $7,000. "Good Time Girl" (EL) opens Saturday (23).

Mayfair (Brandt) (1,736; 50-$1.20)—"Treasure Island" (RKO) (6th wk). Fifth session ended Monday (18) night dipped a bit to $18,000 after fine $20,000 fo fourth round.

Palace (RKO) (1,700; 55-$1.20)—"Sierra" (U) with vaude. Following general offish trend, with moderate $18,000 likely. Last week, "Spy Hunt" (U) and vaude, $21,000.

Paramount (Par) (3,664; 55-$1.50)—"Sleeping City" (U) with Tony Pastor orch, 5 De Marco Sisters, Myron Cohen heading stageshow. Opens today (Wed.). Last week, "Fancy Pants" (Par) plus Carmen Cavallaro orch, Jean Carroll topping stage bill (3d wk), okay $52,000 after nice $63,000 for second session.

Park Avenue (U) (583; 90-$1.50)—"Madeleine" (U) (3d wk). Doing mild $5,000 after $7,000 in second frame. Stays on.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Sunset Boulevard" (Par) with stageshow (6th wk). Holding surprisingly strong at $117,000, still highly profitable. Winning a seventh session here. Last week, with boost from Jewish holidays, went to resounding $136,000, over hopes, to establish new all-time high for first five weeks at Hall for any bill. "Glass Menagerie" (WB) due in next, with Sept. 28 opening date.

Rialto (Mage) (594; 44-98)—"Jungle Book" (Indie) and "Thief of Bagdad" (Indie) (reissues). Shapes to get socko $10,000 or near, best in months at this bandbox theatre. Holds. Did turnaway trade over weekend. In ahead, "Strange Mr. Gregory" (Mono) and "Mystery of Mr. Wong" (Mono) (reissues) fair $5,000.

Rivoli (UAT-Par) (2,092; 90-$1.25)—"No Way Out" (20th) (6th wk). Fifth stanza ended last night (Tues.) held up in fine style with $19,000 or near. Last week, sturdy $23,000. Continues, doing comparatively better now than in opening weeks.

Roxy (20th) (5,886; 80-$1.75)—"Blue Heaven" (20th) with Mindy Carson, Betty and Jane Kean, new iceshow onstage. Pushing up to great $94,000 or better, one of recent bigger weeks at house for non-holiday session. Holds. Last week, "Black Rose" (20th) and N. Y. Philharmonic orch as stageshow (2d wk), slipped to $83,000, still big, but way off from opening session which took in Labor Day weekend.

State (Loew's) (3,450; 55-$1.50)—"Three Little Words" (M-G) (7th wk). Sixth frame ended last night (Tues.) declined still further though nice profit at $13,000. Last week, $15,000. Stays on. "Toast of New Orleans" (M-G) opens Sept. 29.

Strand (WB) (2,776; 55-$2)—"Tea for Two" (WB) with Gordon MacRae, Patrice Wymore, Alan Carney heading stageshow (3d-final wk). Down to oke $32,000 for final session after nice $46,000 on second. "Pretty Baby" (WB) with Harvest Moon Ball winners, 3 Stooges, The Weavers, The Maxellos onstage opens Friday (22).

Sutton (R & B) (561; 90-$1.50)—"Winslow Boy" (EL) (16th wk). Stays on at nice profit with around $4,000 after $4,700 last week. "Trio" (Par) opens Oct. 10.

Trans-Lux 60th St. (T-L) (453; 74-$1.50)—"Kind Hearts, Coronets" (EL) (14th wk). Picking up to $7,500 this session ending today (Wed.), which beats 13th stanza's sturdy $6,500. Stays indef.

Victoria (City Inv.) (1,060; 95-$1.50)—"Our Very Own" (RKO) (9th wk). Eighth stanza ended last night (Tues.) held to about $7,000, okay, after $8,500 last week. Continues until early October when "State Secret" (Col) now is slated to come in.

'Very Own' Lusty $11,000, Indpls.; 'Men' Fair 9G

Indianapolis, Sept. 19.

Biz has turned spotty at first-runs here again this stanza, but it seems to be more a matter of what's showing than anything else. "My Blue Heaven," at Indiana, is leading town with an extra good take while "Our Very Own" is comparatively as big at the smaller circle. "The Men," at Loew's, looks only fair.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65)—"Our Very Own" (RKO) and "Beaver Valley" (RKO). Nice $11,000. Last week, "Woman on Pier 13" (RKO), with Three Suns, others, onstage, stout $19,500 at 50-90c scale.

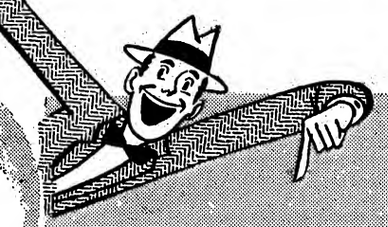
Indiana (G-D) (3,300; 44-65)—"My Blue Heaven" (20th) and "Farewell to Yesterday" (RKO). Strong $13,000. Last week, "Black Rose" (20th), $12,000.

Loew's (Loew's) (2,427; 44-65)—"The Men" (UA) and "Traveling Saleswoman" (Col). Fair $9,000. Last week, "Lady Without Passport" (M-G) and "In Lonely Place" (Col), oke $10,000.

Lyric (G-D) (1,600; 44-65)—"The Torch" (EL) and "Congolaise" (EL). Tepid $4,000. Last week, "Where Sidewalk Ends" (20th) and "San Antone Ambush" (Indie), $5,000.

"THE FIREBALL"

COMES IN A BLAZE OF GLORY



Thor Productions presents

MICKEY ROONEY PAT O'BRIEN in

"THE FIREBALL"

with BEVERLY TYLER and introducing GLENN CORBETT

Directed by TAY GARNETT Produced by BERT FRIEDLOB

Screenplay by Tay Garnett and Horace McCoy

LOUELLA O. PARSONS *says:* "An excellent film to celebrate Mickey Rooney's 25th anniversary. It has entertainment, excitement and thrills. It is a picture that has sustained interest from beginning to end."

SHEILAH GRAHAM *says:* "Mickey Rooney as a heel is very exciting—the picture will keep you on the edge of your seat."

HARRISON CARROLL *says:* "Mickey Rooney is in top form again and has seldom been better."

JIMMIE STARR *says:* "Tops in thrills, drama, excitement and comedy. It is Mickey Rooney on a rampage—easily his best since 'Boy's Town'."

HEDDA HOPPER *says:* "A novel, action-filled picture with Mickey Rooney back in top form."

There's No Business Like 20th CENTURY-FOX Business

Don't forget ANDY SMITH WEEK October 15-21

Berlin Show Biz Perks After Quiet Summer; Welles in Pic, Also Concert

Berlin, Sept. 12.

Show biz has started to liven up here after a very quiet summer. The list of expected arrivals on the Berlin stage is impressive and hints a successful season. September is regarded as the opening of the 1950-'51 season since many opera houses open their doors that month. Top publicity, however, went to others this year.

On Sept. 2, the giant open airer, Die Waldbuehne, brought in "The Third Man" at reduced prices for the Russian sector and zone Germans only. The American-controlled German radio station RIAS made spot announcements about the showing only four days before it opened. The ozoner has 25,000 seats, and crowds packed the Waldbuehne. Thousands were turned away by the time the pic started.

Copies of West Berlin newspapers were distributed and the demand was so great some editors hurried back to get additional copies. Department of State officials agreed that the demonstration was proof about the popularity of Radio RIAS in the east zone. Double checks were made on identification papers to be sure that only east sector and east zone people attended.

"Third Man" was preceded by a Communist newsreel. This took everyone by surprise, and when Communist President William Pieck appeared on the screen, the audience jeered and booed until the newsreel was taken off. The east zone newsreel was supplanted by the west sector reel, "World in Film." In contrast, loud applause greeted scenes of Allied reinforcements landing in Korea.

Welles' 'Comic Salad'

On the heels of the sensational tee-off of "Third Man," the "Third Man" himself, arrived here via "An Evening with Orson Welles." He opened at Titania Palast Sept. 5 with 1,800 seats (capacity of house) sold. Top price was $1. Welles presented his version of "Faust," a magic act, a scene from "Henry VI" and some Oscar Wilde. It was described in German as "komische salat" (comic salad). One newspaper termed this as a fitting description since it confused everybody and satisfied nobody entirely. Welles received a lot of publicity, most of it favorable.

Welles will be followed by Josephine Baker at Titania Palast. Her appearance in Berlin had been announced previously for last winter, without foundation, but this time she is definitely booked.

Bruno Walter and Yehudi Menuhin are also on the list of expected arrivals.

"Death of a Salesman" reopened Sept. 8 at the Hebbel theatre, with Fritz Kortner again in the lead. Theo Lingen, one of Germany's top comedians, is at the Renaissance theatre in his own play, "Theophanes." T. S. Eliot's "The Cocktail Party" is one of the new shows expected in Berlin this season but definite booking is not set.

Pierre Fresnay Set For 'Holy Experiment' Lead In Its French Preem

Paris, Sept. 12.

The lead in "Holy Experiment," Austrian playwright Fritz Hochwalder's legiter, has been assigned to Pierre Fresnay when it is produced in Paris. It will be done under the aegis of Louis Nagel, who besides holding the French rights is also currently negotiating for a Broadway production, as he did for "Red Gloves."

Plot concerns a Jesuit father, but the play is not likely to be considered controversial since the Pope attended some scenes of the play at a special performance in Rome and it was praised by the "Osservatore Romano."

Fresnay, who created the lead in the Paris production of Marcel Achard's legiter, "I Know My Love" and did the cleric, Saint Vincent de Paul in "Monsieur Vincent" for the screen, was under fire at the Venice festival for his role in the French pic, "God Needs Men," in which he does the part of a man celebrating mass without having been ordained a priest.

Delfont's Jewish Plays Click; Plans Expansion

London, Sept. 12.

Bernard Delfont's season of plays of Jewish life at the Saville theatre, which he is presenting in association with the Glasgow Unity Theatre, has proved so successful, with first Saturday's biz breaking the all-time house record, that he has decided to present such a policy every year.

Early next year he intends to go to America to line up some Jewish stars, including Edward G. Robinson, Molly Picon and Sylvia Sidney. Then he will run a series of plays on Jewish life for at least three months, starting in September.

Aussie Theatre Shortage Problem

Sydney, Sept. 5.

With so many real legit clicks in Aussie under the Williamson-Tait banner, the management is currently being forced to halt top grossers here since it has only one house, Royal, under sole control, and the other theatre, Empire, on lease from General Theatres. W-T had to yank "Oklahoma" when biz was still strong, and shoot the unit across to New Zealand because prior contracts called for "Streetcar Named Desire" to play Royal on a certain date. Latter could only come in for a limited run of 9 weeks in order to permit Joe E. Brown in "Harvey" to take up a Sydney date.

Repeat dates of "Annie Get Your Gun," which just concluded a record run of over three years, had to be played at the Empire here. "Streetcar" did eleven weeks in Melbourne. "Harvey" also ran the same number of weeks there, but not setting the town on fire. It moved to Adelaide for a short term awaiting a Sydney date. Cost of transporting top shows to minor Aussie spots because of Sydney theatre shortage is jacking up overall costs. Before talkies boomed in this spot years ago, W-T operated around five legit houses. House shortage is a terrific headache to Williamson-Tait because legit is again booming here.

Joe E. Brown Back After 'Harvey'

When "Streetcar" folds in Sydney soon, the top stars, Arthur Franz, Russell Hardie, Adele Longmire and Viola Keats, go back to the U. S. Joe E. Brown also will probably return to the U. S. after the Sydney run of "Harvey."

In Melbourne, "Song of Norway," with Doreen Wilson, Charles Dorning, Marjorie Cook, Hendrick De Boer, Bernard Ansell, Robert Bernard, Matt Mattox and Strelsa Heckelman is doing okay, with the British comedy, "Worm's Eye View," coming up.

Although W-T approached the government for permission to erect additional theatres here, it has been no dice because of the terrific housing problem. Understood that Williamson-Tait need at least two more major houses in this key spot.

It is much the same with David N. Martin, topper of the powerful Tivoli loop, currently operating only one theatre here and urgently needing one more for legit shows. Martin is compelled to spot vaude-revues and musicals at the Tivoli. Arthur Askey is in his 12th week with "The Love Racket" and forcing Martin to spot vaude-revue units in other Aussie minor keyers aside from his Melbourne house. The Fullers are leasing the Palace here for legit and would build another theatre if given the governmental greenlight.

Pascal Signs Jean Simmons

Venice, Sept. 5.

Gabriel Pascal has signed Jean Simmons, British screen actress best known for her Ophelia in "Hamlet," for three pictures to be made within the next year. "Androcles and the Lion" will be the first to roll, with an October starting date. It will be done at Cine-Citta of Rome.

Rex Harrison also is being sought to play a role in this, but deal is still in the talking stage.

Zweig Story for Miranda

Rome, Sept. 5.

"Twenty-four Hours in Life of a Woman," by Stefan Zweig, will serve as a starring vehicle for Isa Miranda. Film will be shot in France starting in October. Setup is mostly French, with some Italian backing.

Miss Miranda will have French actor, Michel Auclair, as her male lead. She recently was in "Walls of Malapaga," opposite Jean Gabin.

Readying Italo, French Films for U.S. Preems; Big Tee-Off on 'Walls'

Day-and-date bookings of the Italian pic, "The Walls of Malapaga," in some seven New York city houses this week will be highlighted by personal appearances at each theatre of the film's star and producer Isa Miranda and Alfredo Guarini, respectively. Following a long run at the Paris, N. Y., "Walls" was set for simultaneous showings by Films International of America, the pic's distributor. Starting yesterday (Tues.), the film opened at the Midtown, 72nd St. and City, in Manhattan; Hopkinson, Vogue and Astor, Brooklyn, and the Ascot, the Bronx.

British and continental product continues to flow into the U. S. Eagle Lion Classics is readying "Taming of Dorothy" and "Paper Gallows" for fall release. Arthur Davis Associates is prepping a French import, "My First Love," for a Broadway unveiling in October.

"Dorothy" was formerly titled "Her Favorite Husband." "Gallows" was turned out in Britain by Adelphi Films, Ltd. Davis picked up U. S. distribution rights to "Love" from Leo Cohen. It stars Jacqueline Delubac.

Still another French import is "Paris 1900." Distributed by Arthur Mayer, exec veepee of the Council of Motion Picture Organizations, and Edward Kingsley, the film is booked to open at the Paris, N. Y., after the run of "Souvenir," the house's next pic. John Mason Brown wrote the commentary and Monty Woolley is narrator.

TV EXPECTED TO BOW IN SWEDEN IN 1951

Stockholm, Sept. 12.

Television is expected to make its bow in Sweden late next year, according to the committee handling the development of TV in this country. Committee will present a bill to the Swedish Riksdag (Parliament) when group meets in January, 1951, asking for several millions of dollars to start experiments here, and also to build the first video station in this city.

During the summer, TV experiments were held at the Liseberg Fair, an outdoor entertainment spot in Gothenburg. The committee is also following closely the TV experiments being carried on in Copenhagen. When video does make its entrance here, it will be on a non-commercial bassis, the same as State-owned radio, and is expected to follow the similar rules.

'Heroes,' Army Comedy, Opens Well in London

London, Sept. 19.

Rix Theatrical Productions presented a robust army farce "Reluctant Heroes" by Colin Morris at the Whitehall, Sept. 12, starring Dermot Walsh and Wally Patch. Spirited direction by Frank Dermody makes lively story of new recruits with sergeant trouble.

Show was well received, being very good for this kind of show. Should appeal to those who appreciate boisterous nonsense, and army-type comedy.

Jerusalem Music Festival

Tel Aviv, Sept. 12.

An annual music festival will be held in Jerusalem in 1952. Jewish and other artists from Israel and the rest of the world will be invited to take part.

This first festival wil honor the 3,000th anni of King David's reign in Jerusalem.

Other Foreign News
On Page 13

Theatre Dearth Delays Opening Of Four Costly Musicals in London

By HARRY REGENSBERG

London, Sept. 19.

There is $300,000 worth of musical-comedy merchandise all lined up to invade the West End with no suitable theatres to accommodate them.

These are "Dear Miss Phoebe" an Emile Littler's musical based on Sir James Barrie's "Quality Street," currently touring the stix. It is reputed to have cost $60,000. This is expected to go to His Majesty's theatre, if and when Prince Littler's "Brigadoon" finishes its lengthy run. Also EL's British musical "Blue for a Boy," which from all reports is a cinch for the West End, but staying out because of the theatre shortage.

Then there is the Ivor Novello-Alan Melville musical, "Gay Is the Word," starring Cicely Courtneidge, with Lizbeth Webb and Thorley Waters featured. This is presented by Tom Arnold and is to make its bow in Manchester Oct. 17, going to Edinburgh as the Christmas attraction, due to uncertainty of getting a West End house. Show is reported to have cost Arnold at least $70,000.

Waller's 'Innocent' Being Readied

Jack Waller also bows in with a musical "Sweet Innocent," based on Margaret Steen and Derek Patmore's "French For Love," farce produced at the Criterion in 1939 with Alice Delysia and Cecil Parker starred. Show was again toured in 1942 with Delysia in her original part and Hugh Wakefield playing the Parker role. This has been adapted by Michael Pertwee, with music and lyrics by Jeffrey Wright and Sandy Wilson. The cast is well chosen, comprising two importations in Jacques Jansen and Lisa D'Esterre, and Sally Ann Howes, Guy Middleton, Arthur Young and a Tessie O'Shea discovery Patrick Melany, formerly with the American act, the Debonaires.

Show, which is produced by William Mollison, opens in Glasgow Oct. 23, and will stay on the road till a London theatre becomes available, likely the Adelphi. By the time it is ready for production, it is expected to have cost about $70,000.

Finally there is Lee Ephraim's new show, "Music At Midnight," by Guy Bolton, with music by Hans May. Musical is based on Offenbach's music, and stars another French importation, Genevieve Guitry. Opens in Edinburgh, Sept. 25, and is expected to hit the West End late in October. The backer is Prince Littler who is understood to be ready to invest at least $50,000.

Welles to Rome Before Resuming Stage Trek

Rome, Sept. 19.

After several months of theatrical stints in Paris, Frankfort, Hamburg, Dusseldorf and Munich, Orson Welles is back in Italy for an indefinite stay. Currently he is taking a few weeks off prior to continuing his tour in larger cities of Italy. He believes his stageshow should be rearranged some for Italian audiences.

Welles is no stranger to Italy, having spet a great deal of time here since 1947, when he made "Cagliostro" for Edward Small. Later he worked in "Prince of Foxes" and "Black Rose" for 20th-Fox, and making "Othello" on his own.

Arg. May Produce Own Color Films

Buenos Aires, Sept. 12.

Local filmites, encouraged by the all-out protection given by the Argentine government, are planning to produce their own color films despite the process being considerably slowed up by the fact that the negatives, once taken, must be planed to the U. S. for developing. First attempts with color were made at Emelco's studios at Martinez with the Italian director E. Remani in charge. Results of the tests, now enroute to the U. S. for development, are anxiously being awaited, before the studio goes ahead with making "El Gaucho y el Diablo" ("The Gaucho and the Devil"), the first feature-length color film to be made by an Argentine studio.

The Alex Laboratories is working on a method of developing color film locally. Also a new system known as monopack is to be tried out, using blonde actress Mirtha Legrand as the subject of the test. The industry, incidentally, is still strong in its belief that U. S. producers will bring crews here to make pix as has been done in Mexico.

There is also heavy competition going on currently between the film studios regarding the signing of talent for the next two years. Arentine Sono Films has Fanny Navarro set for two pictures in which she will star and also receive one of the highest salaries paid to an Argentine actress. Films Andes has signed Julio Norberto Esbrez, a moppet who came to the fore in Hugo del Carril's recent film "Surcos de Sangre." Mapol has pacted Jorge Salcedo.

Molly May Leases House For 2-Week Play Setup

London, Sept. 19.

New company, Molly May, Ltd., has leased the Embassy theatre, Swiss Cottage, from Anthony Hawtrey for six months with option. Directors, besides May, are Peggy Livesey and Martin Case.

Policy will be to produce each play to run two weeks, with the first effort to be Michael Clayton Hutton's new play, "Turn to Page Two," opening Sept. 26. Cast includes Anthony Steele, Frances Rowe, Betty Sinclair, Colin Douglas and Richard Pearson.

This will be followed by revival of Ashley Dukes' "The Man With a Load of Mischief," also for two weeks. Other plays are "Surfeit of Lampreys" by Ngai Marsh, and revival of Oscar Wilde's "Lord Arthur Saville's Crime," a new adaptation by St. John L. Clowes.

British Vocalist to N. Y.

London, Sept. 19.

British vocalist Anne Shelton flies to New York on Friday (22) on a short business trip. She will be accompanied by her manager, David Reid, and her mother. She may go on to Hollywood before returning to England.

Miss Shelton has already been booked for a 30-minute coast-to-coast broadcast on which she will sing only British songs.

Strict Enforcement Of British Pix Quota In Aussie Looms in 1951

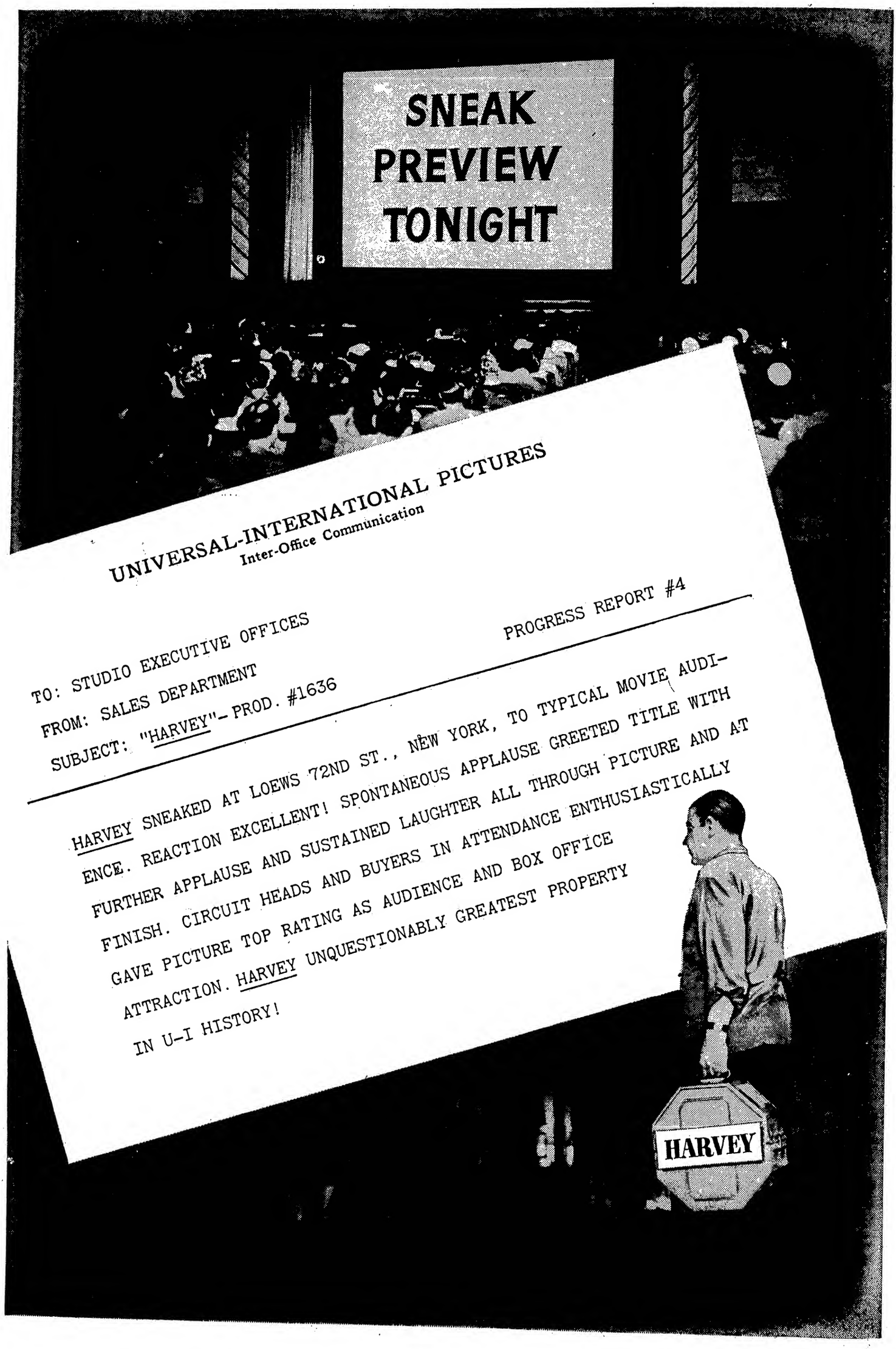
Sydney, Sept. 19.

Indications are that there will be a major tightening up of the British pic quota throughout the Aussie zone starting in 1951. Current British quota is 15%, covering all exhibitors, taking in around 1,600 theatres.

It is claimed by top British distribs that the majority of exhibs are not fully living up to quota regulations made by Act of Parliament. Pressure would be put on those exhibs continually screening U. S. fare and leaving British pix on the shelf.

Yank film circuits, similar to Metro, operating their own chains in the Aussie zone, or those U. S. distribs with show-windows in key spots, will be asked by the authorities why no British fare has been screened over a long period of time. Sydney now has only one strictly British house, 990-seater Embassy, operated jointly by Hoyts and Greater Union Theatres under the old General Theatres' setup.

It has been cited that British pix can get big coin in Aussie key houses. Recent instances of big runs, say British distribs, include "Third Man," "Kind Hearts and Coronets," "Passport to Pimlico," "Christopher Columbus" and "Train of Events." They admit that certain British pix don't draw but say British distribs contend that some U. S. pix don't either.


SNEAK
PREVIEW
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UNIVERSAL-INTERNATIONAL PICTURES
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FROM: SALES DEPARTMENT
SUBJECT: "HARVEY"- PROD. #1636
PROGRESS REPORT #4
HARVEY SNEAKED AT LOEWS 72ND ST., NEW YORK, TO TYPICAL MOVIE AUDIENCE. REACTION EXCELLENT! SPONTANEOUS APPLAUSE GREETED TITLE WITH FURTHER APPLAUSE AND SUSTAINED LAUGHTER ALL THROUGH PICTURE AND AT FINISH. CIRCUIT HEADS AND BUYERS IN ATTENDANCE ENTHUSIASTICALLY GAVE PICTURE TOP RATING AS AUDIENCE AND BOX OFFICE ATTRACTION. HARVEY UNQUESTIONABLY GREATEST PROPERTY IN U-I HISTORY!
HARVEY

Italo Dubbing Tax Non-Applicable To Foreign-Produced Local Pictures

Rome, Sept. 12.

Compounding headaches long endured by U. S. companies producing films in Italy, a ruling was recently handed down by the Italian government tax authorities that the so-called dubbing tax is assessable against pix made locally by foreign producers as well as those lensed wholly outside Italy. The ruling was made in connection with a protest made by Goldridge, Inc., U. S. company which made "Rapture" in Italy during 1948.

Italian Film Law requires payment of a dubbing tax of about $4,000 on all films distributed locally which cannot qualify as national pictures. Tax is actually a compulsory loan without interest to the government, since it is returnable to the producer after 10 years.

Goldridge was required to pay the tax but did so under protest, arguing that the definition of a "non-national" picture was improperly applied to "Rapture." Terminology was lifted from the Italian Film Law, Goldridge attorneys claimed, which was designed to stimulate local production and discourage competition from pix made abroad; also that it was not applicable to films made in Italy by foreign producers.

The law sets up definitions for non-national and national films and provides certain advantages for the latter. To qualify as a national film, for example, at least 51% of the stock of the producing company must be owned by Italian citizens, the pic must be shot on Italian soil with the use of native technicians and other requirements protecting the local industry must be observed. In return, the producer winds up with a quota picture and is entitled to the government subsidy of 18% of Italian boxoffice receipts.

Goldridge contends that the dubbing tax law was couched in the same terms as the film law and was conceived as a further sanction against competing imports which contribute nothing to the economy of the local industry. However, it was not meant to apply to pix such as "Rapture," is was claimed. Further contended that it could not be called a non-national film under the dubbing tax law since all footage was done in Italy.

The adverse ruling has been appealed by Goldridge attorneys, who are being supported by local MPAA officials because of the impact of the decision on future plans for production in Italy by U. S. producers. Hearings are slated for this fall. Goldridge's position in the wrangle of words is supported by records of debates in the Chamber of Deputies and Chamber of Senators, which under Italian law are competent proof of interpretation of statutes.

HOYTS, GREATER UNION ALSO PLUG BETTER PIX

Sydney, Sept. 12.

Determined to woo patrons to the boxoffice throughout the summer, key Aussie circuits, Hoyts and Greater Union, are setting up campaigns telling prospective payees that "pictures are better than ever," and backing this up by marqueeing top U.S. and British product. Campaigns are well-devised.

American pix are playing in a majority of the Aussie houses as in the past, but British product is likewise doing well in selected spots. Circuit chiefs have issued orders that nothing is to be left to chance to bolster trade. Rydge, for example, is offering solid cash awards to his managers who up figures over prior periods, with distribs likewise handing out extra coin for smart selling.

Product pulling best here includes "My Foolish Heart" (RKO) in eighth week; "Father of Bride" (M-G), capacity in third week; "Ichabod & Mr. Toad" (RKO), third week; "Sunset Boulevard" (Par), third; "Third Man" (London Films), sixth; "Louisa" (U), second; "The Lie" (Par), fourth; "Bitter Springs" (BEF), third; "Hasty Heart" (WB), seventh; "Train of Events" (BEF), sixth; "Black Arrow" (20th), in second; "Cheaper By Dozen" (20th), third; "All King's Men" (Col), eighth; and "Friend Irma Goes West" (Par), second.

Leftists Launch Drive For New Franco-U.S. Pact

Paris, Sept. 12.

With the coming November parley on Franco-American film agreements in the offing, French film makers and some publications are starting to beat the propaganda drums. One extreme-left film mag claims the French cinema is in greater economic and cultural danger than ever before. It claims the quota is often violated in favor of American pix.

This paper has set up a petition and is currently soliciting signatures. Among those signing are Claude Autant-Lara, Marcel Ayme, Marcel Carne, Jean Cocteau, Fernand Gravey, Jean Gremillon, Noel Noel and many more. The paper is also petitioning for the Hollywood Ten.

'Safety Last' Sequence In German Film Boosts Lloyd's Pix in Germany

Berlin, Sept. 12.

A German film, "Glorious Times," which deals with so-called glorious times of the last 50 years, has paved the way for an influx of Harold Lloyd oldies. The pic, released by Comedia Corporation in May, is an Alf Teichs production directed by Gunther Neumann and Eric Ode. It stars Willy Fritsch, who narrates and appears on the spot occasionally, starting on New Year's Eve in 1899, taking in all the big events through World War I up to the present. Fritsch injects comedy with philosophy. The film closes with a group of children under a "World-Union" flag, with the red flag of the USSR quite conspicuous.

One highlight of the film is a five-minute scene from the old Lloyd pic, "Safety Last," which always was a laugh hit with German audiences. It has been revealed here, however, that the Comedia outfit did not obtain the permission of Lloyd's office to insert this scene from "Last." One of the biggest draws in post-war Germany, this semi-documentary film has resulted in paving the way for a comeback of Lloyd in Deutschland.

Paul Gordon, representative for Harold Lloyd in Berlin, was advised by officials that inasmuch as Berlin is not part of the Bonn Republic, action must be initiated in Munich, where Comedia is registered. The question as to whether a German semi-documentary film gives the producer the legal right to insert parts of American pictures without permission of the actor or the studio will be answered in this case, unless the defendant can show that the copyright does not apply after such a long period in Germany.

Brit. Studio Activity Climbs for 4th Month

London, Sept. 12.

For the fourth successive month, employment figures in British studios are on the upswing. At the beginning of September, 648 technicians were out of work, six fewer than in August and 64 less than the previous month.

The decline has been partly seasonal because of increased summer location activity, but is also partly due to reopening of the Denham Studios by 20th-Fox. At the peak depression period early this spring, the unemployed roll had soared to nearly 1,000.

Film Helps A-Bombed Cities

Tokyo, Sept. 12.

Nearly $2,000 has been turned over to the atom-bombe cities of Hiroshima and Nagasaki by the Central Motion Picture Exchange, local U. S. film distrib agency. Coin, which will be used for reconstruction programs in these two cities, was raised at special benefit screenings last month on the Metro pic, "Beginning or the End," held at 26 theatres in 10 major cities throughout Japan.

British Would Prevent Second Carnegie Fiasco

London, Sept. 12.

British Film Producers Assn. has been asked to convene a conference of the six film industry unions to set up protective machinery for artists and technicians, following the recent Carnegie-fiasco in which an entire unit was left stranded on the French Riviera without pay and without return fares to London.

One of the proposals being suggested is the adoption of the deposit scheme already operated by Equity. Under this producers, not members of the BFPA, would have to hand over to an agreed third party, a sum sufficient to cover salaries, return fares and insurances.

Germans Seeking More Screen Time

Washington, Sept. 19.

American pictures, strongly controlling the West German market and largely backed by ECA media guaranties, are headed for a clash with the West German film industry which is demanding a larger share of its home market. About 250 pictures are shown annually in the German Federal Republic, of which 150 were U. S. pix last year. Now Yank producers are seeking entry into the country for 215 of their pictures a year.

This appears to be the crux of the situation, according to Nathan D. Golden, U. S. Commerce Department film expert, who says the German film toppers claim their industry faces economic collapse unless it can get adequate credits and a much larger share of the market. The German studios want to be guaranteed 40% of the product played, which would mean that the U. S. portion would be reduced to about 100 films annually. German circles say the 150 film total sent in last year by Hollywood was excessive.

The German film industry trade body, Spitzenorganisation der Filmwirtschaft (SPIO), is now discussing voluntary restrictions of imported pictures. If this does not work, SPIO will request the West German government to set a quota for film imports.

U. S. Find Swiss Getting Tougher

American films, according to Golden, are running into stiffer competition in Switzerland. While our pictures are still the biggest factor in that market, the new and better foreign pictures are being held for longer runs by exhibitors than are most of our product.

Brazil is swinging heavily into 16m exhibition with 466 permanent 16m commercial theatres and 700 non-commercial exhibitors in operation. Country still has over 1,000 communities large enough to support at least a small permanent theatre, but which have no picture facilities.

Israel Theatre Director Out

Tel Aviv, Sept. 5.

Moshe Halevy, founder and artistic director of the Ohel theatre, resigned his post after a dispute with the management of the house.

No new director has been appointed yet.

Current London Shows

(Figures show weeks of run)

London, Sept. 19.

"Accolade," Aldwich (2).
"Ace of Clubs," Cambridge (11).
"Brigadoon," Majesty's (73).
"Capt. Carvallo," St. Jas. (6).
"Carousel," Drury Lane (15).
"Cocktail Party," New (20).
"Dish Ran Away," Vaude (12).
"Folies Bergere," Hipp. (50).
"Golden City," Adelphi (14).
"Got What Wanted," Ph'nix (5).
"His Excellency," Princess (17).
"Holly and Ivy," Duchess (19).
"Home at Seven," Wyndh'm (28).
"King Rhapsody," Palace (52).
"Knight's Madn'ss," Vic. Pal. (27)
"Latin Quarter," Casino (27).
"Little Hut", Lyric (4).
"Mister Roberts," Coliseum (9).
"Oklahoma," Stoll (172).
"Reluctant Heroes," W'tehall (1).
"Rosmersholm," St. Martin's (5).
"Ring Around Moon," Gl'be (34).
"Seagulls Sorrento," Apollo (14).
"2d Tanqueray," Haymarket (3).
"Touch & Go," Wales (17).
"Traveller's Joy," Criterion (119).
"Will Any Gent," Strand (2).
"Worm's View," Comedy (178).

CLOSED LAST WEEK

"Ice-Capades," Empress (16).

Raising Money for Indie British Prod. Tough Task Under 30% Quota

London, Sept. 12.

Raising of coin to finance independent production is looming as a major problem in Britain as a result of the slicing of the quota to 30% starting next October. A number of projects, provisionally set for early lensing, are failing to materialize because banks and financing firms fear a diminished market for British films makes them risky speculations. To fulfill the 30% quota (it will not be more than 25% after allowance has been made for exemptions and relief), the three main circuits will need less than 50 pix in all per year. Bulk of this total inevitably will be contributed by the Associated British, Korda and Rank groups, leaving little playing time for indie product.

With the lessening demand for British product, major distribs are cautious about handling local pix over and above their known quota requirements. The difficulty of getting effective distribution with an accompanying circuit release, too, is leading to the go-slow attitude by financial men.

Cautious policy on financing is not restricted to the recognized banks and insurance companies. It is also likely to be applied by the government's National Film Finance Corp., which likely will be reluctant to advance coin for productions which will be squeezed out of circuit dates, and stand small chance of earning their original investment. Attitude of the NFFC since its formation two years back has been to follow normal banking principles.

State Film Bank Also Cautious

As a result of this new development, there is a possibility that the State Film Bank will think twice about the second cooperative picture about to be launched by the Assn. of Cinematograph and Allied Technicians. Their first effort, "Green Grow the Rushes," which was wholly financed by the NFFC, is due for its preem in November. The second subject is to be chosen at a board meeting next week. Immediately after the choice is made, ACT Films will put in a request to the Films Bank for a further 100% advance.

Meantime, irrespective of the fate of their second production, the technicians are collating information and statistics on the number of productions that have fallen through in recent weeks because of the lowering of the quota. If the evidence is substantiated, they're planning to make we "told you so" representations to Harold Wilson, Board of Trade prexy, urging him to take practical measures to relieve the situation.

Task of probing the situation for ACT has been delegated to its legislation committee. If found that they can prove their case, a national protest campaign is planned, starting off with a series of questions in the House of Commons, and following through with country-wide press agitation.

Selznick Set to Enter Japanese Film Market

Tokyo, Sept. 12.

David O. Selznick is set to enter the Japanese picture field soon, it was announced here this week. Producer is reported to have come to terms with Toho Motion Picture and Theatrical Co. for a number of his pix through the Toho loop. Deal was wrapped up by Selznick rep Fred Gulbransen who flew here for that purpose. American producer has been granted an import license.

No films have been cleared yet but understood Toho is asking for such productions as "Duel in the Sun," "Rebecca," "Portrait of Jennie," "Paradine Case," "Spellbound" and "Intermezzo." Selznick is fourth U. S. producer to lay the groundwork for reentry into Jap picture field since the occupation ruling was changed last April to eliminate the requirement that all American films be distributed in Japan through the Motion Picture Export Assn.

Experimental Groups In Argentine Upbeat; Rated Boost to Legit Stage

Buenos Aires, Sept. 12.

The legit scene here during the current year is being overshadowed by a noticeable spurt in the development of experimental groups similar to New York's off-Broadway operation. These companies, run by performers unable to land professional jobs, have been receiving laudatory notices with the result that a number of producers have been taking note of the production and roping members of the cast into their own pro offerings.

One of these experimental presentations, "El Puente," by Carlos Gorostiza, drew so much attention that a film version was made by Guaranteed Pictures, using the entire original cast. A translation of Noel Coward's "This Happy Breed" has been put on by another of the groups. Still another, under the direction of Pedro Doril, recently produced Armando Tallice's translation of "The Madwoman of Chaillot." Elena Sagrera is in the title role.

Next month, the Institute of Modern Art, another experimental unit, will produce "Amphitryon 38," to be directed by the visiting Brazilian actor Luis Tito Franco de Almedia.

Among the regular pro offerings, Alejandro Casona's "Los Arboles Mueren de Pie," unanimously declared the best Argentine play of 1949, has racked up two years of consecutive playing-time with the same cast, except for Alberto Closas, who did a relatively small role. Andre Paul Antoine's "Sweet Enemy," translated by Francisco J. Bolla, is set to close soon to make way for a new Cunill Cabanellas production. "El Morocho de Venecia," a satire on "Othello." Following the close of the Pilar Lopez Ballet at the Buenos Aires theatre this month, Carlos Carcavallo will bring in his production of Mercedes Bebans "Desconcierto." "The Island of Beautiful People" remains at the Odeon theatre. A translation of J. B. Priestley's "The Inspector Calls," is being rehearsed by Cabanellas.

H'wood Producer Lauds Brit. Studio's Speed

London, Sept. 19.

Tribute to British technicians, who go on filming with tea-cup in hand during the afternoon, was paid by Hollywood producer Harry Joe Brown, now shooting on location here for "Dick Turpin's Ride," the Louis Hayward starrer. Speaking at a banquet which climaxed a three-day Columbia Convention, Brown said he was impressed with the remarkable speed achieved right from the start, which had been maintained despite unpredictable weather. He said he hoped to be able to make a complete picture in Britain.

Exteriors for "Turpin" are being filmed at Ashridge Park, Ivinghoe Beacon and at Rye in Sussex.

ARG. MODIFIES TAX ON ALL CREATIVE WORKS

Montevideo, Sept. 12.

Evidently complaints from all sides, especially from Argentine intellectuals themselves, directed against the new taxation of 60% to be levied against the importation of books, works of art, music, plays and radio scripts or film stories into Argentina, has led the Peron government to modify its original plan of taxing everything from abroad.

The Panamerican Council of the International Confederation of Authors and Composers' Societies, which just met in Chile, discussed this new tax. Result is that it has forwarded a message to the Argentine president, General Peron, stating that it should not go into effect since constituting a curb on the freedom of ideas contrary to all Republican and democratic ideals.

General Peron replied that the purpose of the new tax merely had been to prevent the introduction into Argentina of subversive or propaganda material, and that the funds so collected would not benefit the treasury, but would go to set up a fund to help Argentine creative workers.

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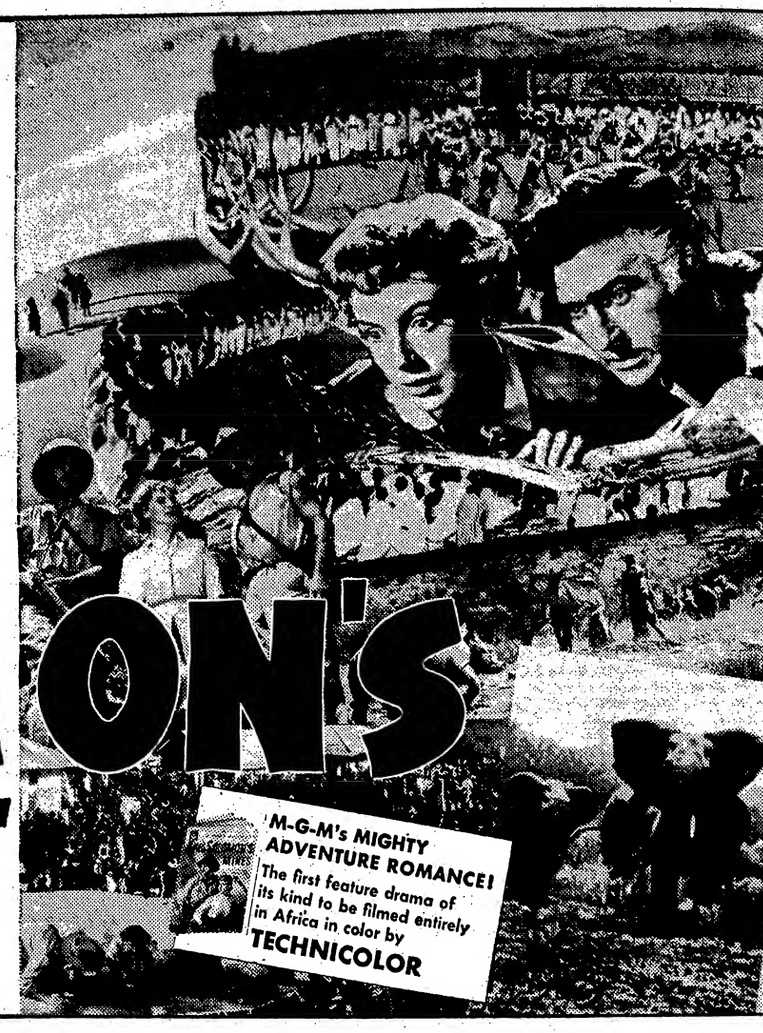
"KING SOLOMON'S MINES"



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ALBANY, N.Y.	Paramount	378 Clinton Ave.	10/2	8:30 P.M.
ATLANTA, GA.	Loew's Grand	157 Peachtree St., N.E.	9/27	8:00 P.M.
BOSTON, MASS.	Loew's State	209 Massachusetts Ave.	10/3	8:30 P.M.
BUFFALO, N.Y.	Shea's Buffalo	646 Main St.	10/3	8:30 P.M.
CHARLOTTE, N.C.	Plaza	1610 Central Ave.	9/28	8:30 P.M.
CHICAGO, ILL.	Monroe	57 West Monroe St.	9/28	8:45 P.M.
CINCINNATI, OHIO	Ridge	6042 Montgomery Rd.	9/28	8:30 P.M.
CLEVELAND, OHIO	Loew's State	1515 Euclid Ave.	9/27	8:30 P.M.
DALLAS, TEXAS	Varsity	Snider Plaza	9/28	2:30 P.M.
DENVER, COL.	Santa Fe	974 Santa Fe Drive	9/28	8:30 P.M.
DES MOINES, IOWA	Uptown	4115 University	9/27	8:30 P.M.
DETROIT, MICH.	Globe	3520 Grand River	9/27	8:30 P.M.
INDIANAPOLIS, IND.	Loew's	35 No. Pennsylvania	9/27	8:30 P.M.
KANSAS CITY, MO.	Loew's Midland	1228 Main Street	10/3	8:15 P.M.
LOS ANGELES, CAL.	Fine Arts	8556 Wilshire Blvd.	9/28	8:30 P.M.
MEMPHIS, TENN.	Loew's Palace	81 Union Avenue	10/3	8:00 P.M.
MILWAUKEE, WIS.	Tosa	6823 W. North Ave.	10/2	8:30 P.M.
MINNEAPOLIS, MINN.	Granada	3022 Hennepin Ave.	9/28	8:30 P.M.
NEW HAVEN, CONN.	Loew's Poli	23 Church Street	9/27	8:00 P.M.
NEW ORLEANS, LA.	Loew's State	1108 Canal	9/25	8:15 P.M.
NEW YORK-NEW JERSEY	M-G-M Screen Room	630 Ninth Avenue	9/27	2:30 P.M.
OKLAHOMA CITY, OKLA.	Uptown	1212 North Hudson	9/29	8:30 P.M.
OMAHA, NEB.	Dundee	4952 Dodge Street	9/28	8:30 P.M.
PHILADELPHIA, PA.	M-G-M Screen Room	1233 Summer St.	9/28	11:00 A.M.
PITTSBURGH, PA.	Loew's Penn	6th and Penn. Ave.	9/27	8:30 P.M.
PORTLAND, ORE.	Esquire	838 N.W. 23rd	9/27	8:30 P.M.
ST. LOUIS, MO.	Loew's State	8th and Washington	9/27	8:30 P.M.
SALT LAKE CITY, UTAH	Marlo	1025 East 21st, South	9/27	8:30 P.M.
SAN FRANCISCO, CAL.	Loew's Warfield	980 Market Street	10/3	8:30 P.M.
SEATTLE, WASH.	Green Lake	7107 Woodlawn	9/28	8:30 P.M.
WASHINGTON, D.C.	Loew's Palace	1306 F Street, N.W.	10/3	8:30 P.M.

IF YOU WANT GOOD NEWS PHONE YOUR M-G-M EXCHANGE!

$13,130,000 New Trust Suits

Continued from page 3

named in a complaint filed by Don George, Inc., operator of the Davis theatre, Bossier, La., which looks to recover alleged damages totalling $372,000. Charging trade restraints, unreasonable clearances, pooling arrangements, blockbooking and fixing of minimum admissions, the plaintiff claims the companies conspired with the eight Paramount-Richards first-runs in Shreveport to the detriment of his subsequent-run house. The charge is that Paramount-Richards was allowed to purchase blocks of films, and that more pictures were taken in this manner than Richards could use or ever ran. This caused a loss of earnings in the amount of $124,000, the compaint states, with triple this figure asked in damages under the anti-trust laws. Don George further claims that in 1949 when the Davis operated on a first-run a profit of $21,329 was shown.

C. E. Overman and A. E. Overman, operators of the Camark theatre, South Salt Lake, name in their action Paramount, RKO, Columbia, Loew's, Universal, UA, Fox Intermountain, 20th-Fox, WB, Monogram, Selznick Releasing Organization, Republic and Eagle-Lion. Named as a co-conspirator in the action was J. L. Lawrence Theatres which, with Paramount and Intermountain, was said to control the first-runs in Salt Lake City. The charge is that the Camack was given runs 63 days to two years late, whereas earlier availabilities have been sought from April 4, 1947, to date. The distributors are charged with arbitrarily adopting a system of playoffs, admissions and clearances to the advantage of Lawrence. Total damages of approximately $408,000 are demanded.

In a third action filed by McConnell, treble damages of $1,500,000 are sought by the Congress Building Corp., Chicago. Defendants are Metro, Columbia, Paramount, RKO, 20th, UA, Universal, WB, Balaban & Katz, WB Theatres Circuit, RKO Theatres, Chicago Orphem Co. and the Winston Theatre Corp., charged with attempted monopoly and fixing of admissions and a system of licensing. The complaint states that Congress Bldg. has leased the Congress theatre to B&K since 1930, with the plaintiff receiving a percentage of the gross. The allegation is that B&K adopted and maintained an illegal system of releases of films for the purpose and with the effect of diverting patronage from the Congress to theatres in which the plaintiff did not share in gross receipts.

Ask Curb on Chi System

Chicago Orpheum is lessee of the RKO Palace and Winston is lessee of the RKO Grand, both first-run houses in Chicago's loop. The latter, it was alleged, was not allowed to receive a picture until eight to nine weeks after the loop first-run. In addition to the $1,500,000 alleged damages, restraints on the Chicago licensing system were asked. Representing the plaintiff with McConnell is attorney Benjamin Wham.

Total treble damages of $1,800,000 are demanded by Palmer Park Theatre Co., Detroit, which complains of a uniform releasing system in that city, conspiracy and conditioning of the sale of one picture on the licensing of others. Defendants in the action are United Detroit Theatres, WB, Paramount, Loew's, UA, RKO, 20th, Columbia and Universal who, the complaint also charges, imposed a system of blockbooking, minimum prices and unreasonable runs and clearances in favor of United Detroit and RKO. Plaintiff operates the Palmer Park theatre on subsequent-run and covers the period of July 23, 1937, to Jan. 1, 1950, in its complaint. Palmer Park attorneys are Ralph E. Routier, Samuel Shapero and Seymour F. Simn.

Robert L. Wright, ex-prosecutor in the Government's suit against the companies, now in private practice, is back in action. He's representing two Danville, Va., theatres in a $1,050,000 anti-trust attack on Paramount, Loew's, WB, 20th, RKO, UA, Universal, Columbia, United Paramount, Wilby-Kincey and Danville Enterprises in the U. S. district court in Washington. Plaintiff is Leonard W. Lea who alleges his Lea and North theatres were injured by a conspiracy among the defendants to give first-runs to Danville Enterprises.

Suit filed in district court in Baltimore names the Durkee circuit and the eight distributors. Plaintiff is Homeland Amus. Co., operating the Rex theatre, Baltimore, and seeks damages of $750,000. Unreasonable clearances, price-fixing and conspiracy in favor of Durkee are charged in the action. Homeland's attorney is Robert Sher, also a former Department of Justice attorney who had been active in film litigation.

COL SETS 8 FEATURES, SERIAL FOR OCT. LENSING

Hollywood, Sept. 19.

Columbia's shooting schedule for October calls for eight features and one serial, starting with "Dick Turpin's Ride," a Harry Joe Brown production starring Louis Hayward. Exteriors for "Ride" were filmed in England earlier this year.

Other features on the October list are "Two of a Kind," "Mask of the Avenger," "Hurricane Island," "My True Story," "Snake River Desperadoes," "The Barefoot Mailman" and "The Dark Page." Cliffhanger is "The Mysterious Island," Sam Katzman production.

Wm. Farnum Feted By Coast Masquers

Hollywood, Sept. 19.

William Farnum, 72-year-old film pioneer, was presented with the George Spelvin Award by the Masquers Club at a going-away testimonial prior to his departure for N. Y., where he will be a guest of the Lambs Club at another blowout.

Masquers part was featured by a play scripted by Walter Catlett. Cast consisted of Rhys Williams, Alan Mowbray, Fred Clark, Wally Maher, William Woodson, Dick Elliott, Floyd Christy, Raymond Roe and Jimmy Lydon.

Set for 'Show Boat'

William Warfield, Negro baritone, who returns from a concert tour of Australia Friday (22), has been inked in by Metro for the role of Joe in Arthur Freed's forthcoming production of "Show Boat." Deal is also cooking for him to play de Lawd in Dwight Deere Wiman's pending revival of Marc Connelly's "Green Pastures" if a conflict with "Show Boat" on dates can be worked out.

Warfield made his New York stage debut last season in "Regina." He has also done a number of nitery and opera dates. Australian Broadcasting Commission, which sponsored singer's recent tour, extended it from 10 weeks to 12 weeks on basis of concert returns there.

Gamble in N. Y.

Ted R. Gamble, head of Gamble Enterprises, arrived in N. Y. on Monday (18) after passing most of the summer in Portland, Ore., his hometown.

During his northwest stay, Gamble gave considerable time to his post of vice-chairman of the Republican Finance Committee in Oregon, both on the local and national level.

List of Banks

Continued from page 7

Trust has provided first money for a group of six productions for ELC release set up by N. Peter Rathvon's Motion Picture Capital Corp. It has had as silent partner in the loans the Detroit National Bank. Whether there will be further money from these sources isn't certain, since Rathvon is reportedly unhappy with the ELC distribution. Among the pix was "Destination Moon."

Much more deeply involved in the affairs of ELC than any of the above banks, of course, has been Serge Semenenko's First National Bank of Boston and its silent partners in EL loans, Marine Midland and Bank of Manhattan in New York. They've put up a large amount of financing via ELC's parent company, Pathe Industries, to carry the distribution company and much of its earlier product.

Syd Gross' Pub-Ad Co.

Syd Gross, former advertising-publicity director of Film Classics, and S. H. Evans, associated with Max Fine in lobby displays and theatre promotions, have formed their own advertising and public relations firm.

The new outfit, Gross & Evans Associates, will begin operation in N. Y. on Oct. 1.

Salesmen Kept In Line by Allied

Des Moines, Sept. 19.

Salesmen for the distribs are going to have a tough time wringing gravy out of their expense accounts if exhibs heed Allied. Organization is providing its members with forms for recording salesmen's visits and is urging its members to keep close check on the calls of the film drummers.

"We feel that the Allied Record of Distributor Visits is a very important phase of film buying under the decree," Iowa-Nebraska Allied has written its members. "You can't buy pictures if they are not offered to you, and we say that passing towns and falsifying reports to the homeoffice and saying a town was solicited when it was not is certainly defrauding the film company stockholder."

Exhib organization further goes on to advise members that after they have been visited by either a salesman or branch manager, they should write in the space on the form after the company's name, the date of the visit and the name of the distrib rep. It adds: "Should there be any argument about forcing pictures or attempting tie-in sales on either other features, shorts, or news, jot down the facts as there is a space for this. It will refresh your memory and should the Dept. of Justice want information you will have accurate records as to dates, facts, etc."

Allied of Indiana goes even a step further. It has advised members to keep track of terms quoted, terms offered, available date of product and other details. It offers to print up forms for members with spaces for this additional data if they desire.

Legion Condemns 2, 4 Others Class B

National Legion of Decency last week placed two films in its "condemned" category and affixed its Class "B" label on four others. Turned down were Republic's "Jungle Stampede" and Social Guidance Enterprises' "The Story of Bob and Sally." Former was lensed in Africa while the other is a sexer.

In objecting to "Stampede," the Legion stated that "although this film purports to be documentary and educational in nature, nevertheless, the treatment of the subject matter (native customs and habits) is considered to constitute a serious moral danger to general motion picture audiences." "Bob and Sally" was described as unsuitable for presentation in entertainment theatres due to its treatment of a "most objectionable" subject.

Quartet of "B's" included "Outrages of the Orient" (Bell), "Showdown" (Rep), "Three Secrets" (WB) and "The Wicked City" (MPSC). "Orient" was said to 'ten to condone immoral actions, "Showdown" contained a "suggestive sequence" while "Wicked City" has a "low moral tone and suggestive costuming." "Three Secrets" was rapped for reflecting the acceptability of divorce as well as "suggestive dialog and situation."

Ohio Censors Busy

Hollywood, Sept. 19.

Scene in which Jimmy Cagney slaps Barbara Payton with a wet towel caused the Ohio censors to ban "Kiss Tomorrow Goodbye" in that state. Meanwhile, Columbia's "Prowl Car" is recommended for the way it presents the policeman's side of the crime problem.

Rotus Harvey Reelected

San Francisco, Sept. 19.

Rotus Harvey was reelected president of the Pacific Coast Conference of Independent Theatre Owners at the organization's annual convention here today (Tues.). Other officers to serve for the coming year include Ben Levin, treasurer, and Mrs. Nathan K. Oppie, executive director.

Indie Exhibs Slap Two More Suits Vs. Chi Majors, $5,500,000 and $1,750,000

Chicago, Sept. 19.

The major companies and co-defendants were slapped with two new anti-trust actions in Chicago district court yesterday (Mon.), one of which, the most grandiose of such suits in recent months, asks total damages of nearly $5,500,000. The second complaint demands alleged damages of over $1,750,000. Plaintiffs in both cases are represented by Thomas C. McConnell.

The $5,500,000 suits throttled the Balaban & Katz and Warner Theatre Circuits as well as six majors, with the circuits accused of violating the waiting time proviso of the Jackson Park degree. Plaintiff is H. Schoenstadt & Sons, indie circuit here, which charges it was forced to wait as many as 10 weeks before product became available to its six cited "C" release houses.

On 'C' Release Schedule

Suit contends the six indie circuit houses, Harper, Hyde, People's, Roxy, Shakespeare, and Halstead, were monetarily injured after the customary four-week wait under the "C" release policy. This was extended to the point where potentials of films has been exhausted, the complaint charged. Time of alleged injury dates from 1933 to the present.

Majors named are Columbia, Paramount, 20th, United Artists, Universal and Warners.

In the second anti-trust attack, eight majors and seven affiliates were hit with a demand for over $1,750,000 in triple damages by Tower Building Corp. Defendants are accused of entering a conspiracy to keep "A" run pix out of the southside theatres. Purpose of the sidestepping measures, according to the complaint, was to decrease b.o. take, and ultimately cut down rental payments, which had been arranged on a divvy basis with lessee. Lessee, complaint charges, has been Balaban & Katz circuit, one of the cited defendants, who were allegedly attempting to lessen their rental payments.

Charges Illegal Agreement

On a second count Tower names B&K and Warner Theatre Circuits, as well as Columbia, Loew's, Paramount, RKO, 20th, and Universal, and charges that an illegal agreement was entered with a rival "A" house, the Piccadilly, to play pix ahead of the Tower. The two houses are located within competitive distance on the south side. Agreement, it is alleged, stems from a suit settled in 1947 by the Schoenstadt Circuit with the majors. Settlement involved reputedly was a pact from which the Piccadilly, Schoenstadt flagship, would be rented films at reduced rental and before other nearby houses. Perpetuation of agreement, complaint states, has injured the Tower in succeeding years.

In addition to those named in the second count, the first charge also cites UA, WB, WB Circuit management, Chi Orpheum, RKO Theatres, and Winston theatre. Officials of the Tower Corp. are Walter A. Wade, Paul M. Wade and Herbert E. Hillebrecht.

S'cuse Tax Irks Exhibs

Syracuse, Sept. 19.

Theatremen are up in arms over proposals by the city council to levy a 5% tax on admissions. A public hearing on the proposed measure has been set for tomorrow (Wed.).

In a full effort to defeat the proposals, the exhibs have been running special trailers seeking to win public sentiment, as well as engaging in extensive advertising.

GOVT. AIDING RKO LENS PIC ON KOREAN FIGHTING

Hollywood, Sept. 19.

RKO is clearing the decks for a rush of production on "Operation O," a tale of the United Nations Army and Air Force activities in Korea. Howard Hughes authorized early production of the picture after a report from Sam Bischoff, who returned from Washington with assurance of full cooperation by the Government.

Camera crew is on its way to Fort Bragg, N. C., to shoot aerial maneuvers for early sequences in the picture, which will be filmed in Technicolor with an all-star cast.

Par Sales Meet in N. Y.

Paramount division sales managers will convene at the N. Y. homeoffice Sept. 28-29 with 1950-'51 product, sales and merchandising problems and general industry conditions up for discussion.

A. W. Schwalberg, president of Paramount Film Distributing, will preside at the meetings assisted by E. K. O'Shea, veepee. Division heads slated to attend include Gordon Lightstone (Canada), Howard Minsky, George A. Smith, Hugh Owen, James J. Donohue and Duke Clark. Oscar Morgan, shorts and newsreel sales chief, also will sit in.

Rites for La Grande, Jr.

Funeral services are to be held tomorrow (Thurs.) at the Heus Funeral Home, Fort Lee, N. J., for Ensign Frank La Grande, Jr., son of the Paramount executive in charge of eastern and foreign laboratories.

Ensign La Grande disappeared Feb. 8, 1945, while on an operational flight from the Arlington Naval Auxiliary Air Station. His remains were found and identified recently in a wrecked plane in Mt. Baker National Forest, state of Washington. His wife, son and his mother are among the survivors.

Zenith's Test

Continued from page 4

novelty factor, the wired-in fee pix will have to be of superior quality than the "free" feature films and other entertainment now offered on regular teevee channels, it's argued, if the test is to be significant.

According to present plans, test families will be offered a picture a day for each day of the test. If they wish to view the film on their screen, they'll call the special operator to cut in, via the telephone line, the impulse which will unscramble the signal sent out by the Zenith transmitter. Clients will be charged a dollar for each picture they select.

It was disclosed that the resignation of Col. John Howland, who's been in charge of the Phonevision project for the past three years, was accepted by Zenith prexy last week. Howland had been assistant to McDonald since 1939.

McDonald also reported last weel that company's net profits for the three months ending July 31 hit $766,954 compared to $170,954 for same period a year ago. Radio and tele set manufacturing firm is operating as close to capacity "as permitted by the critical situation on some scarce parts and components," topper declared. Production continues on an allocation basis.

Newsreelers

Continued from page 3

cials in Washington, it is understood. New shots of Korea, United Nations proceedings and notes on need for U. S. preparedness were substituted for the original ending, which showed the Russians moving in on various European countries.

"Farewell" was produced by Edmund Reek, written by Joe Kenas and with special music by Jack Shaindlin. Sidney Blackmer and John Larkin are the commentators.

Paramount has "Cassino to Korea" ready for release in October. An hour length, this draws a parallel between the Italian campaign and the fighting in Korea and features actual combat scenes. A. J. Richard produced, Edward Genock directed and Quentin Reynolds does the narration. The material came from the Paramount News files and the Army Signal Corps, with films captured from Italian, German and Japanese military photographic units added.

Low Brit. Profits Cue Anglo-Yank Prod.—Sydney Box

Spate of Anglo-American co-production deals in England is seen by Sydney Box, who produces under the J. Arthur Rank banner, for the reason that it is virtually impossible to produce in England at a profit with no outside interests. In N. Y. from London for the opening of his latest, "Trio," rights to which are owned in the western hemisphere by Paramount, Box said yesterday (Tues.) that the 40% British tax on grosses plus distribution fees all but rule out the possibility of a profit for the producer in his home territory and often he must depend on the foreign market simply to break even.

Incentive for the U. S. firms, of course, is the new monetary pact with the British which provides for bonuses of earnings remittances commensurate with the amount of their production investment in England.

Box reported he will make three pix at the rate of one every nine months and is setting up arrrangements with U.S., French and Spanish interests to join him in the upcoming program. He said he will make the three independently, rather than for Rank, but the latter's distribution organization doubtless will handle the releases in the eastern hemisphere. He said his first will be "Across the Bridge," an original by Graham Greene which he, Box, will produce, direct and adapt in collaboration with his wife, Muriel. He announced he has a deal in work with an American company to provide three name players in turn for a major part of the western hemisphere rights. Also figuring in, he related, is a group in Spain which will back costs of production in that country.

Box said he plans a month in Connecticut to work on scripts and then will leave for a swing across the Mexican border to take a few atmosphere shots for "Bridge" with the help of a small crew of Hollywood technicians. Production will start in Spain next April with the film to be done in English and Spanish titles.

Next two from Box will be "The Rest in Silence," in which he plans to be associated with as yet unidentified French and American companies, and "A Novel Affair," which is intended to be an Anglo-U. S. joint production effort. Both stories will be originals by Box and his wife, he said.

Box's producer's pact with Rank runs through 1951 but he still is free to do outside work on his own, he declared.

Mayer Speeds

Continued from page 7

mented as to authority and source. Most of them were originally compiled by the Motion Picture Assn. of America and issued in mimeographed form.

Minus a national organization through which to work, Mayer and his aide, Charles E. McCarthy, are forwarding copies to the five exhibitor organizations in COMPO. They are being asked to familiarize their members with the material. As many additional copies as are required will be forwarded the members on request.

Additional copies are being sent to other industry leaders, as well as to editors, writers and public opinion makers. Aim of the pamphlet at this time, according to a foreword by Mayer, is to provide exhibs with ready material to meet locally any charges that pix are contributing to delinquency.

Mayer explains that he is anticipating an increase in juve misdemeanors and crimes during the present national emergency, as occurred during the last war. At that time, pix were unjustly blamed.

COMPO exec v.p. points out that careful examination of the statements in the pamphlet indicates a whole complex of factors—sociological, psychological, and physiological—are responsible for kid delinquency.

Bidding System

Continued from page 7

proved variations of the practice which could prove more popular.

Brings Better Rentals

Distributors in large part admit bidding has brought better rentals on the top-grossing product but often what they gain on the top they lose on the bottom, i.e., there's little demand for program fare in the bidding areas. Additionally, the added work involved and the expense incurred in keeping separate books detract from the attractiveness of the system.

Obviously, to avoid placing themselves open to charges of discrimination, the companies are compelled to conduct bids where competitive theatremen of equal stature demand the same run. For this reason, it is felt, bidding is likely to persist in "problem" localities. However, product splits and availability changes have proved satisfactory in many areas and it's reported there were no "disgruntled old customers."

Among the companies discouraging bids is Paramount, which has found that offering product competitively to the same situations two or three times means sufficient experience from which to determine the best accounts. Paramount conducted bidding in over 200 situations some time ago; now the number is believed to be less than half of that.

There have been no public accusations made, but some distribution executives suggest the possibility of collusion among exhibitors in obtaining pix at low rental through the bidding process and this, of course, would go against the grain, too. They hint at a device whereby two theatremen could get together on which pictures they want, and who bids what amount for which. The films can come cheaper this way if the distributor will hold still for it.

Also, there is the matter of outlet security for the film company, and, for that matter, product security for the exhib. With bidding, the licensing of films has become a more or less haphazard affair, with buyer not assured of supply and seller not certain of the market.

The original complaint against bidding by theatremen, including Theatre Owners of America en masse, still persists; the system can mean exhibitors being pitted against each other in vying for product to the financial delight of the distributor. In this same vein, the pitfall of overbidding was cited, i.e., the ambitious theatremen offering such high rental that he couldn't possibly come out on top.

'Harvey' Terms

Continued from page 5

claimed that both the times and the situation were different now. He pointed out that the spread between costs and income had become too small currently to consider the 70%, plus the fact that by paying such terms it would open exhibs to similar demands on a spate of other pix from various companies.

Last 70%er was "Samson and Delilah" from Paramount last winter. Company guaranteed exhibs 10% profit, however, and it is assumed that U will have to make some similar gesture. Par was in a more favorable position than U to ask the terms, in any case, because of a flock of other big pix on its slate immediately following "Samson."

U is frankly touting "Harvey," made from the Broadway stage hit, as the best picture it has ever released. In anticipation it is making plans for an international advertising-publicity meet next month to launch it. Sessions are slated to start at the New York homeoffice Oct. 5.

About a dozen key pub-ad men from U territories overseas are expected. At the conclusion of the eastern sessions Oct. 10, they'll fly to the Coast for further talks. They'll be accompanied by Al Daff, exec v.p. in charge of foreign, and David A. Lipton, national director of publicity and advertising.

Pic will be simultaneously screened for press and exhibs at preems on both coasts Oct. 10. Hollywood showing will be at the Carthay Circle and in New York at the Park Avenue. Film was sneaked for New York circuit execs at Loew's 72d Street last week.

ABP Closing Welwyn Studios; 148 Let Out

London, Sept. 19.

Associated British Pictures Corp. is closing its Welwyn studios Friday (22) and will concentrate production entirely at its Elstree plant. ABPC board claims that the Welwyn plant is unecor.omic in operation and that Elstree can easily handle the company's output.

Folding of Welwyn resulted in 46 employees being transferred to Elstree. Some 148 others were dismissed. Reaction of trade unions to ABPC's step is expected to be bitter.

UA's Prod.

Continued from page 3

Indiana governor, who came into the situation at the behest of Miss Pickford, obviously without full realization of its manifest complexities, is reportedly set to take a governmental post that will give him an out.

Rumors that the entire regime would walk out on their option—which has been variously reported to run until Dec. 31, 1950, or Dec. 31, 1951—grow out of other rumors that they have found themselves powerless to improve the UA situation and so see no future in building up to a buyout of the company at an agreed-upon price of $5,400,000—generally conceded to be far in excess of its worth.

Only visible bright spot is a production unit which has been set up by Coast agent Edward Sherman and lawyer Max Fink with the idea of siphoning through it all picturemaking of indies for UA release. Sherman and Fink came into New York from the Coast over the weekend and huddled with McNutt and McNamee Monday and yesterday. They are said to be slated to present their plan to the meeting with Chaplin and Miss Pickford today.

They reportedly have all the coin they need and have been busy setting up package deals with producers, directors and actors. Those familiar with similar schemes in UA's 30-year past are taking a healthy "show-me" attitude regarding the Sherman-Fink plan. Sherman is a longtime friend of McNamee's and was called in shortly after the latter took over as prexy.

The production coin that the new unit is said to have available would mean little in any case if the McNutt group is unable to scrape together $750,000 to $1,000,000 in operating capital. Company is losing coin every week and is shortly going to be dropping more as it begins to run out of product. Present supply won't last beyond February even if it were all delivered. That means a long hiatus in releases, even if a new batch of pix went into production at once. None of UA's regular producers except Robert Stillman, is starting any new pix.

Chaplin, who gave the new group an option on his half-interest in the company, reportedly is coming to the meeting primed to ask pertinent questions concerning performance on promises which won the McNutt trio their option. Those who know him, however, doubt that Chaplin is one to issue ultimatums or behave like a prosecuting attorney. Expectation generally is that the meeting may come and go without much more light publicly shed on the UA operation than in the past.

Shift Sears' UA Suit To N.Y. Federal Ct.

Suit brought by United Artists distribution chief Grad Sears against the company has been moved from New York supreme court to Federal district court on petition of UA. As a result, company has received an extension until Friday (22) of the 20-day period in which it must answer Sears' complaint.

Sears, former prexy of the company, is demanding about $20,000 in back salary which was held out after the new management group came in July 11 and until Sears returned to work two weeks ago. He was convalescing from a heart attack during that period. UA is making a counterclaim that Sears was paid about $6,000 in advance on his $2,500 weekly salary and expense account.

Sears is repped by attorney Abe Bienstock.

Inside Stuff—Pictures

Gloria Swanson was paid $1,000 a week by Paramount during the lengthy tour which she completed last week on behalf of "Sunset Boulevard," in which she is starred. In addition to salary, she was provided with the services of a maid and a private secretary, and was escorted on the tour by Par flack Marie Van Slyke.

Entire tour cost the company about $75,000. It was part of an overall publicity-advertising-exploiting expenditure of about $350,000 on the pic. Par execs figure the cost very moderate in that the tour and other publicity-advertising took a picture the b.o. value of which was considered uncertain and helped turn it into a probable $3,000,000 or better grosser.

Stressing the "community service" qualities of Metro's Pete Smith short, "Wrong Way Butch," the Motion Picture Assn. of America is urging exhibitors to book the pic, which deals with industrial safety. MPAA veepee Francis S. Harmon, who sent letters to some 1,000 theatremen this week, emphasized that the short is the "type of film for which leaders in your community . . . will express appreciation." Harmon letter, incidentally, is part of a special promotional campaign being undertaken jointly by MPAA and Metro to whip up interest in the subject.

British affiliates of Warner Bros. last week negotiated a deal whereby the studio acquired film rights to Robert Louis Stevenson's classic, "The Master of Ballantrae." Inasmuch as the novelist died in 1894, his works are in the public domain in the U. S. However, some European countries grant longer copyright protection and that accounts for the necessity for Warners to buy the screen rights to "Ballantrae." Purchase used up a portion of the firm's frozen British pounds. Company will further defray its pound credits by shooting the picture in Britain.

Recurrent morning fogs have created havoc with the shooting schedule at Universal-International, where double calls have been issued on three pictures for more than a week. A double call means that the troupe will shoot outdoor scenes if the weather permits. If not, the actors switch to interiors. Pictures involved are "Lights Out," "Prisoner of War" and "Bedtime for Bonzo." They are running out of interior sequences and may have to halt shooting unless the California sun starts hitting on all cylinders.

Following through on its series of campaign meetings, RKO Theatres has issued to all managers special memorandum booklets which provide space for listing "daily milestones" and tips on promotions for each day during the circuit's three-month business drive which begins Oct. 1. Footnoting the daily reminders on business boosting are campaign slogans, such as "Make Every Day Pay Off at Your Boxoffice."

Allied Scoffs at Phonevision

Continued from page 4

will prove inconclusive," he added, "due to the clause permitting the subscriber to avoid payment for the Phonevision service." Rembusch quoted the clause as reading:

"It is agreed that, in the event you do not make payment of our bills for Phonevision subscriptions within the time above specified, we, at our election, may remove from your home any TV set and Phonevision decoder installed therein by us, or any Phonevision decoder we may have installed in your TV set; and on our direction, the Illinois Bell Telephone Co., under such circumstances, shall have the right to remove from your home the connection above mentioned, including the special leased telephone wire provided for the test. Such removal of our equipment and the special telephone connection shall constitute the only penalty for your failure to make payment of our bills, and we agree to take no legal action to collect such bills and we waive any right to enforce payment thereof."

According to Rembusch, any subscriber under this clause "can order all of the Phonevision movies he wants without any legal obligation on his part to pay for the service." Such a precedent in selling Phonevision to the public without any liability on the part of the subscriber to pay for service used, sets up a pattern of giving film away on Phonevision. "Under these conditions," Rembusch said, "the Allied TV committee cannot help but wonder if any producer would be fool-hardy enough to turn his back upon his regular customers, the exhibitors, and sell his film for Phonevision use."

Probe High Equipment Prices

Franklin, Ind., Sept. 19.

High prices for theatre equipment will be probed by Allied States Assn. of Motion Pictures Exhibitors at the organization's national convention in Pittsburgh Oct. 2-4. Cost of necessities such as carpeting, projection heads and other material has leaped fantastically in the last few years, according to a flock of complaints which have been received here by National Allied prexy Trueman T. Rembusch.

As a possible means of eliminating "unbridled profiteering" by manufacturers of theatre equipment and supplies, Rembusch revealed that the Pittsburgh conclave will consider establishing a co-op. Such a proposal was made three years ago by Benny Berger, prez of North Central Allied, and NCA exec secretary Stanley Kane. They're said to be bringing to next month's meet all background info required before the step is taken.

Among squawks received by Rembusch is a blast from Abe Berenson, director of Allied Theatre Owners of the Gulf states. Berenson charges that the price of carpet has spiralled from $3.25 a yard in 1947 to the current $9.60 per yard. He also rapped the practice of some mills in discontinuing patterns since it prevents the exhib from securing essential yardage to repair worn spots.

Turning to another field where abuses allegedly prevail, Berenson asserts that despite the reduction in the amount of moving parts in projection heads and a corresponding decrease in manufacturing costs these necessities have been subjected to a "terrific" price increase. Mark-ups in theatre equipment merchandising, he claims, run from a minimum of 100% to as high as 300%. A National Allied co-op, he maintains, would "eliminate the terrific profiteering in the theatre equipment and supply field."

Mochrie To Speak

Meanwhile, the program for Allied's Pittsburgh convention is rounding out with the addition of Robert Mochrie, RKO sales chief, to the list of guest speakers.

Others slated to address the conclave include Arthur L. Mayer, executive vice-president of the Council of Motion Picture Organizations, and cowboy star Gene Autry. Latter is to answer the storm of exhibitor criticism of his television production activities. William F. Rodgers, Metro sales veepee, is also due to speak.

Strassberg Upped To Pub Mgr. at ELC

Steve Strassberg, formerly writing features for Eagle Lion Classics' ad-pub department, was upped this week to publicity manager. Prior to joining ELC, he served as assistant ad-pub director at Film Classics.

Headed by Leon Brandt, ELC publicity staff now includes Ruth Cosgrove, who will handle national magazines, columns, radio and TV, as well as Phil Cowan, who covers newspapers, trades and syndicates.

Spot which Strassberg assumed had been left vacant by the recent Eagle Lion-Film Classics merger. Former incumbent, Leo Brody, shifted to producer-film financier N. Peter Rathvon as ad-pub rep.

GOING UP!

--and the public is watching!

High on the Warner Bros. list of ascending stars is Ruth Roman. She is now being starred with Eleanor Parker and Patricia Neal in "THREE SECRETS"

(United States Pictures Production)

Exhibs Oppose COMPO Probe Of Theatremen

Efforts to stave off a dispute between the Theatre Owners of America and the Council of Motion Picture Organizations over COMPO's announced plans for a comprehensive survey of exhibitors and their activities will be exerted here Friday (22) at a meeting of TOA and COMPO representatives. A small group to sit in informal session on the matter will include Gael Sullivan, TOA's executive director, and Arthur L. Mayer, executive vice-president of COMPO.

Sullivan stated here yesterday (19) that on the basis of talks he has had with the TOA membership he feels that about only 5% would be willing to answer the COMPO questionaire. He said theatremen traditionally have had a desire for privacy and for this reason many of those with whom he has discussed the subject are "violently" opposed to it.

Sullivan indicated there might be more likelihood of success for the survey if some of the questions planned to be put to exhibitors were to be deleted.

Admish Hike

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"I think any across-the-board rise would be disastrous. Exhibitors must analyze each house and each situation, and depend upon past experience. He must also evaluate his town. Elizabeth, N. J., for instance, has recently gone through a long strike. It would be absolute suicide to raise prices there now. On the other hand, Camden, N. J., has reopened its shipyards and is humming. An exhibitor who didn't take advantage of the free money there would be a sucker."

Pattern of admission fee advances during the war and postwar years has been very mixed. Some theatres have pushed prices up considerably during the past five years, while others have advanced very little or not at all. And until this summer's strengthened business tone, there was a definite downward slide from the peak hit in early '49.

With the situation thus so confused, it becomes obvious that no general pattern of increases can apply now. First movement before any general offensive toward a hike will be the equivalent of what military men term "straightening of the line." That means that some of the indirect dips in prices that have occurred recently will be eliminated. They have included such maneuvers as special balcony prices, extension of hours during which lower than the full price prevails and special children's tickets.

Many theatres which have tried actual, direct admission cuts have quickly reverted to their original scales. They've found that a nickel or so reduction has provided no attraction and that their grosses have slipped in direct ratio to the amount of their price slash. It has been senseless, therefore, to continue and the admittance tap has been quickly boosted back to its original figure.

As in most other facets of exhibition, there are no reliable statistics on what the average admission price is. Dr. George Gallup's Audience Research, Inc., publishes a monthly figure based on the query: "How much did you pay the last time you attended a theatre?" Figures include all taxes.

A peak of 48.8c was hit in February and March, 1949, and there has been a fairly steady decline since then. July, 1950, average, latest for which there are statistics available, was 46c. Average for the second quarter of the year was 46.6c.

The Gallup query, however, reflects more than average admission price. It might indicate more accurately than actual change of price a change in theatregoing habits. In other words, the fee paid the last time the respondent went to a theatre might be down because he has gone in the afternoon rather than the evening or because he has gone to a subsequent-run rather than a first-run theatre.

'Oh, Susanna' Owners Warn Rep on Title

Republic, which announced a couple weeks ago its plan to change the title of "Golden Tide" to "Oh! Susanna," has been put on notice by the attorneys for the copyright owners of musical of that title. They are Ann Ronell (wife of film producer Lester Cowan), Florence Ryerson and the estate of Colin Clement (Miss Ryerson's late husband).

Rep has also been sent letters by counsel for Samuel French, which publishes and handles sale of performing rights for the Ronell-Ryerson-Clement musical, as well as by William Morris office, the authors' agents. They claim unfair competition.

Brandt Burn

Continued from page 3

timism at the moment than there has for some time.

Negotiations have been for a merger of the approximately 100 houses of the RKO chain into the Trans-Lux circuit of 14 theatres. Brandt is principal Trans-Lux stockholder and Hughes holds controlling interest in RKO. Trans-Lux would buy at about $8 a share the 929,000 shares (representing 24%) in the RKO circuit held by Hughes. Trans-Lux would then offer to buy on the open market the shares of anyone else on the same terms being offered Hughes.

Hughes is under obligation of a Government anti-trust consent decree to divorce his theatres from the production-distribution end of the company by Jan. 1. There have been some reports that he would allow this deadline to pass and instead of selling the stock would let it pass into the hands of a court-appointed trustee.

It is understood that that is highly unlikely, however, since it would materially decrease the sales value of the shares. In that case, anyone desiring to buy them would be unable to negotiate directly for management control of the company—and it is unlikely that anyone would want them on any other basis.

That's the only reason the Trans-Lux group retains any optimism at all after the long delays. They feel certain that Hughes will sell and that the pressure on him is increasing as time passes. They're irked, however, by the suspicion that he's still not ready to make a deal until he taps every other possible outlet for his theatre shares.

'Titan' Owners

Continued from page 4

UA is clear under two separate clauses, "Titan" producers can't arrange another release until they get their prints. First clause under which they ended their pact was one permitting them to do so if UA's special roadshow unit was abandoned—as it was several weeks ago. Another clause provided that Lazarus must personally supervise the distribution.

Pic's ownership was set up on a limited partnership basis, similar to that of a Broadway legit show. General partners (equivalent to the producers) are Robert Flaherty, Robert Snyder and Ralph Alswang. There are 21 limited partners (who put up coin for buying U. S. rights and preparing it for release), with the largest single investment $5,100.

Expended for rights and preparation was $20,000. Of that sum, $3,000, representing an overcall, was returned to the backers, plus 10% of their investment. That's all they have received. It came out of a lengthy run at the Little Carnegie, N. Y., which was set by the owners themselves prior to making the UA deal.

UA received a 35% distrib fee and claims that on some of the 18 engagements ad costs and overhead were higher than rentals. Pic was filmed by a Swiss group in Italy in 1938 and was recut and soundtracked by the three U. S. general partners. It has no humans in it, but is recreation of Michelangelo's life by showing his paintings, sculpture and architecture. Frederic March is the narrator. It won an award last week from the City College of New York as outstanding documentary feature of the year.

Briefs From the Lots

Hollywood, Sept. 19.

Paul C. Vogel, set as cameraman on M-G's "Go For Broke," to be directed by **Robert Pirosh**, marks teaming of two Academy Award winners. Vogel won his Oscar for black-and-white photography of "Battleground," for which Pirosh, since elevated to director, wrote winning screenplay.

Robert Parrish will direct "Cowpoke," tale of the rodeo circuit, to be produced by the Wald-Krasna combination for RKO, starting Nov. 1 . . . **Bart Sheridan** swung over from RKO's research department to function as news editor on special projects for the Wald-Krasna unit . . . **Betty Garde** set for "The Prince Who Was a Thief" at UI. . . . **George Bricker** turned in a screenplay on "Roadblock" at RKO and started work on an untitled original for **Sam Bischoff** . . . **King Bros.** are tossing their profits from "Southside 1-1000" into their new King Bros. Productions, Inc. which tees off next month with "Drums in the Deep South."

William Demarest will play **Sally Forrest's** father in "Excuse My Dust" at Metro . . . **Bruce Bennett** draws a Civil War colonel's commission in the Pine-Thomas production, "The Last Outpost," costarring **Ronald Reagan** and **Rhonda Fleming** . . . **Janice Rule** shifts from Broadway to Burbank under a term contract at Warners, starting with "Goodbye My Fancy." . . . **Peter Thompson**, former Metro contractee, signed by Columbia for "Fort Savage Raiders." . . . **Scotty Beckett** and **Jimmy Lydon** will play the roles or Corky and Skeezix in "Gasoline Alley," first of two Columbia films to be based on the newspaper strip.

Tony Curtis and **Piper Laurie** play their first stellar holes in "The Prince Who Was a Thief," directed by **Rudy Mate** at UI . . . **Ross Hunter** switches from thesp to dialog director on **Edward Alperson's** "The Sword of Monte Carlo."

Justice Dept.

Continued from page 3

and 20th-Fox pix going to RKO, with the Universal output divided.

Indication is that the Department will undertake to upset the alleged booking procedure when it proposes a divorcement schedule and divestiture program against the three remaining major defendants in the trust action to the N. Y. court.

Since RKO already has stepped out of the litigation by way of the consent decree route and is no longer subject to any new edicts of the court, it has become apparent that the Department has in mind proposals of limitations on the sale of product to the two N. Y. circuits by the three majors and possibly similar restraint on booking by Loew's.

The Department is represented as feeling that it has something of a precedent in its consent decree with Schine Theatres, Gloversville, N. Y., which is enjoined from booking 50% of the majors' product in situations where competitive houses are desirous of taking some of the films and are capable of paying equitable revenue for them.

N. Y. investigation by the Justice Dept. was in the form of communications to all the distributors asking for copies of their booking records, excluding rentals, with the two N. Y. circuits.

Hal Chester

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Motion Picture Centre is involved.

In event of consummation of the project, Chester said he plans to roll "The Highwayman" Nov. 15 as the initialer. Story, by Alfred Noyes, is owned by Allied Artists but the producer holds an option on it. Second venture, he added, will be "The Mad Dog," a yarn based upon the exploits of the late New York gangster, Vincent Coll. Two of the annual quartet would be in color with the balance in black and white.

Chester, along with Duryea and Miss Storm, planed to Washington yesterday (Tues.), where they'll make p.a.'s in conjunction with the preem of "Underworld" at Keith's today (Wed.). Trio already has appeared in behalf of the pic in Providence, Reading and Wilmington. Tour closes in Buffalo next week, when the group returns to the Coast.

Mitchell at Work On Atomic War Documentary

Mitchell Film Associates, headed by former Paramount advertising-publicity chief Curtis Mitchell, is at work on a documentary depicting a program of community protection and individual survival in the event of atomic war. Mitchell announced the film, titled "The Effects of the Atom Bomb," will be distributed in both 16m and 35m to theatres, television stations, clubs and organized groups on a non-profit basis.

Mitchell said he is currently consulting with the Department of Defense, National Resources Security Board, Mobilization Unit of the Department of Commerce and other government agencies on the subject matter. He added that the film will be a pictorial presentatio of many of the facts included in the recent book, "The Effects of the Atomic Bomb."

Par Loan

Continued from page 4

cations have been so great, the deals fall through before the long time has passed that it takes to complete them.

Building, when it was erected in 1926, cost $16,000,000, including the land. Its value during the peak real estate market a few years later was put at $17,000,000. Par would jump at $12,000,000 now and is quite anxious to get rid of the building as soon as possible, despite the 3½-year leeway still remaining to it under the decree.

The $9,000,000 loan was provided by the Prudential Insurance Co. to the 1501 Broadway Corp., a wholly-owned Par subsid. The $7,000,000 mortgage runs for 20 years from Sept. 13, 1950, while the $2,000,000 note is for 10 years from Sept. 1, 1950.

United Paramount circuit, the decree-born independent version of the former Paramount chain, holds a 25-year lease on the theatre property, effective Jan. 1, 1950. UP additionally has a 25-year lease on its offices on the 12th floor of the Par building. Par itself holds a 25-year lease from its subsid, 1501 Broadway Corp., on its six floors of office space in the building.

Bulk of the coin is being used at once to pay off an $8,000,000 loan negotiated in May from Bankers Trust Co., N. Y. That had a term of seven years and was for the same purpose of facilitating sale of the property. New loan is merely an arrangement on a longer term and more economical basis.

Petrillo OK

Continued from page 3

gross receipts for the AFM recording trust fund. If such an agreement is reached, the film studio guilds and unions will have similar proposals to make so that members can share in the added revenue derived from their work.

International Aliance of Theatrical Stage Employees, for example, has also suggested a trust fund, and a spokesman disclosed that the IA has a pretty complete file on its members, showing who worked on what picture. List probably could be brought up to date easily by checking back payrolls.

Of the other unions involved, Screen Actors Guild's 1947 contract with the studios provides that producers must notify SAG before a film is released for television. Under the pact, the Guild has the legal right to strike once such notification is received — which gives the thesp union a bargaining point in seeking additional coin for its members. SAG could ask for a duplication of the original salary for each thesp, a basic salary for each member of the cast, or a recurring compensation based on the number of times the film was televised.

Screen Directors Guild and Screen Writers Guild also will have something to say to producers when old films are released for television use. Feeling around Hollywood is that the situation may come to a head before too long, particularly in view of Petrillo's recent announcement that he was mulling a bid from a producer who has three motion pictures he wants to re-release for telebeaming.

Variety Club's Plaque to Stein

Toronto.

For first time in 22-year history of the Variety Club, the annual Citation Award was presented to a member tent outside the U. S., when the plaque was given Morris Stein, Famous Players (Canadian) exec, and Chief Barker of Toronto Tent 28, in recognition of the establishment of Variety Village, which is now aiding 30 boys.

With some 600 members of show biz at the Royal York hotel, largest hostelry in the British Empire, the showmen were greeted by several Canadian government officials and the mayor. They lauded the $300,000 investment in Variety Village and the work the Toronto tent is doing for crippled youngsters. Visiting Variety Club heads were Marc Wolf, International Chief Barker; Jack Beresin, and Nat Golden.

Toledo Tent Runs Station's Preem

Toledo.

Week-long civic celebration starting Sept. 17, marking opening of new $4,000,000 Union station here, got a big boost from members of Tent No. 30, Variety Club of Toledo, which was in charge of entertainment for the event. Marvin Harris, manager of the Paramount, Toledo, was head of the Variety Club committee lining up the vaudeville entertainment.

Six Hollywood personalities were due in to participate, including Tim Holt, George Murphy, Mitzi Gaynor, Marta Toren and William Holden.

'Cyrano'-UA

Continued from page 5

tal dates for roadshowing and if they look profitable, policy will be carried out on a wide basis.

Set so far are the Bijou, N. Y., where the Jose Ferrer-starrer will preem Nov. 23, and the Fine Arts, Los Angeles, where it will open at about the same time. The other two engagements will be in Chicago and New Orleans. There'll be in addition a world preem in Puerto Rico, but it is not certain whether that will be roadshown or not.

"Cyrano" will be the initial effort at roadshowing since two pix fizzled under that plan last year. They were "Jolson Sings Again" and "Joan of Arc." The Columbia entry hit so much exhib opposition that the policy was abandoned when less than 100 dates were played. RKO stuck it out with Walter Wanger's "Joan," but the pic failed to show any real draft.

George Glass, associate producer on "Cyrano" and pub-ad v.p. for Kramer Productions, is due in New York from the Coast today (Wednesday) to confab on the publicity and ad campaigns on the pic. He'll be east about 10 days hudding with Schaefer, his own eastern pub-ad chief, Myer P. Beck, and United Artists officials. Kramer will be east with the print Oct. 15.

Lopert-Korda

Continued from page 5

Although the two deals are separate, it is believed that an exchange is involved of returns on the American showings of the Korda pix for the rights Korda has acquired on "Women."

"Hoffman," based on the Jacques Offenbach music, has recently been completed for Korda by Michael Powell and Emeric Pressburger. They produced "Red Shoes." "Outcast" is a Carol Reed pic. He has been in the Dutch East Indies this summer shooting backgrounds and begins studio work shortly.

"Women Without Names" was directed by Geza Radvanyi and stars Valentina Cortese, Francoise Rosay and Simone Simon. It's a tri-language pic that has been dubbed so that about 60% is French, the rest English and Italian. Another version has 60% English dialog with 20% French and 20% Italian. Picture, which won David O. Selznick's "Golden Laurel" Award at the Venice Film Festival, is expected to preem in the U. S. around the first of the year.

While abroad Lopert shopped around for fresh foreign product and acquired a Julien Duvivier film, "The Kingdom of Heaven," for the American market.

Pictures That Are

Paramount

IN THE HEADLINES

"Sunset Boulevard" at Top of the Industry's Money-Makers

Variety's national box-office surveys rate "Sunset Boulevard" money-leader across the nation. Out of town, it is repeating over and over the drawing power it has demonstrated at its record-breaking run at Radio City Music Hall.

"Union Station" Manhunt Matches "Big Clock's" Split-Second Thrills

"Union Station," due soon is "sock entertainment" says Hollywood Reporter. It recalls Paramount suspense classics like "Big Clock" and "Sorry, Wrong Number." "Nightmare in Manhattan" is famous Saturday Evening Post novel on which it is based.

Paramount Pictures

Book The Industry Short For Disabled American Veterans — "On Stage Everybody"

Bob Hope in "Fancy Pants" Gets Fancier Figures Than "Paleface"

Bob Hope, voted No. 1 Boxoffice Star in Fame's 1949 poll, looks a cinch to hold title in 1950. His "Fancy Pants" (Tech.) is currently running ahead of "The Paleface" and "Sorrowful Jones" in large cross-section of dates.

Hal Wallis, Star-Maker, Presents Dynamic New Actor in "Dark City"

Hal Wallis, discoverer of Burt Lancaster, Errol Flynn, Humphrey Bogart and Kirk Douglas, introduces his newest find in "Dark City." He is Charlton Heston who, Film Daily says, "is one of most exciting in the last five years."

Clips from Film Row

NEW YORK

James R. Grainger, Republic distribution topper, returned to home-office Monday (18) after four-week trip to Chicago, San Francisco, Los Angeles and Denver exchange areas.

Edward Dowden, Jr., succeeding Jerry Dale as assistant to Jock Lawrence, U. S. press rep for J. Arthur Rank. He was formerly with Eagle Lion Classics. Dale leaves for a month's vacation in Europe next Wednesday (27) and will reveal plans on his return.

Al Margolies, who recently partnered with Max Rosenberg in a foreign and reissue outfit, doing his own English sub titling on the German-made Marlene Dietrich-starrer, "Blue Angel." It'll be ready Oct. 1.

Arbitration in the case of Elmwood Theatre Corp. of Bridgeport vs. Loew's et al., has been pushed back to Oct. 4 by Jay Emanuel, who will sit as arbitrator. Proceedings will be held at the America Arbitration Assn. headquarters in N. Y.

Harold Graf, formerly assistant manager of Loew's Orpheum, N. Y., appointed acting manager of circuit's Bedford, Brooklyn, replacing Buddy Neustein, resigned.

CHICAGO

Change of policy has gone into effect at Roseland theatre. House, recently playing "C" release, will go into "A" pix with double bill of "Three Little Words" and "My Friend Irma."

Harry and Elmer Balaban gave up their lease on the Roundup theatre. House, which shows all western pix, has been taken over by the Bland chain.

Six Great-States theatres, which had shuttered during the summer, have reopened. No immediate policy changes are in the offing, according to Dave Wallerstein, circuit topper. Houses are in Joliet, Aurora, Kankakee, Waukegan, Bloomington, and South Bend.

Double Drive-In, first ozoner to operate in Chi city limits, will continue to function on temporary injunction. Continuance of hearing is set for Sept. 26 in Chi Federal Court. Ozoner currently is paying no amusement tax.

Success here of "Treasure Island" has slated pic for 18 day-and-date "A" releases.

PHILADELPHIA

William Goldman, indie film chain operator who recently entered the legit field with his Erlanger here, has been named to city's board of theatrical censors by Mayor Samuel.

Dave Moliver launched a new gimmick, Auction Night, to up business in his string of nabes.

Sol Blumberg, who owns a string of five indie nabes, has gone into the television business. Blumberg launched his career as a TV distrib with a three-day showing of his new product at Broadwood Hotel.

The Felt interests have leased their Adelphia theatre (W. Philly) to John Fried.

DENVER

Courtesy plaques, awarded for the best mannered staffs for the last six months, were awarded by Frank H. Ricketson, Fox Intermountain Theaters prexy, to Helen Spiller, manager of Esquire, Denver; and to city managers Ed Nelson, Montrose, Colo.; Elmer Haines, Sidney, Neb., and Andy Sutherland, Pocatello, Idaho.

Salesman Moz Burles quit Paramount to return to Los Angeles with John Von Herberg moving over from Universal to vacated Par spot.

James Mooney leaving 20th-Fox to go to Des Moines as RKO salesman.

Harold Copeland, RKO booker, made salesman to succeed Dick Stafford, resigned.

L. E. Hobson, former Film Classics branch manager, to RKO as salesman, getting territory covered by Marvin Goldfarb, who was made branch manager. Goldfarb succeeds Joe Emerson, moved to a similar job for RKO in San Francisco.

Earl Bell, Warner branch manager, to St. Luke's hospital following severe heart attack.

Wm. Robinson, Universal booker, first on Film Row to enlist in Korean crisis. Joined Army, and off to San Antonio for training.

Wm. Steele, assistant city manager of Fox Intermountain Theaters, Durango, Colo., first man in that company to join armed forces in present Korean emergency.

MINNEAPOLIS

Metro and RKO consented to permit Bennie Berger to bid for loop first-runs for his 900-seat Gopher theatre, which Minnesota Amus. Co. divorced in accordance with Paramount's consent decree. If other distributors fail to follow the Metro and RKO leads, he threatens to bring law suits against them.

Ben Friedman, owner of the Edina, deluxe suburban house, says he has given distributors here until the end of September to comply with his demand for 28-day clearance before bringing court suits. The Edina and two other nearby theatres now have 35-day availability.

President Berger of North Central Allied says forced selling is much on the decline in the territory since his organizations furnished affidavit forms to be filled out whenever such sales policy was attempted.

George Fosdick, vet Republic salesman, celebrating 41 years in the film business.

Irving Gilman, former RKO's salesman here and now a Salt Lake City circuit buyer and booker, in University hospital receiving treatment.

PITTSBURGH

Joe Callahan, UA salesman, appointed manager of company's New Haven exchange.

Irving Frankel, city salesman for RKO, switched to Eagle Lion Classics in similar capacity.

Arcadia Theatre in Marianna, previously under lease by John and Werner Lund, has been taken over by John Docktor, son of Frank Docktor, district attorney of Washington, Pa., County.

Bert Dattola, vet district exhib, leased his Paramount in New Kensington to Bell Telephone Co. for a branch phone exchange and office. Under terms of lease, Par, recently a part-time operation, will pass out of picture as a film house.

Excavation started on Boulevard of Allies for new Universal exchange building.

J. A. Outly back on job managing Prince at Ambridge, which just reopened after being closed several months. During summer he served as a WB circuit relief manager.

SAN ANTONIO

Samuel Katz named manager of Guadalupe, with Fermin Sara picked as skipper at Alameda. Both are owned and operated by G. Lucchese.

Eph Charninsky, head of Southern Theatres Co., announced that lease was renewed on the Palace theatre here for another five-year period.

Colyer Phillips named manager of the Lufkin theatre at Lufkin. He was formerly salesman for Universal in Atlanta.

Jack Arthur acquired the Tower Drive-In and the Starlite Drive-In near Stephanville, and has moved from Crosbyton to assume operation of them.

ST. LOUIS

Tom Edwards, Farmington, Mo., called meeting of MPTOA of Eastern Missouri and Southern Illinois to formulate plans for annual conclave to be held here Nov. 13-14.

The Royal, Royalton, Ill., recently acquired by Mrs. Dorothy Lingenfelten, Marion, Ill., will operate on six nights weekly instead of three as at present.

Extensive face-lifting being given Orpheum, Eldorado, Ill., a Turner-Farrar Circuit unit.

Bad weather caused shuttering of St. Louis' two remaining air-domes, the Arcade and Armo several weeks ahead of sked.

Kaiman Circuit relighted its Lowell in North St. Louis, dark since July 1.

Edwards & Plumlee Theatres, Farmington, Mo., hiked its scale.

William Cain, Lockport, Ill., made manager of the Elmo, St. Elmo, Ill., recently purchased by Charles Beninati from John Dickson, mayor of St. Elmo.

INDIANAPOLIS

Associated Theatre Owners board voted to change name to Allied Theatre Owners of Indiana at September meeting.

Ernie Miller and Guy Hancock exhibitor are the representatives on local COMPO committee. Claude McKean, WB branch manager, and Russ Brentlinger, RKO manager, named to represent film companies.

Skee Yovan here from St. Louis to sub for Loew's manager Howard Rutherford, recuperating at home from touch of pneumonia.

40G in Pay Boosts Go to UA Employees

Checks in the total amount of $40,000, covering pay boosts to exchange personnel on a retroactive basis, went out from the home-office of United Artists on Friday (15).

The payments, at the rate of $4.50 per week per employee, were due some months ago under the UA agreement with the International Alliance of Theatrical Stage Employees. However, UA's tight cash position made necessary the postponement, it is understood.

'Rocky Mt.' Mass Bow

Saturation preem will be used by Warners on its Errol Flynn starrer, "Rocky Mountain," when it opens the film Oct. 5 day-and-date at some 300 western houses.

An elaborate campaign has been set up by ad-pub veepee Mort Blumenstock for execution in the Denver, Los Angeles, Portland, Salt Lake City, San Francisco and Seattle exchange areas.

SEATTLE

(Continued from page 9)

Last week, "Very Own" (RKO) solid $7,300.

Orpheum (Hamrick) (2,600; 59-84)—"Tea For Two" (WB) and "Sunset in West" (Rep). Big $13,000 or near. Last week, "Saddle Tramp" (U) and "Music Moonlight" (Rep) fair $7,000.

Palomar (Sterling) (1,340; 40-69)—"Dakota" (Rep) and "Flame Barbary Coast" (Rep) 2d runs). Fair $4,500. Last week, "711 Ocean Drive" (Col) and "Kid Texas" (U) (2d runs), $4,700.

Paramount (Evergreen) (3,039; 59-84)—"Sunset Boulevard" (Par) and "Modern Marriage" (Mono). Okay $11,000 or over. Last week, "Fancy Pants" (Par) and "Rookie Fireman" (Col) 2d wk), $7,800.

PORTLAND, ORE.

(Continued from page 8)

"Black Rose" (20th) and "Counterspy" (Col) (m.o.). Big $5,500. Last week, "Broken Arrow" (20th) and "The Lawless" (Par) (2d wk) (m.o.), solid $3,300.

Oriental (Evergreen) (2,000; 50-85) — "Blue Heaven" (20th) and "Young Lovers" (UA), day-date with Paramount. Fat $5,500. Last week, "Fancy Pants" (Par) and "Snow Dog" (Mono), torrid $6,300.

Orpheum (Evergreen) (1,750; 50-85) — "Fancy Pants" (Par) and "Snow Dog" (Mono) (2d wk). Okay $9,000. Last week, terrific $9,400.

Paramount (Evergreen) (3,400; 50-85)—"Blue Heaven" (20th) and "Young Lovers" (UA), also Oriental. Fine $12,500. Last week, "Black Rose" (20th) and "Counterspy" (Col) (2d wk), big $8,300.

United Artists (Parker) (890; 50-85)—"Three Little Words" (M-G) (4th wk). Sock $4,000 in 4 days. Last week, $7,800.

Picture Grosses

TORONTO

(Continued from page 9)

(20th) and "David Harding, Counterspy" (Col), ditto.

Imperial (FP) (3,373; 37-59) — "Fancy Pants" (Par) (3d wk). Holding nicely at $11,000 after last week's $12,500.

Loew's (Loew) (2,096; 38-67) — "Duchess of Idaho" (M-G) (3d wk). Okay $8,000 after last week's $10,500.

Nortown, University (FP) (959; 1,556; 38-67)—"Black Rose" (20th) (2d wk). Lusty $15,000 after last week's big $18,500.

Odeon (Rank) (2,390; 48-$1.15)—"Louisa" (U) (3d wk). Nice $8,000 on 5-day week after last week's big $11,000.

Shea's (FP) (2,386; 38-67) — "Flame and Arrow" (WB) (3d wk). Good $8,500 after last week's fancy $11,000.

Uptown (Loew) (2,743; 42-75) — "Sleeping City" (U). Fair $6,000. Last week, "Saddle Tramp" (U), $4,500.

'Heaven' Fancy $11,000 In Cincy; 'Tea' Tasty $12,500; 'Life' 7½G, 2d

Cincinnati, Sept. 19.

Vaude headed by Helen Kane and Peggy Ryan with "Lady Without Passport" is topping the town at the big Albee. Trend at other houses is mild to pleasing. "Tea for Two" in Palace looms pleasing while "My Blue Heaven" at Capitol is nice to top new bills.

Estimates for This Week

Albee (RKO) (3,100; 55-94)—"Lady Without Passport" (M-G) with Helen Kane, Peggy Ryan, others, onstage. Vaude addition the trade tilter for breezy $21,000. Last week, "Summer Stock" (M-G) (2d wk), fine $10,500 at 55-75c scale.

Capitol (Mid-States) (2,000; 55-75)—"My Blue Heaven" (20th). Nice $11,000. Last week, "Fancy Pants" (Par) (2d wk), slick $9,500.

Grand (RKO) (1,400; 55-75)—"Life of Own" (M-G) (2d wk). Favorable $7,500 after dandy $13,500 teeoff.

Keith's (Mid-States) (1,542; 55-75)—"Black Rose" (20th). Third round on front line after week's interruption. All right $6,000. Last week, "Saddle Tramp" (U), lively $10,000.

Lyric (RKO) (1,500; 55-75—"Capture" (RKO) and "Armed Car Robbery" (RKO). Mild $4,500. Last week, "Quiet on Western Front" (Indie) and "Bayonet Charge" (Indie) (reissues), held over in first half, split with "Abilene Town" (Indie) and "Blazing Guns" (Indie) (reissues), ditto.

Palace (RKO) (2,600; 55-75)—"Tea For Two" (WB). Pleasing $12,500. Last week, "Union Station" (Par), $10,000.

'TEA' ROBUST $14,000, PROV.; 'STORY' 12½G

Providence, Sept. 19.

Majestic's "Tea for Two" is tops this week, with "Underworld Story," boosted personals in second place. Loew's State just so-so with "Skipper Surprised His Wife." Product is not so hot, and biz is likewise.

Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Underworld Story" (UA) and "Forbidden Jungle" (EL). Opening day hypoed by presence of Gail Storm and Dan Duryea; good $12,500. Last week, "Saddle Tramp" (U) and "Madness of Heart" (Lip), $11,000.

Fay's (Fay) (1,400; 25-65) — "Young Daniel Boone" (Rep) and vaude on stage. Fairish $6,800. Last week, "The Avengers" (reissue) and vaude, okay $6,000.

Majestic (Fay) (2,200; 44-65) — "Tea for Two" (WB) and "It's Small World" (EL). Robust $14,000. Last week, "Black Rose" (20th) and "Hi-Jacked" (Rep) (2d wk), big $11,000.

Metropolitan (Snider) (3,100; 44-65) — "Pretty Baby" (WB) and "Destination Murder" (WB). Opened Saturday (16). Last week, "Fancy Pants" (Par) (2d wk), $6,000.

State (Loew) (3,200; 44-65) — "Skipper Surprised Wife" (M-G) and "Mystery Street" (M-G). Slow $10,000. Last week, "Summer Stock" (M-G) (2d wk), nice $10,500.

Strand (Silverman) (2,200; 44-65) —"Petty Girl" (Col) and "Chain Gang" (Col). Opened Monday (18). Last week, "Admiral Was Lady" (UA) and "When You're Smiling" (Col), poor $6,500.

'Sunset' Lively $17,000, Balto; 'Men' Robust At 11G, 'Petty' OK $9,000

Baltimore, Sept. 19.

Up against heavy weekend competition from International League playoffs and opening of pro football season, downtowners here are trying hard with product at hand. "Sunset Boulevard" is providing a real standout at the Stanley. Some good response is also being registered by "Petty Girl," at the Town, and "The Men," at Century.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"The Men" (UA). Strongly sold with okay trade indicated at $11,000. Last week, "Crisis" (M-G), $6,800.

Hippodrome (Rappaport) (2,240; 20-80)—"Underworld Story" (UA) plus vaude headed by Fontane Sisters and Herb Shriner. Inching out passable $14,000. Last week, "In Lonely Place" (Col) and Mindy Carson topping stageshow, $13,300.

Keith's (Schanberger) (2,460; 20-60)—"Desert Hawk" (U). Oke $7,000. Last week, "Fancy Pants" (Par) (2d wk), held well enough at $8,200.

Mayfair (Hicks) (980; 20-65)—"Destination Moon" (EL) (3d wk). Holding nice pace at $5,000 after steady $6,700 last week.

New (Mechanic) (1,800; 20-60)—"Black Rose" (20th) (3d wk). Winding up run with $6,500 on heels of good $8,800 for second.

Stanley (WB) (3,280; 25-75)—"Sunset Boulevard" (Par). Biggest thing in town with resounding $17,000 looked for. Last week, "Kiss Tomorrow Goodbye" (WB) (2d wk), only $6,200.

Town (Rappaport) (1,500; 35-65)—"Petty Girl" (Col). Well ballyed with personals of quartet of beauties, okay $9,000 looms. Last week, "Born To Be Bad" (RKO) (2d wk), $5,800.

MONTREAL

(Continued from page 8)

wk). Sock $22,000 after smash opener at $26,500.

Imperial (C. T.) (1,839; 34-60) — "Shadow on Wall" (M-G) and "Hoedown" (M-G). Fine $7,000. Last week, "Foreign Legion" (U) and "State Pen" (U) (2d wk), smash $8,000.

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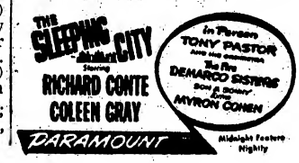

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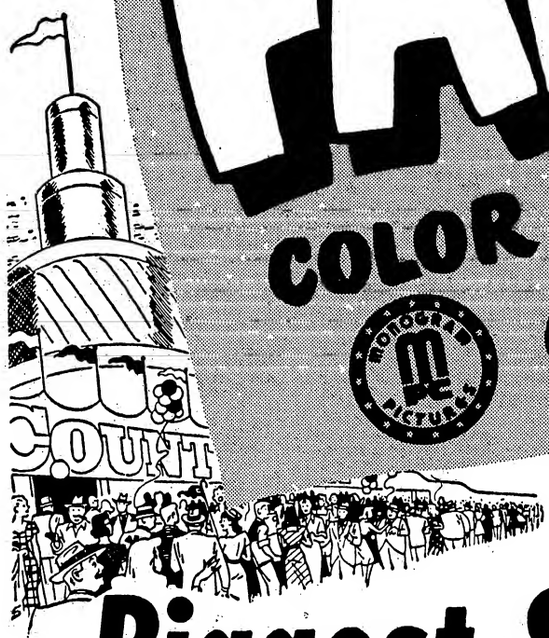

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BLACKLIST ISSUE SPLITS WRITERS GUILD FACTIONS; ALL TRADE UNITS MOBILIZE

With ABC's airing of the new Gypsy Rose Lee radio show hailed as the first major break in the political blacklist problem now confronting the radio-television industry, all segments of the business concentrated this week on finding some permanent way to end the thorny situation. Chief industry step was taken by the American Federation of Radio Artists, which invited representatives of the four major webs, sponsors and ad agencies to huddle with the AFRA national board "to explore methods of working out, within the industry, an intelligent solution to the problem."

Television Authority also added its voice to the list of industry guilds condemning the unfounded accusations, pointing out that the U. S. Government is the "only qualified body capable of determining through judicial process who is and who is not loyal." TVA, in a resolution adopted last week by the eastern section of its national board, said the organization "stands ready to join with the broadcasting industry to correct this evil and calls upon the American Bar Assn. and the Assn. of the Bar of the City of N. Y. to appoint a committee for this purpose."

Internal dissention, meanwhile, was touched off within the Radio Writers' Guild by the blacklist question, which was started when General Foods recently axed Jean Muir from the cast of NBC-TV's "Aldrich Family" following protests, which Miss Muir has categorically denied, that she had Comunist sympathies. Thirty RWG members, apparently in the face of opposition from the guild's council, passed a resolution in the name

(Continued on page 54)

Vallee Whips It Up

Lashing out at the "injustices" of the Jean Muir case, which "Stinks in Technicolor," Rudy Vallee on his KECA, Los Angeles, recorded broadcast today (19), warned the publishers of "Red Channels" that if his name ever appears in that publication he will not take the usual legal action, but will "come to see you with a horsewhip."

Vallee's show is broadcast in nine other major markets.

'Luigi's' N.Y. Stint

"Life With Luigi" gets a N. Y. origination the night of Oct. 10, when Joe DiMaggio guests on the show.

J. Carroll Naish, star of "Luigi," comes east to do a guest shot on the premiere of the Frank Sinatra CBS video show.

Markel Back To CBS—As Actor

Fletcher Markel, Canadian writer, director, actor who created something of a stir in network circles a few years back when he was brought to New York by CBS to direct-produce the former "Studio One" hour-long radio series, is returning to the network. But this time it will be in the role of performer in a half-hour weekly mystery-adventure series to be called "Mr. Aladdin."

Show will originate from the Coast, where Markel is currently under contract to Metro. Film studio assented to his taking over the lead in the radio series.

Show is one of several upcoming AM attractions currently being whipped together for the fall-winter season by Harry Ackerman, CBS' Coast programming exec. Another will star David Wayne. It will be a half-hour situation comedy called "Home Town Boy," to be scripted by Bill Hampton.

Still another on the Ackerman agenda is an hour dramatic stanza, "First Edition." Ackerman was in N. Y. last week huddling with Hubbell Robinson, Jr., on the projected shows.

Conn. Polit Snag Snarls WLIZ Expansion Plans

Bridgeport, Sept. 19.

Plans of Philip Merryman, president of WLIZ, Bridgeport daytime independent, to go fulltime and become "second biggest station in Connecticut," ran into a political snag this week after both houses of the General Assembly in special session in Hartford okayed the station putting up three transmission towers on Penfield Reef off nearby Fairfield.

Latter town's Democratic chairman, David W. Russell, charged the bill was rushed through the legislature without proper public hearing by Fairfield neighbors of WLIZ, and furthermore that G. Gresham Griggs, a station officer, is a member of the General Assembly. Reef site had already been approved by Army engineers and several affected commissions, pending action by State of Connecticut.

HARRY SALTER
MUSICAL DIRECTOR
Stop the Music—ABC

WNBC's $600,000 New Biz Wrapup In 'Split' Payoff

Evidencing that the networks' key N. Y. stations can make out fairly well despite their recent divorcement from the parent web operations, almost $600,000 in new billings was wrapped up during the last week by WNBC and WNBT, NBC's radio and video flagships. Fact that most of the business goes to the AM branch, topped by Longines' pactin to bankroll the Symphonettes in a half-hour, cross-the-board series, is considered especially significant in this era of video's rapid upsurge.

Nets during the last year lopped their key local outlets off their apron-strings, with the split down the middle in the key personnel setups forcing the local stations to strike out on their own. Ted Cott, manager of the twin NBC flagships, underlined that the split has paid off. Each one of the new contracts, he said, was sewed up by a local station salesman, proving that the extra time and servicing on individual accounts under the new operation is advantageous.

List of new radio bankrollers and their shows includes:

1. Longines, which signed for a firm 65 weeks, with the new series scheduled to tee off in the 7 to 7:30 p. m. slot Oct. 2, alone accounting for about $100,000 a year to WNBC. Symphonettes will exit

(Continued on page 54)

Format Finally Settled On For Sinatra Sunday Show; Disk Jock Motif

Frank Sinatra and CBS have finally got together on a format for the singer's Sunday afternoon full hour (5 to 6) radio show, with a plattered audition scheduled for last night (Tues.). Show will be sold in 15-minute segments, with Martin Strauss' new Tintair hair product already committed to a quarter-hour bankrolling.

Program will project Sinatra as a disk jockey, playing records and singing, with a variety of human-interest angles and audience-participating features to permit elements of a game.

Meanwhile, the format for the Sinatra TV show, which goes into the 9 to 10 Saturday night time, is practically set. Ben Blue will be the comic on the show. There will be several guests weekly, with J. Carroll Naish among those scheduled for the preem show.

French Tourist Office Sponsors WNEW Musical

In a bid for pop audiences, French Government Tourist Office is sponsoring "France Calling," new Sunday at 5 musical series on WNEW, starting this Sunday, (24).

Program, will feature disks of top French stars with American following, plus American singers' versions of French tunes, and Paris recorded interviews with American celebrities abroad. Bert Wayne will emcee series, which was placed by Norman Reader, publicity head of French Government Tourist Office in U. S.

Mankiewicz on the 'New Minority'

Radio and television personalities, seeking to solve the political blacklist problem now confronting the industry, this week took up the words of a film figure, 20th-Fox director Joseph L. Mankiewicz, to provide further ammunition for their fight. Mankiewicz, who is prez of the Screen Directors Guild and so indirectly allied with the radio-TV guilds, made a sharp plea in N. Y. Thursday night (14) for the preservation of what he termed "a new minority"—the American liberal.

That minority, according to Mankiewicz, is today "as much as the Negro or the Jew, as much as any other minority in the U. S., being slandered, libeled, persecuted and threatened with extinction." The American liberal, while recognizing "above all else the responsibilities of the individual to law and to our democratic tradition," he said, "does not recognize the right of individuals or groups of individuals to set themselves up in such a manner as to usurp the power and jurisdiction of legally-appointed courts of law—thereby depriving their fellow Americans of protection under law for their good names and perhaps even their livelihood. He resents and cries out against—as long as his voice is permitted to be heard—the use of Congressional immunity to dishonor and humiliate fellow Americans without granting them the privileges of defense and recourse which are theirs within any possible concept of the democratic tradition—or, for that matter, simple decency."

Speaking before the metropolitan N. Y. Council of B'nai B'rith, which awarded him a plaque as "the one who during the preceding year did the most in the field of literature and art in furthering the American democratic ideal," Mankiewicz said: "The American liberal—the new minority—is being hounded, persecuted and annihilated today—deliberately destroyed by an organized enemy as evil in practice and purpose—and indistinguishable from—the Communist menace that fosters and encourages that destruction. . . . Remember, that it is the hope of this new minority, too, that this world will some day become a world of human beings and for human beings who live together in decency and dignity. Let this new minority be destroyed—and this hope will die with it."

Radio Premieres

(Sept. 20-30)

Following is a list of shows, either new or returning after a summer hiatus, scheduled to preem on the four major networks during the next 10 days:

SEPT. 24

Charlie Wild, Private Eye, NBC, 5:30 p.m. Wildroot, via BBD&O.

SEPT. 25

Break the Bank. NBC, 11 a.m. (New time). Bristol-Myers, through Doherty, Clifford & Shenfield.

SEPT. 30

Hopalong Cassidy. CBS, 8:30 p.m. General Foods, via Young & Rubicam.

Pepsi Seen In AM-TV Spread

With the resignation of Walter S. Mack, Jr., as chairman of the board of the Pepsi-Cola Co., and prexy Al Steele now assuming full command, it's anticipated by the trade that the soft drink outfit will assert itself more in the radio-tele programming sweepstakes. Pepsi, until now an in-and-out radio bankroller, is making its initial TV splurge with its upcoming sponsorship of the Faye Emerson show. (Agency-wise, it's represented by Milton Blow.)

Cuing the likelihood of a more "show-minded" advertising operation by Pepsi is the ascendancy of Steele, who, during his erstwhile Coca-Cola and D'Arcy agency regimes, sparked Coke's major stake in radio sponsorship.

Resignation of Mack was not unexpected within the trade ever since Steele switched allegiance from Coca-Cola to the rival Pepsi company. Mack had been president of the company since 1939, taking over the board chairmanship last March. Mack says he wants to tackle new fields.

HARRE NAMED PREXY OF CHI RADIO EXECS

Chicago, Sept. 19.

Chi Radio Management Club launched its 1950-51 season with election of new officers last week. Art Harre, general manager of WJJD, was named new prexy succeeding Roy McLaughlin, WENR general manager. Lloyd Griffin, Free & Peters veepee in charge of the Chi office, was elected first v.p. and Russ Tolg, BBD&O Chi radio-TV director, is new second v.p. Kay Fisher, John Pearson Co., was elected secretary and Lois Thompson, Robert Meeker Assocs., is the new treasurer.

Suggestion by retiring prexy McLaughlin that the radio club affiliate with sister teevee organization—the Chi Television Council—aroused little interest among the radio execs present at this particular meeting but question is expected to arise at latter sessions. Several of the radio men such as McLaughlin, who's general manager of WENR-TV, are also involved in video and feel the two separate organizations frequently duplicate efforts.

The radio group will meet jointly with the tele council Sept. 26 to hear FCC Chairman Wayne Coy discuss color TV.

FMer Folds in Balto

Baltimore, Sept. 19.

Due to continuing lack of interest on the part of the public WFBR-FM suspended operations on Sept. 9, it was announced by John E. Surrick, veepee and general manager of WFBR.

WFBR-FM began operations on Nov. 28, 1948, with 15 hours of daily duplicate programming. The broadcast schedule was cut to six hours daily in August, 1949.

Ward WCCO Asst. Mgr.

Minneapolis, Sept. 19.

Carl Ward has been named asst. general manager of WCCO, CBS, Minneapolis-St. Paul, general manager Gene Wilkey announced.

Ward joined WCCO as promotion manager in November, 1945. He became WCCO general sales manager in February this year, and will continue as head of the WCCO sales department in addition to his new responsibilities.

WNEW's Program Pot Boils; Flock Of New Ones on Tap

Dick Pack, program director of WNEW, New York indie, is prepping an ambitious program schedule for the fall, with most of the new shows not starting until mid-October, after the majority of network preems.

Most novel of the new packages planned is a late Sunday night "feature schedule," which, according to Pack, will be modelled after the feature section of a Sunday newspaper. Already set for the Sunday night layout are a one-hour session in which a panel will read and discuss available play scripts; a news review of the week embellished by quotes from Shakespeare; and a Mr. and Mrs. type of literary show, with Merle Miller and his wife, Eleanor Green.

On other fronts, Pack is planning a biographical series which will tee off with profiles on Franklin D. Roosevelt and a six-program series on juvenile delinquency.

Opening the Sunday night format is the "Shakespeare Views the News" segment, which will occupy the 10-10:15 slot. Program tees off this week (24). Following for 15 minutes is author Miller and his publishing executive wife, with their "Mr. and Mrs. Books Show." The couple will concentrate on discussion of 25c reprints and mystery books, along with coverage of important new books.

With only the 10:30-11 slot open, WNEW fills in the final hour with "Are You An Angel?" in which a theatrical personality will narrate an unproduced script, with two actors assisting. At the end of the show, a panel consisting of a theatrical producer, a drama critic and a potential backer will analyze the play's possibilities. Plans are to broadcast show which bows in the last week in October from a producer's apartment.

The "Biography By Radio" and the juvenile delinquency series, for which no times have been set, will employ what Pack calls the "actuality approach." Both series will use personal observations. For example, in the Roosevelt biography profiles, people who worked with and knew the late President will reminisce on their associations with him. A history department of an eastern college is being lined up to participate on the show. Success of the Roosevelt series will determine whether the program will be continued for other subjects.

The six-program juvenile delinquency series will be in documentary style, featuring taped inter-

(Continued on page 39)

'Silly Willy' Enlisted To Aid Philly Safety Campaign for 2d Year

Philadelphia, Sept. 19.

WFIL and WFIL-TV have combined their radio and television facilities again for the second annual "Silly Willie" traffic safety campaign, staged in cooperation with the Philadelphia Highway Traffic Board and other civic agencies.

Under present plans, the two-month campaign will be more comprehensive in scope than the $250,000 drive conducted last fall. The program got under way (15) with ceremonies on City Hall Plaza where a unique "live-action" safety billboard (one of more than 200 outdoor displays) was unveiled by safety officers.

Primary objective of the campaign is to surpass the safety record clocked up last year, when "Silly Willie" was credited with saving 15 lives during the two months, a 50% reduction in highway fatalities. City officials gave the WFIL stations program full credit for this encouraging drop in deaths.

Gillis' Ballet Score

Fort Worth, Sept. 19.

Don Gillis, NBC Symphony Orchestra producer, and a Texan, will write a ballet score to be inserted in the Fort Worth Civic Opera's production of "The Girl of the Golden West" this season.

The Puccini opera will be given contemporary settings.

COIN RESHUFFLE VIA RATINGS

Four Webs' Billings Picture

CBS again was way out in front for July in increased gross billings compared with last year, with NBC also inching into the plus columns. ABC and Mutual both registered minuses on comparative figures for the month. Columbia was 19.5% ahead of July, '49; NBC, 1.6% up; while ABC's estimated gross time sales plunged 18.4%. Mutual was down 6.7%.

On the seven-month cumulative side, only CBS showed a gain (8.7%), with NBC down 1.3%; ABC down 17% and Mutual off 16.3%.

For July
(Estimated)

CBS	$4,513,600	+ 19.5
NBC	4,532,400	+ 1.6
ABC	2,271,100	— 18.4
MBS	1,063,200	— 6.7
	$12,380,300	+ 1.8

For First Seven Months
(Estimated)

CBS	$40,581,450	+ 8.7
NBC	37,372,400	— 1.3
ABC	21,793,100	— 17
MBS	9,555,800	— 16.3
	$109,302,750	— 3.0

CBS Has Rocky Going With Champ Bout on AM; Affiliates Balking

CBS has been finding the going pretty rough in trying to commit all its affiliates to carry the Ezzard Charles-Joe Louis championship bout on radio next Wednesday night (27). Fight has been bought by Pabst Beer for $125,000 for AM and TV, with the proviso that it get full coverage in all the major markets.

At least eight affiliates, including such cities as Portland, Ore.; Richmond, Roanoke and Rochester, N. Y., have told CBS to go peddle their Pabst elsewhere, reason being that they all have valuable local beer company franchises and don't want to jeopardize the business.

TV is something else again. The Charles-Louis fight is only the first of 35 Wednesday night bouts purchased by Pabst, and the video affiliates get a nice piece of change out of the deal, resulting in 100% acceptance.

Because of the AM turndowns, CBS has been obliged to make arrangements whereby other stations in the eight cities, regardless of their web affiliations, will be given the fight. Both Pabst and the Columbia affiliates have agreed to the compromise.

Cott Hot for Knot

If, as reports have it, there's romance in the air for Skitch Henderson and Faye Emerson, it's the opinion around WNBC, N. Y., that it's all a plot on the part of general manager Ted Cott to get the duo hitched.

Cott needs another Mr. & Mrs. show to supplement the Tex & Jinx program.

NBC 'Dream Show' Hits Time Snag; Sign 'Goody' Ace

NBC thus far has been unable to preempt the Sunday night 7:30 to 8 period for the projected 90-minute "Dream Show," with Phil Harris-Alice Faye returning to their regular time period, on a sustaining basis, pending some clarification of the situation. NBC wanted to slot "Dream Show" in the 6:30 to 8 segment. If the Harris-Faye stanza stays put, NBC will go on a closed circuit and ask the affiliates to turn 6 to 6:30 ("Catholic Hour" is moving out of this time) over to the web, thus permitting a 6 to 7:30 showcasing.

"Dream Show" tees off in October from the refurbished Center theatre, N. Y. Second show goes to the Coast for a pickup of Bob Hope, Fannie Brice and Groucho Marx segments, with Talullah Bankhead, signed to emcee the show, hopping to the Coast for the L. A. origination. (It's planned to move "Dream Show" to Hollywood about once every five or six weeks.)

Goodman Ace has been pacted as chief scripter for the show, along with Frank Wilson and Wellbourne Kelly. Meredith Willson will be musical director.

NBC '5 by Night' To Die a' Bornin'?

NBC last week got its first verbal commitment from a sponsor who, effective January, will participate in the "Five By Night" tandem programming operation, but only if the web grabs off at least one more bankroller. This is the projected programming concept whereby six participating sponsors will get a five-night-a-week ride on variegated shows ranging from an hour of Arturo Toscanini and the NBC Symphony on Monday nights to an hour of the upcoming Sunday night "Dream Show." It also includes participation in the Thursday night Phil Harris and "Duffy's Tavern" parlay; "Screen Directors Guild" Friday night, and "Man Called X" and "Dangerous Assignment" on Saturday night.

NBC's collective radio sales force, spearheaded by board chairman Niles Trammell, is currently doing a 100% saturation job on "Five by Night" in a bid to launch it under commercial auspices. Web has been offering a 39-week client participation for $1,200,000, although it's understood the network will now invite clients on a 13-week basis for $400,000.

Since practically all other AM sales activity is going by the boards, NBC will probably scrap the whole project unless there's some swift agency response.

PACT CLEM McCARTHY AS WNBC DISK JOCKEY

Latest in the string of off-b at disk jockeys programmed by WNBC, key N. Y. outlet of the NBC web, is sports announcer Clem McCarthy. Famed for his staccatto calling of the horses rounding the far turn, he'll probably ride herd on the WNBC turntables in the Tuesday night at 7 slot, in which has already appeared such deejays as Leopold Stokowski, Samuel Goldwyn and others.

According to McCarthy, he's long had a hankering to spin records and so plans to put primary emphasis on the music.

FRESH LISTINGS SET NEW VALUES

The upcoming Nielsen ratings on both radio and television will be watched with perhaps unparalleled interest this season, for out of them will probably come a brand new set of dollar-and-cents values.

Best guess at the moment is that the top network radio rating this season will be in the neighborhood of 15 to 17, a considerable drop from the 26, 27 or 28 mark attained last season by Jack Benny, "Lux Radio Theatre," and other top AM entries.

Such a tobogganing in audience impact must inevitably invite a reappraisal on the part of the sponsors of the top-budgeted shows, since the per-point payoff is bound to be thrown for an economic tailspin.

It's long been axiomatic in the trade that each $1,000 investment in a program should pay off, rating-wise, with a point. But even if a Benny (with a $40,000 weekly talent-production nut) should lead off the Nielsen Top 20 Parade and garner no better than a 17; or a "Lux Radio Theatre" (with a $25,000 weekly production nut) cop a 15, it's considered a cinch that the clients, in the face of dwindling AM audiences and TV's upsurge, are going to ask questions with recurring frequency.

Similar situation obtains in video, where the competitive picture is such this season that the 50 and 60 ratings will no longer prevail. It took $68,000 (exclusive of time charges) to get the Eddie Cantor "Colgate Comedy Hour" before the cameras, but with all the attendant ballyhoo, it wound up with a 31 rating. And even though it topped the Ed Sullivan "Toast of the Town," the less than two-for-one audience payoff when reduced to simple economics, nonetheless poses a TV Ripley for the client.

Even at this early stage of the season, the jitters are setting in around the agencies in anticipation of ratings that won't justify the exorbitant costs for programming. Come Xmas, in the opinion of many, and the running for the exit door among sponsors of high budgeted shows will be an eye-opener for the industry.

Within the next few months, it's believed, there will have to be a whole new reshuffling of coin values—unless somebody comes up with a sponsor-convincer that can take the place of ratings.

B&A Daytime ABC Show Hits Snag; Comics Seen Leaning Solely to Tele

Apparently the plans to give Burns & Allen a daytime radio projection on ABC network have hit a snag, with the deal looking cold at the moment. Although B & A are set for Carnation Milk sponsorship on CBS-TV starting next month, the network has agreed to a lend-lease arrangement whereby Kellogg's could showcase the comedy team on ABC.

Because of indecision on the part of the Battle Creek cereal execs, B & A reportedly now want to settle for the TV stanza alone. However, CBS now has a daytime B & A gleam in its eyes and would like to maneuver the Kellogg-sponsorship deal for its own network.

Gen. Mills Buys Tinney For NBC Split Web

Chicago, Sept. 19.

General Mills bought the Cal Tinney morning record and platter show emanating from WRC, Washington, for airing on an NBC split network of 11 southeastern station. GM's sponsorship of the quarter-hour cross-the-board show started Monday (18).

Strip will plug Red Band flour. Knox-Reeves is the agency.

Mary Margaret McBride, WNBC's $450,000 Bonanza, Exits for ABC

An Original Xmas

The production boys are doing their Christmas shopping early.

With the unprecedented number of radio and tele dramatic shows this season, everyone is on the prowl for suitable Christmas stories, and in fear of being caught short producers are buying up everything in sight.

With only so many established properties available ("Christmas Carol," etc.), writers have been alerted to "get original and think up some good ones." Some of the major TV shows are already set with their Christmas packages.

Mary Margaret McBride, for years one of the WNBC, N. Y., billings staples with her estimated annual gross take of $450,000, is checking out of the station and moving over to ABC network. Although her present contract with the NBC flagship station still has six months to go, it's understood arrangements are being made for quick moveover within the next two or three weeks.

Bowout of Miss McBride and her hefty chunk of billings comes as a blow to the key affiliate station, which found itself in the middle of a situation where the network preempted the final quarter-hour of her long-standing 1 to 2 p.m. cross-the-board time to make way for a pickup of Sweetheart Soap's network daytime serial. NBC had offered Miss McBride the 12:45 to 1:45 daily segment, along with what the web claims were other enticing concessions.

It was the network's move-in on the local time, primarily, that reportedly cued Miss McBride's decision to vamp the station, plus the fact that on ABC she'll also be given a network spread.

ABC will give Miss McBride the same 1 to 2 early afternoon hour for her local show, with her network activities still in the planning stage.

Miss McBride says she's taking with her all her WNBC clients. The WNBC management says: "Well, wait and see," and meanwhile is negotiating to have Faye Emerson move into the time.

NBC Plans Off Center Due To Size of House

NBC execs got a rude awakening last week when they made their initial inspection of the refurbished Center theatre in Rockefeller Center, N. Y., which is being converted for radio-television purposes. Off the record, some of them conceded that it might have been the better part of wisdom to have listened to those who frowned on the conversion because the house was too unwieldy. (Because of its size, some of the NBC comics refuse to originate their shows from the Center.)

NBC has decided to make the best of things, but finds it will cost in excess of $500,000, instead of the hoped-for $200,000 investment, to fit the house into the scheme of AM-TV programming. By shutting off the upper balcony, and limiting the seating capacity to 2,500, it's hoped to "whittle it down to size." About 100 hidden mikes will be required above stage because of its vastness. The stage is getting a complete overhaul, with cement floors and widening of the aprons. Four control rooms will be necessary, and one portable job on wheels, to permit for TV-to-AM transitions.

NBC hopes to have house ready for next Monday's "Firestone Show" videocast.

Woolley Quitting NBC For Intermountain Spot

After a 19-year association with NBC, Easton C. Woolley, director of radio station relations for the network, is resigning to become exec veepee of Sidney Fox's Intermountain Broadcasting and Television Corp., which owns and operates KDYL (AM-FM-TV) in Salt Lake City.

Norman Cash, Woolley's assistant, is expected to move into the NBC spot.

Stokowski, Henry Morgan In WNBC Sat. Parlay

Henry Morgan and Leopold Stokowski will spin records back to back as part of the new Saturday morning program block for kids wrapped up this week by WNBC, NBCs N. Y. flagship.

Starting Oct. 7, Frank Luther will tee off the hour-and-a-half musical stanza in the 8:30 to 9 period, continuing his present show sponsored by Maltex. Morgan takes over as a kids' disk jock from 9 to 9:30, with Stokowski slated to handle classical music specially selected for the moppets from 9:30 to 10.

850G CBS Nick In PM 'Photog' Fade

First defection in two years in the solidly-bankrolled Thursday night series of CBS house-built mysterioso shows comes up Oct. 19, when Philip Morris bows out of sponsorship of "Crime Photographer." For several years the strong Thursday night lineup of moderately-budgeted programs has not only been a bonanza for the network, but has practically dominated the rating sweepstakes.

Cancellation represents a time-program savings of $1,200,000 for the cigaret company, which is represented by the Biow agency. In terms of annual gross billings, it means a setback of $850,000 for CBS.

Decision to drop "Photographer" stems from Philip Morris' increasing stake in TV programming. Ciggie company bankrolls Ralph Edwards' "Truth or Consequences" on both radio and video, and is prepping a TV version of the Horace Heidt show, which it also sponsors on radio. In addition, PM bankrolls Allan Funt's "Candid Camera."

CBS Wooing Lester With Star-Potential AM Hour Show If He Vamps NBC

If CBS and Jerry Lester decide to get together on a contract (the comic is currently feuding with NBC and is working without a contract on the "Broadway Open House" TV show), CBS may give him an hour radio show along the same lines that projected Joey Adams ("Rate Your Mate") and Jan Murray ("Songs for Sale") as newcomers to the ranks of major radio comics. Idea, as in the case of Murray, would be to extend it into video as well.

Although NBC has agreed to double Lester's salary to $3,000 a week for his three-times-a-week stint on "Open House," the comic reportedly is miffed over NBC's nixing his request at a crack at either the Sunday or Wednesday night series of star-rotating TV shows.

WHAT MAKES YOU TICK?
With Gypsy Rose Lee; Dr. Frank Foster, Mrs. Lee R. Steiner; guests; George Ansbro, announcer
Writer: Bernie Dougal
Director: Art Henley
Producer: Addison Smith
30 Mins., Sat., 9 p.m.
Sustaining
ABC, from N. Y.

Apparently uninhibited by recent attacks on her from outside show biz, volatile Gypsy Rose Lee was back on the air Saturday (16) as her old self when "What Makes You Tick?" returned from its vacation. Show claims to be psychological shenanigans, and is just another audience participationer with the added gimmick of a couple of psychologists rating the contestants on their merit in varied categories. But the accent is on the light and frivolous, and Saturday's (16) show was no exception. Miss Lee fired a lot of simple or silly questions, and got some amusing answers. What makes this program tick is the shrewd choice of questions for an equally shrewdly chosen group of contestants. Together with Gypsy's personality, they not only make it tick, but make it entertaining.

Miss Lee had as participants a sailor, a femme from Georgia going to college in N. Y., a Brooklyn insurance salesman, and an elderly femme immigrant. All had to answer in capsule form the question, "Who Are You?", followed by a variety of queries. All guests on this session had a sense of humor, or quick tongue, and give-and-take made for some amusing moments. Gypsy handles herself breezily and well. It was a good-humored joshing program of no great significance, but with some laughs. *Bron.*

CHALLENGE OF THE YUKON
With Paul Sutton, others
Director: Fred Flowerday
Writer: Fran Strike
30 mins.; Mon., Wed., Fri., 5:30 p.m.
QUAKER OATS
Mutual, from Detroit
(Sherman-Marquette)

"Challenge of the Yukon," which Quaker Oats has switched from ABC to Mutual, preemed on the new net for the sponsor with sturdy interest-holding values intact. The Trendall-Campbell adventure strip, angled at kiddie audiences, remains a fast-moving segment which cashes in on perennial glamour of northwest mounted police.

On this session the cast was aided by a good script and realistic sound effects. Story, following usual cops-and-robbers formula, built to a strong climax without too much violence. Tale described north woods pursuit by Mountie Sgt. Preston of a trio of crooks racing through the wilds to pick up some stashed stolen gold. Paul Sutton was unbelievably vigorous as the mountie officer and supporting players were competently professional. Frame wound up with good teaser for next show.

Commercial pitches were well-aimed and hardhitting. *Dave.*

JUNIOR CELEBRITIES
With Jack Barry, Billy Reed, others
Producers: Barry, Dan Enright
Director: Enright
30 Mins., Sun., 12 (noon)
Sustaining
WOR, N. Y.

Junior Celebrities on the initial session, Sunday (17) apparently had difficulty in trying to decide whether major concentration was to be on the offspring of notables gathered at Bill, Reed's Little Club, N. Y., or their elders. There seemed to be an almost equal division of gab from both.

Jack Barry, who has previously indicated his talents at getting youngsters to express themselves on a wide variety of subjects, is at the helm of this transcribed program, and proves he can draw out the kiddies in an entertaining manner. On the initial session, there wasn't much need to get the juves in a garrulous mood because of Barry's desire to get in parental verbiage.

Even if Barry disdains concentration on the younger set, program can pay off in name value by nabbing celebs in the guise of having them bring down the brats. On the initial stanza, Bob Hope and Bob Crosby showed up. Neither brought their kids, but being fathers, they apparently have the natural desire to talk about them. The show can pay off either way, and Barry's package looks like it will continue on a good entertainment level for another season. *Jose.*

HALLS OF IVY
With Ronald Colman, Benita Hume, others; Ken Carpenter, announcer; Henry Russell, music director
Producer: Charles Henry
Director: Nat Wolff
Writer: Don Quinn
30 Mins.; Wed., 8 p.m.
SCHLITZ BEER
NBC, from Hollywood
(Young & Rubicam)

Ronald Colman and wife (Benita Hume) started the new fall semester at their Ivy College via NBC's "Hall of Ivy" Wednesday night (13), and evidenced that the show will again be one of the more adult on the air this year. As Dr. William Todhunter Hall, prexy of the college, and his wife, the Colmans were handed a thin story line but some sock dialog by Don Quinn and his scripting stable, and scored on all counts with their fine radio thesping. Program should attract a good quota of listeners again this season.

During the course of the script, Colman tossed in a lengthy and sharply-pointed argument on the merits of the United Nations, with a general plea that its detractors be patient until the world organization gets a chance to square away the present conflicts. Whether such stuff belongs on a show that is supposed to be basically pure entertainment, is in itself a subject for argument. There can be no denying, however, that the script's point was well-taken, and the show is probably to be commended for having the courage to voice an opinion while it's at the same time trying to sell its sponsor's beer.

Story line revolved around a couple of fraternities bidding for the same new house and bringing their problem to Colman, as the college prez, for a Solomon-type answer. Two fraternity reps, as editor and cartoonist of the college daily, had both attacked the UN for its failure to solve the world's problems. Colman thus pointed out to them that the UN was set up to arbitrate conflicts in the same way that he had been approached to solve the fraternity squabble. Script was not all that serious, however. It gave the Colmans plenty of chance for their bright husband-and-wife banter, and also introduced a couple of comedy characters in a real estate operator and a member of the faculty, who tossed in plenty of chuckleful lines.

Show was handed fine production backing by Charles Henry, and the top-quality work of the cast evidenced the deft directorial touch of Nat Wolff. Henry Russell conducted the short music bridges capably and Ken Carpenter did his usual quality spieling job on the Schlitz plugs. *Stal.*

CECIL BROWN
5 Mins.; Sat., 7:55 p.m.
CHAMBERLAIN SALES CORP.
Mutual, from N. Y.

Cecil Brown, one of Mutual's top news commentators, is supplementing his daily quarter-hour broadcasts with this capsule summary of the news. In five minutes, Brown has little more time than to breeze over the headlines at a crisp pace.

On the opening stanza, Brown naturally concentrated on the Korean war developments. In this brief period there was no room for extensive reportage, analysis or opinion but is serves as a good news digest. *Herm.*

HOOK, LINE & SINCLAIR
Producer: William Gent
15 Mins.; Thurs., 10:30 p.m.
PELLER'S ICE
CFRB, Toronto
(Garry Carter)

Hottest and most controversial program in the new season of Canadian radio, with listener ratings zooming, is the new series launched by Gordon Sinclair, former VARIETY mugg, and still a globe-trotting reporter. He has built up a reputation for fearing no man and takes a delight in puncturing stuffed shirts in government or big business, plus his attacking of shibboleths which, he feels, are false folk-ways or traditions.

With his press and radio outlets (Sinclair is the top newscaster in Canada and does his own fact-finding rather than reading a newsroom script; is radio columnist for the Toronto Star, Canada's largest daily, and does considerable magazine writing), the new and instantly popular program maintains his reputation as a good-natured but ruthless debunker who softens part of the critical sting by his chuckling tolerance delivery rather than the usual vehement ranting that, otherwise might mar a program of this type.

Opening cold with the statement that "you don't get something for nothing," Sinclair attacked the

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LORRY RAINE

"Strangers"—(London Records)

"Strangers", London's No. 1 seller, has good company in Lorry's mellow "Harbor Lights"—"Music, Maestro, Please."

Telegenic Miss Raine got her start in California via "Command Performance", Armed Forces' radio, Mark Warnow's "Sound Off" and in TV with Rudy Vallee.

TIM GAYLE
Publicity—Song and Record Exploitation—Management
Shelton Hotel, New York

WALTER WINCHELL
With Richard Stark, announcer
Director: Paul Scheffels
Producer: John Bates
15 Mins.; Sun., 9 p.m.
HUDNUT
ABC, from N. Y.
(Kenyon & Eckhardt)

Back for his 19th consecutive season, after a seven-week vacation, Walter Winchell was his old fighting self Sunday (17). His 15-minute rapid-fire melange of news, gossip, prognostication and preachment had no scoops, no sock items or highspots, but it held to an interesting reportorial level. Miscellany divulged included the $1,000,000 advance "Call Me Madam" has rolled up; rumor that Eddie Dyer might manage Brooklyn; Tito reportedly claiming that World War III was due by next summer; break in the romance of La Bergman and Rossellini; hint on the "Stop The Music" mystery melody, and gamblers odds on election wagers.

There were a couple of eyebrow-raisers, this listener wondering where Winchell had learned that Soviet Russia has ordered Korea held at all costs. Probably WW had tongue in cheek when he assured New Yorkers they could relax against the fear of atom bombing—especially when Malik and Vishinsky were here. You may come away from a Winchell broadcast with one or several of a variety of feelings—but never without a reaction. *Bron.*

SKY KING
With Earl Nightingale, Cliff Soubier, Beryl Vaughan, Jack Bivans, others
Producer: Chris Ford
Director: Roy Winsor
Writer: Dick Stenger, Fran Van Hartesveldt
25 Mins.; Tues., and Thurs., 5:30 p.m. (CDT)
DERBY FOODS
MUTUAL, from Chicago
(Needham, Louis & Brorby)

This twice-weekly adventure series debuted with a new lead on Mutual after switching from ABC. Earl Nightingale is the new Sky King, replacing Jack Lester. Plus elements of the show are the use of two kid characters for good audience involvement and the updating of the western motif with an aviator hero. First segment (12) added up to only moderate attraction for young thrill-hunters, mainly because of a contrived tale that unwound to a weak climax. Also, Nightingale needs a few shows to get the feel of the part. On show heard, his delivery was a bit too polished for the western format.

Story this time dealt with the pursuit and capture of a quartet of car rustlers. Aviation switch had the thieves using a transport plane to move the hot cars to Mexico with Sky King and his gang spotting the secret landing field from their plane. During course of activities Sky King and friends got captured by the crooks but escaped a bumping off when hero argued the bad men out of the idea, for a pretty flat climax.

Berl Vaughan and Jack Bivans were okay as Sky King's young assistants and Cliff Soubier was a believable ranch foreman. Supporting cast was good in minor roles. Narration and commercials for Peter Pan Peanut Butter were given punch by Myron Wallace. *Dave.*

FALSTAFF'S FABLES
With Allan Reed, Allan Reed, Jr., Dick Tufeld, announcer; John Duffy, organist
Producer: Wally Ruggles
Writer: Don Johnson
5 Mins., Mon.-thru-Fri., 5:55 p.m.
MARS, INC.
ABC, from Hollywood
(Leo Burnett)

Values of this five-minute cross-the-board children's segment are questionable. Programs are verse parodies of childrens classics. Initial segment was a takeoff on Longfellow's "The Village Blacksmith," with Allan Reed narrating and his son, Allan Reed, Jr., enacting the episode together with his father.

From the educational standpoint, the show had no value whatsoever. As for entertainment, script was in rather low taste, relying on verbal mugging and jokes that were considered worn out before radio's inception.

Both Reeds were a bit loud in their presentation, and combined with the organ and announcer Dick Tufeld's booming Milky Way commercials, they managed to get more volume into five minutes than most shows squeeze into a 15-minute spot.

There's enough of romance and adventure in the children's tales themselves to sustain juvenile interest for five minutes without the necessity of parodying them. "Falstaff's Fables" would do well to play the stories straight. *Chan.*

BORIS KARLOFF'S TREASURE CHEST
With Karloff; organist, Kay Reid; announcer, Bill Gordon
Writer: Mort Levin
Producer: Dick Pack
Director: John Grogan
30 Mins.; Sun., 7 p.m.
Sustaining
WNEW, N. Y.

It was nice to play himself for a change, said Boris Karloff Sunday (17) as he began a stint on WNEW, N. Y. as a children's disk jockey. Most dialers who caught the preem probably felt it was equally nice to have the onetime film badman as conferencier of a bedtime program for "boys and girls of all ages." For Karloff's fatherly qualities, his flair for spinning a riddle or a recording added up to pleasant listening.

Half-hour show was pegged around Karloff's "treasure chest" out of which he fished his stories, platters, limericks and other material that serve to keep youngsters contented at the time when the sun (and little children) go to bed. Whether it was a Burl Ives waxing of "Sarah the Whale" or Karloff's own reading of Lewis Carroll's "Jabberwocky," the layout maintained a steady interest. *Gilb.*

WE TAKE YOUR WORD
With Abe Burrows, Lyman Bryson; John K. M. McCaffery, moderator; Ilka Chase, guest
Producer: Werner Michel
30 Mins.; Fri., 10 p.m.
Sustaining
CBS, from N. Y.

"We Take Your Word" returned to the CBS radio web Friday night (15) after its summer vacation to prove once again the niceties of sugar-coated education. As illustrated last season, the program, which has a panel of experts guessing the derivation of various words or phrases submitted by home listeners, gets in a surprising amount of knowledge along with its entertainment quality, with the two parlaying into a fine half-hour's listening.

"Word," the brainchild of CBS' Werner Michel, started originally as a radio show and then was adapted for TV. While the AM version (which is taped, incidentally) is standout on all counts, listeners who have become acquainted with the show via TV might be slightly disappointed because of its enforced single-dimensional quality. Panel, comprising Abe Burrows and Lyman Bryson as permanent members and, on the new season's preem, Ilka Chase as guest, apparently got in plenty of heavy mugging.

Initial stanza sparkled with the wit and banter of the panelists and moderator John K. M. McCaffery, even though they overdid the punning at several points. Part of the program's appeal lay in the fact that the panelists themselves were having such an obvious good time, coupled with their almost amazing store of knowledge. Latter factor is pointed up in Burrows, in whom that amount of erudition emanating from his Brooklyn accent was almost shocking.

Program, same as last season, has the deep-throated and anonymous "Voice of Authority" on hand to fill in the correct answers to any questions that stump the panelists and also to dole out the penalties when one of the contestants throws in too sharp a pun. *Stal.*

HONEST HAROLD
With Harold Peary, Joe Kearns, Gloria Holiday, Jane Morgan, Norma Jean Nillson, Ann Whitfield
Writers: Gene Stone, Jack Robinson
Producer: Norman MacDonnell
30 Mins.; Sun., 7:30 p.m.
Sustaining
CBS, from N. Y.

Harold Peary, who originated the "Great Gildersleeve" radio personality, has switched to another character. He's now playing as "Honest Harold," an announcer in a smalltown station who manages to retain a close resemblance to Gildersleeve. He's the same well-intentioned bumbler with the queerly crackling laugh and a reticence towards gals. This is the veriest ghost of Gildersleeve even though the title has been changed and the situations slightly displaced. Furthemore, this show has been directly built to appeal to the same type of dialers who followed Peary's adventures under his Gildersleeve guise.

Setting for the broad comedy situations is a tanktown station where Peary on the opening show (17) was precariously placed after passing his own judgment on a sponsor's product. Around Peary were introduced the conventional supporting characters of the station's dyspeptic boss, a switchboard operator, the town veterinarian and other prop personalities.

Scripting quality is standard for this homey type of program with a liberal quantity of corny lines and punch lines that were set up well in advance. Peary waded through it all with the same jovial good humor that has proved infectious in the past. *Herm.*

MEET ME IN ST. LOUIS
With Peggy Ann Garner, Agnes Young, Vinton Hayworth, Billy Redfield, Brook Byron, Raymond Johnson, Ethel Wilson, Jack Edwards; musical conductor, Vladimir Solinsky
Writer: Russell Beggs
Producer: Baron Polan
Director: Fred Weihe
30 Mins.; Sun., 10:30 p.m.
NBC, from New York

Escapades and shortcomings of teenagers who romped at the turn of the century form the major part of NBC's new family-situation comedy series, "Meet Me in St. Louis," which bowed Sunday (16). As adapted from the Sally Benson New Yorker mag stories by Russell Beggs, the half-hour session easily captures the nostalgic flavor of middle class domestic life in St. Louis.

For the initialer, the script was built around a 15-year-old girl who participated in a women's suffrage parade to "show off" in front of her boy friend. Her subsequent jailing proved a considerable source of embarrassment to her father inasmuch as he as well as his employer professed to be opposed to extensive rights for women.

Just when pop was writhing with nervousness over his daughter's miscue, the situation conveniently turns for the better when the boss' wife is disclosed as the parade leader. Performance and production values were good. Peggy Ann Garner was pert and winsome as the tomboyish cutup, Vinton Hayworth was amusingly dignified as the father and Brook Byron clicked as Miss Garner's fickle sister. Other players lent fine support. On the basis of the opener, "Meet Me in St. Louis" should have little difficulty in building a following. *Gilb.*

THE BOTANY SONG SHOP
With Ginny Simms, Buddy Cole Trio; Jimmy Wakely, guest; Harry Von Zell, announcer
15 Mins.; Sun., 10 p.m.
BOTANY MILLS
ABC, from Hollywood
(Alfred J. Silberstein, Bert Goldsmith, Inc.)

Botany Mills' first venture into nighttime programming, this 15-minute spot should make for relaxed Sunday night listening. Under the pleasant handling of songstress Ginny Simms, the program has a casual and unpretentious air about it that should attract more than just the pop music devotee.

Miss Simms handled both the singing and emcee chores on the initial segment, sharing the vocal spot with guest Jimmy Wakely. Chirp did her usual fine job on "Three Little Words" and "Tenderly." Wakely sang an okay version of "Mona Lisa" and the two combined for a bright "Why Don't We Do This More Often." Miss Simms then read a letter from a listener requesting "These Foolish Things," which she rendered in fine style.

Miss Simms handled song introductions neatly, while Harry Von Zell delivered his Botany commercials straightforwardly. Backing by the Buddy Cole Trio was excellent. *Chan.*

NETWORKS PULLING LONGHAIRS

Rural Net Blasts Subscription Radio As Injurious to Development of FM

Washington, Sept. 19.

Strong objection to Subscription Radio was made yesterday to the FCC on the ground such a service would seriously injure the development of FM broadcasting and might encourage the carving up of the FM band to make available more channels for television.

A petition by Rural Radio Network, filed through Cohn & Marks, Washington counsel, took sharp issue with Muzak's contention that FM has not developed into a distinct broadcast service and can only be sustained by "narrowcasting" operations such as Transit Radio, Storecasting and "Pig Squeal" or Subscription Radio.

"Merely because FM broadcasting has not in the past five years achieved all the goals predicted for it by its most optimistic supporters," RRN held, "is no reason that this superior medium of aural broadcasting must be written off as doomed.

"Certainly AM, even as a broadcast service without competition, did not become a vigorous, nationwide, financially successful service in so short a time. Admittedly, FM broadcasting has had some growing pains and is not as healthy in some areas as might be desired. However, that is no justification for Muzak's proposal for a misguided FM euthanasia. The way to cure FM's ills is assuredly not by killing the service. And RRN, with its healthy service covering rural New York and northern Pennsylvania, wants to make it clear that it needs no such 'salvation'."

RRN also objected to Muzak's lumping of Subscription Radio with specialized FM services under the "narrowcasting" label as "grossly misleading." The other FM services provide a satisfactory signal on any home receiver and may provide a desirable program service. It said, and are not objected to. But Subscription Radio, which is not strictly "broadcasting" under the communications act definitions, said RRN, would injure FM.

Engineers Lax On Data, Sez Sterling

Los Angeles, Sept. 19.

In most diplomatic language, FCC Commissioner George Sterling told a convention of electronics experts here last week they should be giving the agency more reliable data when they appear in connection with various radio and television proceedings.

In an address to the Coast branch of the Institute for Radio Engineers, Sterling said that while the experts play "a major role" in providing the basis for Commission decisions, their testimony, in order to be valuable, "must not only be theory but backed by practical field testing. Expert opinion of a general nature, as history will show, often produces a 'blooper'."

While the Commissioner made no direct reference to the engineering testimony at the recent color television hearings, he pointed to that part of the decision referring to the agency's dependence, because of its limited facilities, to industry opinion in formulating TV standards.

Sterling, himself an engineer, said that radio engineers "sometimes present their views from the purely disinterested viewpoint of the development of the art. They also participate in Commission hearings as representatives of particular parties and interests. There is nothing wrong with this. So long as the interest represented does not interfere with clear thinking based on fair assumptions which are made explicit, such representation plays an essential part in the fair play of due process."

Lum 'n' Abner Exit CBS

Hollywood, Sept. 19.

CBS has terminated its package deal with Lum and Abner and has made a settlement with the team for remaining four years of six-year contract due to lack of sponsor interest.

Price tag on show militates against sale for video on other than network basis and the chain is sold solid for the night hours along the cable.

CBS House-Built Programs Sweep Summer Ratings

The last batch of Nielsen rating figures on the summer crop of network sustainers, makes out a case for CBS in its house-built programming concept. The August figures show the Columbia sustaining roster practically making a clean sweep in the Top 15 division.

Ironically enough, the five CBS shows copping the major Nielsen laurels are all being relegated to the ash heap to make way for returning commercials.

Here's the summer scorecard:

"Somebody Knows" (CBS), 7.9.
"Granby's Green Acres" (CBS), 7.7.
"T-Man" (CBS), 7.3.
Joan Davis (CBS), 7.0.
"Too Many Cooks" (CBS), 6.9.
"Johnny Dollar" (CBS), 6.7.
"Broadway My Beat" (CBS), 6.6.
"Line Up" (CBS), 6.3.
"Run For Your Money" (CBS), 5.7.
Tex Beneke (CBS), 5.3.
"Sing It Again" (CBS), 5.1.
"Songs For Sale" (CBS), 5.1.
"Lower Basin Street" (NBC), 5.1.
Jack Lait (NBC), 5.0.
"Much About Doolittle" (CBS), 4.8.
"Wanted" (NBC), 4.8.
"Philip Marlowe" (CBS), 4.6.
Cass Daley (NBC), 4.5.
"Capitol Cloakroom" (CBS), 4.4.
"Sat. Night Dance Date" (NBC), 4.4.

CBS PLUGS UP WED. NITE WITH PEARY-GOODWIN

CBS has resolved its Wednesday night vacancy lineup with the new Hal Peary show getting the 9:30 o'clock slot, and Bill Goodwin taking over the 10 o'clock period in a new audience participation program called "Dollar a Minte." Initial two Peary stanzas, starting last Sunday, are slotted at 7:30 p. m.

Goodwin show has been evolved by Jess Oppenheimer. It's a loosely-formatted stanza that permits people with gripes to come up, and at a dollar a minute let out all the stops.

McCoy Quits FCC For Fort Industry Stations

Washington, Sept. 19.

John E. McCoy, chief of the television legal section of the FCC, resigned yesterday (Mon.) to head up the local department of the Fort Industry Co. radio and television stations, with headquarters at Birmingham, Mich. The Fort Industry chain includes outlets in Detroit, Miami, Atlanta, Toledo, Wheeling, Fairmount, W. Va., and Lima, O. George B. Storer is president of the company.

McCoy came to the commission in 1946. Prior to Navy service he was with the New York law firm of Cadwalader, Wickersham & Taft.

MUSICIANS FACE LOSS OF JOBS

A downbeat attitude toward longhair, and concert musicians, is being discerned among radio stations and networks, which may have wider repercussions than the musicians—or the webs—realize. Despite the increase in longhair interest shown in such instances as the unexpected success of the NBC Symphony Orchestra's coastwide tour last spring, which exceeded all expectations, or the recent booking of the N. Y. Philharmonic at the Roxy, N. Y., and despite the webs' obligations in public service programming as required under FCC regulations, the networks appear to have given up on concert music, convinced that such programs don't sell.

The CBS Symphony Orchestra, which has been in existence for 15 years, has been used rarely in the past year, and may be disbanded. CBS is pushing its longhair shows around, shifting the Sunday afternoon Philharmonic program up two hours (and then only using the orch via transcribed playback), and moving the Symphonette down from 4:30 to 10:30 p. m. NBC, which some time ago shifted the NBC Symphony from Sunday to Saturday, may now push it around a little more, this time to Monday.

There may be, as claimed, a larger audience for good music than the webs realize, but they certainly won't admit it. CBS believes that pop and jazz players are more in demand than classical players on its programs, and is planning to replace its concert musicians—who are staff employees—with shorthairs. NBC, rumored to be willing to give up its symphony, can't do so while Arturo Toscanini is in the picture, and finds itself in a dilemma because the orch has been big promotion for RCA, as well as a sock recording seller.

Tele Factor

Television's upswing is also seen as a factor in decision of the webs to give longhair the heave. With stress on variety shows and pop singers, pop musicians rather than classical ones are needed for these; recordings can be used for dramas, and symphony orchestras are little in demand as shows.

Webs and stations have quotas of musicians on staff—NBC about 85; CBS about 65; WOR, N. Y., about 40—and union regulations don't specify whether they be classical or pop. Hence there can be no union objection to shifting from longhair musicians to short. Feeling, however, is that the nets may find themselves in something of a trap later, by dropping symphon-

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Hicks & Radio Stix Now Want Vidpix; Sagebrush Interest Brought to a Berle

Glenwood Spgs., Colo., Sept. 19.

This is a story about a bunch of men who have changed their minds—a bunch of television hicks out in the radio stix who now want those video pix.

That was the standout impression gained from last week's meeting of AM station operators belonging to District 14 of the National Assn. of Broadcasters.

These inhabitants of the nation's Great Video Desert, who felt "secure" a year or two ago and looked upon video as something that would always be for the metropolitan oases only, requested and got a video free-for-all on their convention program. It had Charles Batson of NAB at the rostrum, and the operators all but mobbed him for data on likely costs of setting up and running smalltown TV stations as radio adjuncts.

About 100 operators from the length and breadth of the Great Desert attended, and if they haven't exactly watered camels and packed tents for a great crusade to get TV in the hinterland, they at least kicked up a lot of sand at this meeting.

The district is the largest in the U. S. geographically, extending from border to border and embracing Colorado, Wyoming, Montana, South Dakota, Utah, New Mexico and Idaho.

In the whole area, there are three television stations — two at

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Oh, Doctor!

Fort Worth, Sept. 19.

A radio soap opera trapped an alleged "physician" here and resulted in charges being filed against a local man of practicing medicine without a license. According to the complaint, the "doctor" was representing himself as "Young Dr. Malone" and prescribing medicine to local residents.

One of his patients listened to the radio and compared the air's "Young Dr. Malone" to her "Young Dr. Malone." The voices didn't sound alike so she called local police

Strike Voted By AFRA on Indie Wage Impasses

Hollywood, Sept. 19.

Annual American Federation of Radio Artists membership meeting attracted only 140 members, but a motion from the floor unanimously passed by the board members present, gave the minority group the status of a quorum. Members promptly authorized AFRA to call a strike against any and all independent stations in event negotiations with these stations reached an impasse.

Actually, negotiations are currently under way only with KMPC, KLAC and KFWB. Announcers at others, feeling the salary scale equitable, are requesting a six months extension of the present pact. AFRA is asking the basic salary at KLAC to be raised from $78.50 to a flat $100, plus $12.50 for announcers set in control room to spin disks for platter-pushers. Local exec secretary Claude McCue informed the meeting that KLAC brass had consistently promised to take announcers out of the control room but never did. AFRA seeks to raise the KMPC minimum from $90 to $102.50 and KDWB from $87.50 to $100.

Members heard a treasurer's report that AFRA is suffering a six months' deficit of $4,236 as compared to a net profit of $10,629 for the same period last year. Total revenue is down almost $12,000 from the same period last year. Waning membership and a lower initiation fee are blamed.

CIO Free Time Bid Nixed by Mutual

Mutual network this week turned down a demand of the Ohio CIO Council for a half-hour of free time to answer what the labor group claimed were charges made by Ohio Sen. Robert A. Taft on a recent MBS "Reporters' Roundup" show. According to a Mutual spokesman, the CIO demand was "made for publicity reasons than for anything else." He said the web considered that anything said by Taft on the show "required no answer" and pointed out that CIO prez Philip Murray has appeared on many Mutual shows in the past.

CIO group labeled Taft's statements as "insulting, false and malicious." In its formal demand to MBS for a free half-hour to answer the senator, the labor organization described the "Reporters" show of Aug. 31 as "an out-and-out political discussion in which Mr. Taft had the opportunity to express without challenge his political point of view." Ohio council, in addition, said Taft's answers to questions thrown at him by reporters on the show were "calculated to deliberately misrepresent and distort the action of CIO" in the current political campaign.

Labor group called the web's attention to FCC rules, which provide that radio stations must provide equal time and opportunity to answer controversial charges.

Station Owners Alerted by NAB To Sabotage Danger After This Incident

Cincinnati, Sept. 19.

NAB President Justin Miller yesterday (Tues.) called upon station owners to protect transmission facilities against possible sabotage because of Korean war and threatened world crisis.

His appeal was made to 110 Ohio and Kentucky station executives attending NAB Seventh District Meeting here. It was prompted by mystery blast which destroyed one of the "Voice of America" transmitter towers in Bethany (O.) plant 20 miles from Cincinnati, owned by Government and operated by Department of State's International Broadcasting Division, under contract by Crosley Broadcasting Corp. James D. Shouse, Crosley board chairman, said blast "looked like a professional job."

Shouse, also a national NAB director, presided at opening session devoted to standard and FM station problems. Closing session today (Tues.) directed by Gilmore Nunn, WLAP, Lexington, Ky., district director and also a national director. Robert K. Richards, association director of public relations, talked on member relations. Charles A. Batson, NAB director of TV, rounded out speaking program.

Civil Defense Role

Washington, Sept. 19.

Radio and television are called on to play an important role under the U. S. civil defense plan recommended to congress yesterday (Mon.) by President Truman. The project would utilize broadcast stations "as an important medium to inform the public of its responsibility in civil defense. . . this will involve a major educational program and require a well-integrated system for the dissemination of information."

Through broadcast stations, declares the report prepared by the National Security Resources Board, "timely civil-defense informational and educational material can be quickly presented to a maximum audience with a minimum number of persons required to prepare and disseminate the information. Pro-

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Scully and 'Saucers' To Circuit N.Y. Kilocycles

Fresh from his "knighthood" by the Order of St. Elizabeth bestowed on the Coast last week, Frank Scully, VARIETY columnist and author of the new "Flying Saucers" tome, arrived in New York Monday (18) for a two-week stay.

Scully is already booked to circuit the radio-TV Mr. & Mrs.-panel discussion - commentator guesting programs.

Hausman to Wm. Morris

Howie Hausman, who resigned a couple months ago as CBS veepee in charge of personnel, has joined the William Morris agency.

He'll work with Nat Lefkowitz on overall administration.

Still No Word on Whether Mfrs. Will Embrace Tint 'Bracket Standards'

Washington, Sept. 19.

With their Sept. 29 color adaptor deadline drawing near, FCC officials are anxiously awaiting word from the manufacturers on whether they will embrace the "bracket standards" under which new TV sets would be made compatible for CBS tint. Reports are circulating here that the subject was taboo at the television committee meeting of the Radio-Television Mfrs. Assn. in New York last week for fear of anti-trust complications. The committee's conclusions are expected to be submitted for action tomorrow (20) at the RTMA board meeting at the Roosevelt hotel, New York.

Legal issues, it is learned from government sources, may well determine the manufacturers' course. Although the RTMA is a party to the FCC color proceedings and is called upon by the commission to advise whether its members (which includes all major manufacturers except Admiral) will install the adaptors, a refusal to comply would be grounds for an anti-trust action.

Conversely, however, an agreement to comply would not be a violation. Thus, any discussion among the manufacturers would be treading on dangerous grounds. Participation by a number of Washington lawyers in last week's RTMA meeting and the absence of the industry leader, RCA, is considered significant in this respect.

It is believed, therefore, that the manufacturers have been or will be told to make up their respective minds individually. And with all of them working at capacity to turn out black and white sets and with curtailment of civilian production likely by the turn of the year as military requirements mount, there is little disposition to take time out to modify receiver designs to put in the adaptors. Besides, it is reported, the problem is not a simple one and is said to be difficult with some models.

In view of these considerations, it would not be surprising if many of the manufacturers told FCC, in effect: "We're willing to put in the adaptors but we can't do it in the time you've given us (bracket standards would become effective about Nov. 7). We need more time to test them out." If that happens, FCC may have another tough decision to make. For any delay would aggravate the compatibility problem, especially at the current rate of TV production, and put off adoption of final standards for CBS color which the agency is committed to "forthwith" if the adaptors are not put in.

Meanwhile, some set makers are undoubtedly preparing to adapt but who they are has not been announced. CBS is, of course, cooperating by transmitting an hour a day in New York of color test pattern. The web said only that the experimental broadcasts were instituted "at the request of television set manufacturers."

Lion Roars as KTTV Beams Vidfilm With Mickey Rooney, Pidgeon

Hollywood, Sept. 19.

Metro has asked home office legal eagles to determine how, when, where and why Flamingo Films, Inc., of New York, lensed a one-reeler of Mickey Rooney and Walter Pidgeon playing tennis. Short, tagged "Mixed Doubles," was beamed over KTTV locally, cueing a colossal burn at the studio. Film execs pointed out that Pidgeon currently is under contract and the film apparently was made while Rooney also was pacted to the Culver City studio and consequently neither could be filmed for video.

KTTV disclaimed all responsibility, declaring station had rented film from Flamingo which was responsible for clearing the footage. Viewers opined the film might be the work of amateurs and could conceivably have been lensed without the knowledge of the film name.

Studio turned the matter over to the home office for action after hearing KTTV's explanation.

Gertrude Lawrence's CBS Guest Shot Opposite Berle

Underlining CBS' determination to nip Milton Berle's show on the rival NBC television web, CBS this week set Gertrude Lawrence as star of the first "Prudential Theatre" series, which tees off Oct. 10 directly opposite Berle's "Texaco Star Theatre."

Miss Lawrence will appear in an adaptation of S. N. Berhman's "Biography." Other cast members have not yet been signed.

Colgate Comics To Get Schwerin Test

Colgate-Palmolive-Peet this week signed with the Horace Schwerin organization for a special series of audience tests for its new "Colgate Comedy Hour" on the NBC television web. Tests are designed to reveal the program improvement of the series, which rotates Eddie Cantor, Dean Martin & Jerry Lewis and Fred Allen, and also to test the effectiveness of the commercials.

Findings are to be delivered to the producers of each show (Charles Friedman for Cantor and Allen, and Ernest Glucksman for M&L) prior to their next editions. Probing will follow the standard Schwerin system, in which a specially-invited studio audience will view a kinescope of each program and mark their likes and dislikes on specially-prepared charts.

Schwerin, meanwhile, planning a heavy fall and winter expansion, has established an office in Hollywood for radio and TV testing, where he hopes to pre-test the steadily-mounting number of films being produced on the Coast specifically for video. He has also set up an office in Canada and is currently negotiating for a 400-seat theatre in N. Y. to serve as a permanent testing house. With the new theatre, he plans to expand into testing industrial films.

MAJOR TALENT LINEUP FOR ANTA SHOW TEEOFF

Initial "ANTA TV Show," which Dodge Motor Co. is sponsoring on ABC effective Oct. 1, will have one of the major talent lineups of the video season.

Set for the getaway show are Helen Hayes, doing a scene from "Victoria Regina"; Carol Channing doing the "Diamonds Are A Girl's Best Friend" number from her "Gentlemen Prefer Blondes" Broadway musicomedy; Alec Templeton, and Paul and Grace Hartman, latter reprising a number from their 'Tickets, Please" legiter.

Henry Fonda, of "Mr. Roberts," is set as the initial emcee, (they'll be rotated), with Vinton Freedley as the show's permanent host.

Patterned along the same lines at the annual ANTA Album legit production, the TV show is being produced by Freedley, with Howard Teichmann as writer and director of the series. Wilston O'Keefe is production executive for Ruthrauff & Ryan, agency on the Dodge account.

ANTA will receive a royalty payment for each program.

ABC show is slotted Sunday 7:30 p.m., opposite CBS' "This Is Show Business" and NBC's "Aldrich Family."

Carson, Marie McDonald Set for Chi 'Living Show'

Chicago, Sept. 19.

Film actress Marie McDonald was pacted last week to co-star with Jack Carson at the third annual National Television and Electrical Living Show, which starts its nine-day run at the Coliseum Sept. 30.

Also set for the variety show which will be staged three times daily and four times on Saturdays and Sunday are the Honey Bros., acro trio; magician Bob Sharpe, ventriloquist Bob Rich, comic Tommy Wells and Lou Breese and orch.

Television Premieres

(Sept. 20-30)

Following is a list of shows, either new or returning after a summer hiatus, scheduled to preem on the major television networks during the next 10 days:

SEPT. 21

Nash Airflyte Theatre. CBS, 10:30 p.m. Nash, via Geyer, Newell & Ganger.

Red Grange Predicts. ABC, about 11 p.m. (following Roller Derby). Florsheim, through Gordon Best.

SEPT. 22

Star of the Family (Morton Downey). CBS, 10 p.m. Nash-Kelvinator, through Geyer, Newell & Ganger.

SEPT. 23

Joe Di Maggio Show. NBC, 5:30 p. m. Lionel Trains through Buchanan.

SEPT. 24

Fred Waring Show. CBS, 9 p.m. General Electric, via via Young & Rubicam.

SEPT. 25

Kate Smith Show. NBC, 4 p.m. Participating sponsprs.

Goldbergs. CBS, 9:30 p.m. General Foods, via Young & Rubicam.

SEPT. 26

Faye Emerson Show. CBS 7:45 p.m. Pepsi-Cola through Biow.

New Video Fields Loom as Result Of Color: Hennock

Washington, Sept. 19.

Breaking the official silence which has followed FCC's Labor Day color television decision, Commissioner Frieda Hennock last week hailed the art as a significant improvement of the medium, and predicted it would open new fields of programming hardly accessible to b.ack and white. Speaking before the National Assn. of Women Lawyers, Miss Hennock said that the addition of color is a "great step" toward making video "more simple, more accurate and more enjoyable."

"Until you have seen it," she said, "you will not be able fully to grasp how significant a development this really is. It will bring a pictorial splendor right into your home. But it is important, aside from its beauty, in the new vistas of programming which it opens up. The entire field of fine art is automatically made a television subject. Color will make meaningful many subjects which would be drab in monochrome. It really adds a new dimension to television, and it is impossible to express in quantitative terms the amount of additional intelligence which it can convey."

While declining to comment on the effects of the Commission's recent decision on color since final action has not yet been taken, Miss Hennock declared that the development "poses great problems" in the current proceedings to allocate additional channels for television. "For the Commission is not dealing," she observed, "with a passing novelty which each person may

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Kaye for Camels?

Sammy Kaye is huddling with Kendall Foster of the William Esty agency this week with an eye to returning his "So You Want to Lead a Band" show to television. Program was a summer sustainer this year via NBC.

Esty reportedly wants the show for Camels. If the deal goes through, it will probably alternate with the Vaughn Monroe show on CBS-TV.

Murray to Murray

It's "Murray to open and Murray to close" on CBS' Saturday night TV lineup this fall.

From 8 to 9, Ken Murray's show takes over. From 9 to 10 it'll be the new Frank Sinatra show. From 10 to 11 "Sing It Again" and 11 to midnight the Jan Murray "Songs for Sale."

All four shows bow in that position Oct. 7.

Copyright Angles Called TV Headache; Long Series of Court Tests Looming

Washington, Sept. 19.

Television faces a long, confusing series of court tests before its position in the copyright field is thoroughly shaken down, Robert P. Myers, asst. general counsel of NBC, predicted last Saturday (16). Myers, addressing a conference on copyrights at the annual convention of the American Bar Assn., said video, coming in after sound broadcasting, found itself in the same position as did sound films when they first arrived.

The talkers, explained the attorney, faced the identical problem of establishing their rights when they followed silent films on to the nation's screens. Among the problems still to be settled, explained Myers, are:

1. Kinescope rights.
2. An unintentional pickup by a TV camera of something which will bring a suit for infringement of copyright.
3. Point at which presentation of a non-dramatic literary work may suddenly turn into dramatization.
4. Question of whether a television presentation of a song constitutes "publication" in the copyright sense.
5. Clearance of rights to use material previously used to make motion pictures.

Other speakers at the conference who touched on angles of show business were Fulton Brylawski, D. C. attorney, who represents film companies in patent cases; Mrs. Hariette F. Pilpel, attorney for composers and writers, and Arthur E. Farmer, on recording rights.

General impact of the overall presentation was that our copyright statute is in bad shape and should be completely rewritten to take proper cognizance of new techniques and developments in the entertainment field.

In discussing some of the TV headaches, Myers said he was waiting for "a nice fat lawsuit" one of these days when a television camera picks up and broadcasts a copyrighted picture or piece of sculpture. He said the broadcasters were "in a bad spot" on this because the matter has never gone to court, so that nobody knows what will happen.

Myers called for a statute to clarify the point at which a dramatic reading on television may become a dramatization. Up to now, he said, the best guideposts he can give is "watch out for plot or action" in such matters.

Film Industry Clashes

A vast field for legal conflict exists in the possible clashes with the film industry, he explained.

Myers pointed to the case of an author who sells a property for pictures but reserves the right for living actors to perform the story on video, a common situation in contracts. Then the television net-

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Filmed Burns & Allen Show Slated for Thurs.

It now looks like the new Burns and Allen TV show, bought by Carnation Milk, will get a Thursday night spot on the CBS web.

It will be an every-other-week film attraction. Present plans are to condense the 60-minute "The Show Goes On" to a half-hour on the weeks that B & A take over the other 30-minute segment.

TV Cap 'n' Gown For Syracuse U.

Syracuse, Sept. 19.

Television is getting academic status as one of the newer applied sciences. For the first time, an accredited university is giving masters degrees for graduate students in video. Syracuse University, which has long offered a radio course, has enlarged its scope to video and has set up a course involving 45 credit hours to qualified college graduates who have already obtained their bachelor's degree.

Syracuse University has already made a practical tiein with WSYR-TV, the NBC affiliate in Syracuse in which the graduate students put on all the live shows emanating from that station. In addition to the practical work, lecture courses are given which includes television research, writing production and studio operation.

A faculty of three is giving the course which is starting with an enrollment of 14. Graduate student personnel will be enlarged next season. Kenneth G. Bartlett is director of the radio and tele center and Don Lyon is the TV director for the university. Faculty is currently finnicky in its selection of the student body. Out of 47 applications, only 14 were accepted. Large percentage of rejections, according to Lyons, lies in the fact that the first batch of cap-and-gowners will have to pave the way for future grads, and if there are clinkers among the initial sheepskin holders, then it will be difficult for the university to place future product.

PITT PRO FOOTBALLERS AGAIN NIX TELECASTS

Pittsburgh, Sept. 19.

Management of Pittsburgh Steelers, local pro football club, has said no to televising games again, and is sticking to last year's setup, permitting only the showing of highlights three days later. WDTV is once more carrying the half-hour roundup of key plays on film every Wednesday night at 9:30. Games are played the previous Sunday.

Sponsorship has switched since last fall, however. Then the 30-minute summary was bankrolled by Mail Pouch Tobacco, and now Fort Pitt Brewing Co. is picking up the tab. Joe Tucker and Bob Prince continue to call 'em and do the color, respectively.

Sally Benson Huddles On TV 'St. Louis' Series

Sally Benson arrives in New York from the Coast tomorrow (Thurs.) to line up television rights to "Meet Me in St. Louis." New radio series of that title teed off on the NBC web Sunday night (17), starring Peggy Ann Garner. Miss Benson will confab with Barron Polan, producer of the radio package.

Because film rights to the "St. Louis" title are owned by Metro, which produced a Judy Garland musical several years ago with that tag, the video show will be retitled "The Smiths of Kensington Avenue." If the title were not changed, it would be impossible for the show to be kinescoped. It's believed the TV package will be slotted on NBC.

Donlevy Sets Up Outfit For 'Assignment' on TV; Wheaties Takes an Option

Hollywood, Sept. 19.

Brian Donlevy has formed New Colony, Inc., for production of a series of 30-minute telepix tagged "Dangerous Assignment," in which he'll star as well as produce. It's based on his NBC radio series in which Donlevy stars, with Wheaties bankrolling.

Donlevy acquired video rights from package-owner-scripter Bob Ryfe, who'll continue to pen series for tele. William Korn, who directs AM version, will also direct teleshow which will be lensed in color.

Donlevy is bankrolling but it's understood Wheaties will pick up tab if it's satisfied with quality when series is canned. Filming starts Oct. 2.

Hammond Back From Europe With TV Talent

Larry Hammond returned this week from a two-week hop to London and Paris where he negotiated for TV talent. He also huddled with David Nivens on a projected Broadway play Hammond plans to produce.

While in London Hammond married Merikay Lee, U. S. showgirl.

NBC GAGMEN SNAG AIN'T FUNNY

Martin & Lewis 35.6—'Toast' 23.3

Radio's long-established "habit" factor, which presumably was responsible for many listeners tuning into the same show week after week may not be marked in television. Special four-city survey taken for NBC by the Audience Research Bureau reveals the Dean Martin-Jerry Lewis stanza of "Colgate Comedy Hour" Sunday night (17) came up with a 35.6 rating, as against Ed Sullivan's "Toast of the Town" on CBS with a 23.3. Since the Sullivan show had consistently been one of the rating leaders last season, it was believed impossible that the new NBC package would cut into his standing so soon.

Spread of 12.3 between the two shows contrasts with one of only five for the preceding week, when Eddie Cantor teed off the Colgate show opposite Sullivan. Thus, the difference in ratings between the two is apparently growing. Survey was conducted by coincidental telephone calls in N. Y., Washington, Cleveland and Chicago. Bob Hope show for Frigidaire Thursday night (14), incidentally, drew a 52 rating on the same check.

Threat to WPTZ Sports Perch Seen In Philly Football, Series Setups

Philadelphia, Sept. 19.

Coming sports events—the football season and the World Series—are casting their shadows before them over local television. WPTZ's long dominance in the TV coverage of sports is due to be challenged on the gridiron, and there is some doubt about the station originating the Series telecasts.

President Harold E. Stassen, of the U. of Pennsylvania, doesn't approve of exclusive contracts of broadcasts of the Penn football games. Last year, under Stassen's dictum, no less than five Philadelphia radio stations carried the Penn Saturday afternoon sportscasts. This year Prexy Stassen applied the same treatment to TV, and WPTZ, which has carried the games exclusively since 1940, now must make the games available to its rivals, WCAU-TV and WFIL-TV.

Under a new three-year agreement with the university, WPTZ has the exclusive right of first refusal for the originating of all network telecasts during the next three years. When the station offered its services to its competition, WFIL-TV, which carries the Notre Dame games, wasn't especially interested.

WCAU-TV, however, startled

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TV Peeper

Akron, O., Sept. 19.

Seems as though neighbors can't tell the difference between a Peeping Tom and a television enthusiast. Anyway, General Hopkins, 63, arrested for being a Peeping Tom, told Judge A. D. Zook in Akron police court last week that he was watching the program through a window, and often watched TV that way.

Judge Zook suspended the court costs.

Crusade to Lift Big 10 Tele Ban Started in Mpls.

Minneapolis, Sept. 19.

Organized resistance to the Western Conference ban on live televising of its football games, including those of the U. of Minnesota, one of its members, has put in an appearance here.

Herb Johnson, St. Paul television set dealer, has started a campaign for the bombardment of Gov. L. D. Youngdahl of Minnesota with petitions demanding that the Minnesota contests be televised. The petitions are being distributed in taverns and elsewhere throughout the state.

Petitions contend that Minnesota is no longer bound by the Conference agreement which, it's charged, was broken when three member schools, Michigan, Northwestern and Illinois, contracted for the large screen televising of their games in Chicago and Detroit theatres. Petitions also point out that in the case of state universities like Minnesota, an obligation is owed to the citizens who support the institutions, even though it should mean football revenue losses.

Although Radio City theatre here will have large screen television, Ike Armstrong, of Minnesota athletic director, has refused to follow the lead of Michigan, Northwestern and Illinois to permit the theatre televising of the games.

Both Twin City TV stations, KSTP and WTCN, have already contracted to carry telecasts of Notre Dame and other big non-Conference games on Saturday afternoons throughout the football games. On Sunday they'll televise the Minnesota home and away-from-home games via kinescope.

RTDG in Blast At Screen Directors

Hollywood, Sept. 19.

Radio-Television Directors Guild has filed unfair labor practice charge against the Screen Directors Guild, with NLRB alleging SDG is an employer-dominated organization and interfered with RTDG efforts to organize employees at KECA-TV.

Dick Mack, local RTDG head, declared "It's too bad" guilds couldn't get together to clear up the situation before SDG's sudden request for recognition. He feels hearing and decision on unfair practices charge may hold up directors at KECA-TV from being able to negotiate contract for months, and said negotiations, which began three months ago, probably would have been concluded by now if SDG hadn't stepped into picture.

OVALTINE BUYS ABC PUPPET STRIP FROM CHI

Chicago, Sept. 19.

ABC-TV, which is currently sustaining three 15 minute cross-the-board puppet shows in its late afternoon kiddie block, adds a marionette strip to the lineup Sept. 25. But this one starts off with a sponsor, Wander Co., makers of Ovaltine, wil bankroll the new show, "Sandy Strong," which goes into the 5:15 to 5:30 p.m. slot (CDT) next week.

Series, a Sam Singer package, will originate from Chicago, with William Friedman producing. Ray Suber will do the voice work and Helen York will manipulate the strings.

Agency is Grant Advertising Inc.

Kellogg Teenager

Kellogg has bought a new three-times-a-week tele show, "Space Cadet," slanted for teenagers, which goes into the 6:45 to 7 p. m. segments Monday, Wednesday and Fridays on CBS-TV.

It's scheduled to preem in October.

WRITERS BALK AT 1-IN-4 PLAN

NBC is currently in the middle of one of its alltime major TV headaches—trying to resolve the writer dilemma on the Sunday and Wednesday night star-rotating shows. Since it's axiomatic that a "show is as good as its writers," NBC and the comics involved in the series of top-budgeted shows want nothing but the best—whether it's N. Y. scripters or Coast-berthed writers who are being asked to move east.

But the situation is far from simple. There are a minimum of nine different productions involved monthly on the Sunday and Wednesday round-robin shows, with each comic, in most instances, insisting on his own gagmen. But since it means a writer working one week and laying off three, the script and gag boys aren't interested in a once-a-month paycheck.

Right now NBC's TV topper, Sylvester L. (Pat) Weaver is going around in circles, trying to come up with some kind of solution. Everybody concerned realizes that the ideal solution would be to pay the writers a weekly salary, even though they're working for one show a month. But NBC doesn't find that arrangement economically feasible, since the writing, in this instance, involves major coin.

NBC was playing with the idea of having the top writer for each show alternate on different productions, but in view of the comics' desire to use their own writers, this, too, was abandoned. Only in the case of Eddie Cantor and Fred Allen are the same team of scripters being used, since both shows are under the production aegis of Charles Friedman. The Martin and Lewis Show, Bob Hope Show and Bobby Clark program, which complete the Sunday night comedy parlay, will have their own writers.

Same situation pertains to the Ed Wynn-Danny Thomas-Jimmy Durante-Jack Carson rotating series on Wednesday night. Wynn has been anxious to bring Hal Kanter east to head his TV writing staff. Since it means dropping the lucrative Bing Crosby radio assignment, Kanter, like the rest, questions the wisdom of giving up a weekly pay check for a monthly one.

'Mack Family Hour' Inked Additional to 'Amateur'; Set for Sunday Slotting

ABC-TV and Reemack Enterprises, packagers of the Ted Mack-emceed "Original Amateur Hour," have negotiated for a new hour-long video show to be called "The Ted Mack Family Hour," which will be projected along the same lines as the onetime "Major Bowes Family Hour." Latter was also a supplementary attraction to Bowes' "Original Amateur Hour," utilizing the "Roxy and His Gang" components.

Additional Ted Mack stanza is being slated for Sunday afternoon slotting, similar to the Bowes' attraction. A tele audition is scheduled for mid-October. Final 30 minutes of show will get a simulcast for AM, too.

Pontiac's Grid Pickups Via ABC Tues. Vidpix

Pontiac, latest of a-string of auto manufacturers to buy time on the ABC video web, has decided to bankroll a series of half-hour football films on Tuesday nights starting in two weeks.

Pix, which are being lensed especially for video, will spotlight each week the top college football game of the preceding Saturday. Pontiac will not concentrate on any single grid conference, but hopes to have its cameras roam the country for the game of the week.

Scramble On For Bert Parks TV Show As Key to Possible $5,000,000 Biz

New General Foods daytime strip, starring Bert Parks, may be the key to as much as $5,000,000 in new billings to the television network which shares the show. Procter & Gamble, which has long been the top spender in daytime radio, is now flirting with a heavy plunge into daytime TV and is expected to tag the same web that gets the Parks show. These two, in turn, are expected to draw in other sponsors on the assumption that the adjacencies will pay off in bigger ratings.

As of yesterday (Tues.), GF and its agency, Young & Rubicam, had not settled on a web for the Parks stanza, but NBC was figured to have the inside track. CBS, however, is still pitching and has purposely delayed any finalization of its daytime programming in order to provide time for GF if it gets the nod. Once the web is decided upon, it's believed that daytime video will quickly reach the point where it can compete for audiences with radio, as much as the higher-budgeted nighttime TV shows compete with the AM programs.

Parks' show, an audience participationer packaged by Louis G. Cowan, has been bought on a three-times-weekly basis by GF. This represents $1,000,000 in billings and, since the same web will also have first call on selling the remaining two days of the cross-the-board half-hour, it will undoubtedly snag another $500,000. P&G has been talking with the network sales execs about a half-hour daytime strip also, which will represent another $1,500,000. Once those deals are closed, the webs expect other bankrollers to come in for at least a total of $2 000,000 more per year.

NBC would like to slot the Parks strip in its 3 to 3:30 p.m. slot. In that way the web believes it would have a good chance of selling another half-hour strip starring Ransom Sherman from 3:30 to 4, which would directly precede the Kate Smith show from 4 to 5. To date, two bankrollers have bought 15-minute segments each a week on the Smith program.

Dog as TV Prop

Unlimited are the "by-products" of the new art form called television. Ruth Askenas, totally blind actress connected with the Lighthouse Players, New York, earned $75 by loaning her seeing eye dog, Bina, for Tuesday's (19) telecast of "Suspense" on CBS-TV.

Seeing eye dogs, however, cannot be used in any telecast that might spoil the beast for its primary function and owners have to know what the script calls for.

Stadium Hoopla For Football TV In Det. Theatre

Detroit, Sept. 19.

Engineers are working at the Michigan theatre on the first installation in Detroit of big-screen television equipment for broadcast, over a private channel, of the U. of Michigan-Michigan State football game Sept. 30. Detroit and Chicago will be the first cities in America to show Big Ten football games exclusively for theatre reception on the day of the game.

Earl J. Hudson, president of United Detroit Theatres, announced that the telecast was being undertaken at a great cost and that there will be a nominal increase in admission charge for the event. Reserved seat ducats in the mezzanine will be $2.50 and other tickets $1.80 (tax included) in the 4,000-seat house. The response of the public will prove, according to Hudson, just how practical such presentations will be as both entertainment and spectacle.

Hudson said that the Michigan presentation will differ radically from the one planned in Chicago. Here it will be staged as a spectacle with much fanfare, a special band to play college songs, a parade to the theatre, and a stage presentation in the form of a football prologue.

The Michigan plans to recreate, in so far as possible, the atmosphere of the stadium at Ann Arbor, with vendors hawking souvenirs in the theatre aisles; favors being sold by "candy butchers" (pretty sweater girls wearing Michigan and State colors) and the sale of everything from hot dogs to pop.

The theatre will open at 10:30 a.m. the day of the game for its regular showing. Seat reservations are being taken and tickets will be sold to the house capacity. All seats will be guaranteed.

LOEW'S N.Y. CIRCUIT'S INITIAL VIDEO TIEUP

Indicating at least a small crack in the wall thrown up by the Loew's organization against any kind of television activity, Loew's theatre circuit, N. Y., this week signed to participate via promotional tie-ins with "Hollywood Quideo," new audience participation quizzer teeing off Oct. 8 via the N. Y. Daily News' WPIX. Show, which will hold down the Sunday 3 to 3:30 p.m. slot will ask viewers to identify old and current film stars from trailers, clips and stills. Hal Tunis and Marion Carter will emcee the show, an Al Black package.

WPIX this week also set plans for another quiz show, "All Sports Quiz," which tees off Oct. 19 in the 11:15 to 11:45 p.m. period. Tunis and Miss Carter will also emcee this one, with Winston TV Stores bankrolling both through the Sternfield-Godley agency.

Hayes-Healy Exit 'Stork' for Borden

Peter Lind Hayes and his partner-wife, Mary Healy, are checking off the CBS-TV "Stork Club" show upon expiration of the first 13-week cycle.

The Hayes-Healy duo has been bought by Borden for a three-nights-a-week, 15-minute spread at 11 o'clock on CBS-TV. No starting date has been set as yet.

Despite the web's disappointment in "Stork Club" thus far, it will take a stab at another 13-week cycle, with a new set of personalities headed by Johnny Johnston, the singer; a revised format, and a new and expanded time slot.

Show presently is heard three times a week in the 7:45 to 8 p.m. period. For the upcoming cycle it will go five-times-a-week, 7 to 7:30.

In addition to Johnston, Virginia (Mrs. Quenton) Reynolds will be a regular on the show. Abe Burrows, who produced prior to contacting pneumonia last month, is returning to the program in the same capacity.

Hub's 490,000 TV Sets

Boston, Sept. 19.

TV set sales in Boston coverage area are close to the 500,000 mark according to the latest joint survey by WNAC-TV and WBZ-TV. Brokendown the list shows 484,927 sets installed in homes with 5,015 in public places.

This is an increase of 42,937 sets over last survey taken the first of August.

New York Times—Sept. 11, 1950

CANTOR SCORES HIT IN TELEVISION BOW

Veteran Showman Prances Through Popular Routines in Debut of 'Comedy Theatre'

By JACK GOULD

Eddie Cantor came to television last night as the first star of the new "Comedy Theatre" (8 P. M. on N. B. C.) and he got the series off to a flying start. The ageless Eddie was the exuberant trouper of tradition, singing, wise-cracking, dancing and thoroughly enjoying himself. This morning he is TV's undisputed new hit.

In making his debut before the cameras—Eddie acted as if he had been brought up in video. Relaxed and self-assured, he imbued the whole sixty-minute proceedings with a pep and zest characteristic of the best that can be seen on Broadway. Apparently there's nothing wrong with television that a real showman can't cure.

Eddie's offering was largely a one-man operation, a sort of "Cavalcade of Cantor" down through the years. There were a couple of old sketches—the half dressed Army rookie reporting for inspection and a scene in a tailor shop where mayhem befalls a gent who wants a coat with a belt in the back. But the antiquity of the routines made no matter: Eddie played them with a wonderful roughhouse hilarity, and they were as bright as anything new.

As was to be expected, the climax to Eddie's offering found the comedian in the familiar blackface. Bobbing and skipping across the stage and rolling his eyes, he ran through "Now's the Time to Fall in Love," "Ain't She Sweet?" and "Waitin' for the Robert E. Lee."

With no more voice than he ever had, he gave a lesson in pure song salesmanship and personality, putting his numbers over with the proverbial bang. What a lot the youngsters in the business have to learn!

Being an old hand, Eddie recruited an unusually good supporting cast to complement his own efforts. Without once resorting to the time-consuming device of a long and arty ballet, which should gain him an award or two alone, he presented a well-paced mixture of extraordinary singing and lively dancing.

As the guest soloist of the evening, Yma Sumac, the Peruvian coloratura soprano, more than lived up to the critical praise which she had received on the West Coast. In offering the "Hymn to the Sun" of the Incas she displayed a voice which had almost unbelievable range. From the high notes of the coloratura to the deep-throated tones of the contralto she had unerring pitch and clarity. Visually, too, she has one of the most arresting faces yet seen on the screen.

The dancing, which featured Tommy Wonder, Danny Daniels, Helen Wood, Janet Gaylord, Lew Wills, Jr., Charlotte Fayne and Rudy Tone, was crisp and well suited to the needs of the camera, for which thanks are due Dick Barstow. As a further attraction, the show also had some genuinely pretty girls, particularly the blonde who played Cantor's secretary.

The program was singularly well-staged, with the veteran Al Goodman lending a very helpful hand from the orchestra pit.

Tribune, Chicago
Sept. 13, 1950

CANTOR PROVES TV NATURAL IN BLACK AND WHITE

Minstrel Show Finale Pleases Viewers

By LARRY WOLTERS

For 25 years Eddie Cantor was a great Broadway showman. And for 15 years he had been biding his time in radio, waiting for television to come along. With 40 years of rehearsal Cantor was ripe for video Sunday night when he stepped off NBC-TV's new Comedy Hour.

The Cantor program had more Broadway showmanship than anything heretofore seen on TV, including last year's Broadway Revue. Cantor has always been a visual comedian, so he is back in his element on TV.

Two of the more hilarious Cantor skits revealed him as the raw army recruit, and as a Maxwell street type tailor. These were loaded with laughs. Cantor has surrounded himself with plenty of talent, including the best in dancers from Broadway, and a new Inca-Peruvian soprano, Yma Sumac, who boasts a four octave range, an extremely telegenic girl.

NOSTALGIC: The Cantor show drips with nostalgia. Older people who remember him from Ziegfeld Follies and other musicals enjoyed his minstrel show finale, including such songs as "Ain't She Sweet," "Ma, He's Makin' Eyes at Me," and "Waitin' for the Robert E. Lee." Eddie is tops in blackface.

Times, Detroit
Sept. 12, 1950

LOOKING . . . And Listening

With ANDY WILSON

Eddie Cantor was the star of Sunday's "Comedy Hour," seen in Detroit on WWJ-TV, the network's first show in the battle of the networks.

And Cantor, veteran of 40 years in the entertainment business, proved that the knack of delighting audiences in other media is with him in television.

He has been in show business longer than the Democrats have been in the White House and has a tremendous reservoir of material.

It's very good stuff, too, when one remembers the old Follies revues and the many Cantor musicals that glittered on a Broadway that gleamed brightly with many shows.

He sang and danced his pat-a-cake dance, wore burnt cork and appeared in a couple of skits from 1920's "Midnight Rounders" and the more recent "Banjo Eyes."

* * *

Fast-Paced Show

It was a skillfully assembled and fast-paced show, and turned out to be a kind of nostalgic extravaganza.

Telegram and Sun
Sept. 12, 1950

Radio and Television

It's Cantor For Tops on TV Fare

By HARRIET VAN HORNE

Eddie Cantor, bouncing like a new tennis ball in what should be his cracked old age, opened the new Colgate Comedy Theatre over WNBT.

Taking up Mr. Cantor's debut first, it was a miniature Broadway revue, with a leaf from this file, a chapter from that one and a handful of dust from an Inca urn. The last was provided by a Peruvian soprano of uncanny range, Yma Sumac.

The ageless Eddie, rolling his eyes, hop-skipping like a child and generating enough energy to shame a cyclotron, went through the repertoire that's familiar to millions. He sang "Now's the Time to Fall in Love" and "How Ya Gonna Keep 'Em Down on the Farm?". He offered sketches from his old Broadway shows. And in his minstrel-man blackface he tied the show together with a rousing finale. Then he sang "I Love to Spend This Hour With You" and gave a little talk on what America means. It was his old radio show, brought back with pictures. And it proved, all over again, what a superb showman Eddie Cantor is.

Baltimore News-Post—Sept. 12, 1950

Cantor Off To Fast Start On TV

By NORMAN CLARK

JUST AS SOON AS THIS COLUMNIST can get around to it, he's going to write Eddie Cantor and ask him for the name of the vitamin pill that he takes.

Ole "Banjo Eyes" simply doesn't age.

In fact, he looks healthier and sturdier than he did 20 years ago. As we have said before in this space, being a well known entertainer keeps a man looking and acting young. Time seems to be kinder to the male than the female in the realm of entertainment.

Or, maybe, I am biased.

Nonetheless, Eddie Cantor appeared just as spry on his television debut (WBAL-TV, Sunday, 8 P. M.) as he did some years ago when I had luncheon with him, his famed Ida, and a couple of their equally famous daughters.

Cantor is still a master showman and comedian. He promised his sponsors that he would give them "the gayest package yet presented to television audiences."

In my opinion, he made good his boast.

Undoubtedly, one reason for Cantor's great success in the theatre has been his love of his work. It shines through everything he does on the stage.

He's having a perfectly wonderful time as he sings, prances, claps his hands, does those funny little steps, lines out a ditty in that greatly imitated Cantor style.

Also those laughs and that applause that greet his comedy efforts are to him as manna tossed from the wings by the gods.

Cantor is a multimillionaire, and he takes home huge sums of money for his public appearances, but I'll bet that if it ever came to a showdown, he'd get up there and work for nothing; might even pay for the privilege.

Eddie was born to make people laugh, tap their feet and applaud. It would take all Gehenna and Brown's mule to keep him from doing it.

Maybe I'll get a letter from Banjo Eyes asking if I've lost the little bit o' brains I once had—suggesting that he'd work without pay—but what I wrote back there still stands.

Cantor was wise in his first TV show. He brought forth songs and sketches that had served him well in his Broadway successes, which were perfectly timed years ago and which he knew would go over big.

That "Belt-in-the Back" sketch proved as funny as ever; incidentally, Cantor and Lew Hearn acted again the parts they created.

It was also a happy thought for the comedian to close the program in blackface—the make-up in which he started on the road to fame.

The finale was a minstrel show with Eddie the only one wearing burnt-cork. Most of the semi-circle of minstrels wa comprised of pretty girls.

Cantor always has enjoyed feminine beauty as a background. No matter how great a musical star you are, pretty-pretties are a wonderful help.

Cantor sang and stepped into excerpts from his hits and the studio audience cut loose with whole-hearted hand-popping.

I am confident that many old-sters who used to see him in the "Ziegfeld Follies," "Whoopee," "Banjo Eyes" and other cherished musicals had the time of their lives.

For his video bow Cantor had surrounded himself with an able company. Yma Sumac, Peruvian coloratura soprano, who is creating quite a stir in musical circles with her four octave range, was a headliner. This exotic lady can certainly do wonderful feats with her voice.

Eddie didn't fool his faithful admirers when a performer dressed like him came on and did a startling gymnastic dance.

At this late day if that man Cantor tried to leap and twist like that, all the chiropractors in the country would begin yelling:

"We want Cantor!"

Variety—Sept. 13, 1950

Cantor Sock in Debut on Colgate Airer; Vet Showman a TV Natural

By GEORGE ROSEN

Another major comic took the TV plunge Sunday (10), when Eddie Cantor inaugurated the new hour-long star-rotating "Colgate Comedy Theatre" on NBC.

It established Cantor, a veteran of 40 years as a luminary in all phases of the entertainment industry, as a TV natural. And, like Bob Hope before him, he effected the transition into the "glamor" medium with a finesse and sureness that automatically sparked the medium and paved the way for a whole new career for the comic.

"Colgate Comedy Theatre" is the NBC-inspired series which will rotate Cantor, Martin & Lewis, Fred Allen and Bobby Clark on an alternate-week basis in the 8 to 9 p.m. Sunday segment.

This was a long-anticipated premiere, for the new visual medium was considered a natural for the Cantor comedics. And there's no doubt that this was Cantor's show, although he wisely surrounded himself with an array of slick talent, mostly from current Broadway legit attractions. It was a smartly-tailored production that moved swiftly; one that managed to retain an essential intimacy, despite the maximum production values that were realized, and one that achieved a neat blending of a nostalgic motif (for the inevitable Cantor song reprises) with some classy 1950 stagecraft.

With a thread of a "story line" to give the stanza some continuity, "Comedy Hour" opened with Cantor addressing a Colgate banquet, tipping the guests on the pattern of his upcoming TV show and then segueing into a "This Is Broadway" production number, one of several which projected the chorus as specialists in their field. These included Tommy Wonder, of "Tickets Please"; Danny Daniels, of "Kiss Me, Kate"; Helen Wood and Janet Gaylord, of "Gentlemen Prefer Blondes"; Charlotte Fayne, Lou Wills, Jr., Rudy Tone and the ballet team of Joy Williams and Val Buttignal.

Succeeding numbers were introed via Cantor's offstage voice dictating the turns to a Colgate gal; firstly reminiscing on "Banjo Eyes" (circa 1942) for a reprise of "We're Having a Baby" and a hilarious skit on inspection at a U. S. training camp. This scene, plus a revival of the "belt in the back" clothing store skit from Cantor's 1920 "Midnight Rounders" were the two laugh standouts of the show, with Joseph Buloff and Lew Hearn (from the original stage production) giving an assist on the latter. Both bits clinched the Cantor comedy transition into TV.

Cantor brought on Yma Sumac, a Peruvian coloratura soprano with an unusual voice range who did an Inca "Hymn to the Sun" number. Her vocal qualities can't be denied.

Paving the way for the minstrel finale and the inevitable Cantor blackface as a throwback to the ex-Ziegfeld New Amsterdam era of 25 years ago, Cantor did a "next to closing" park bench scene with Frank Albertson, (of "Tickets Please"), the latter portraying an "I-knew-him-when" backstage doorman and setting the nostalgia theme with a yesteryear tap.

Cantor in blackface, of course, was in his element, wrapping up "How You Gonna Keep 'Em Down On the Farm," "Potatoes Are Cheaper," "Ain't She Sweet," "Charlie My Boy," "Ma, He's Making Eyes at Me" and "Waitin' for the Robert E. Lee," with a novel afterpiece by Lou Wills, Jr., "dubbing in" some Cantor dance pyrotechnics.

Al Goodman rates a nod for his slick batoning of the orch backgrounding.

Daily News, New York
Sept. 11, 1950

TELEVIEWING

With BEN GROSS

Whale of a Show . . . That describes the first "Colgate Comedy Hour" on NBC-TV (8 to 9) last night. It marked the TV debut of Eddie Cantor—and the report this morning must be that he is made for television. Sprightly and fast-paced, with breath-taking dancing, this production had everything for popular appeal.

Cantor came into his own, for the first time in the many years he has been on the air . . . He is the same dynamic comedian that he was in the days of the "Ziegfeld Follies." He sings, he dances, he acts with cyclonic energy. One must see him to appreciate what he puts into his work.

Charles Friedman, producer of the show, deserves huzzahs for the smoothness and precision of this offering and a special bow should go to Dick Barstow, the choreographer. For this is the dancingest program on video.

Especially good was the military sketch with Cantor as a rookie. Lou Hearn's famous "suit with a belt" skit, however, was too long drawn out. Also outstanding: Yma Sumac, a Peruvian singer with a remarkable voice. But the best portion of the hour came when Cantor donned blackface in a minstrel show sequence and revived such numbers as "How You Gonna Keep 'Em Down on the Farm?," "The Robert E. Lee," etc. This was nostalgic entertainment with a sock.

News, Detroit
Sept. 12, 1950

AIR GOSSIP

By HERSCHELL HART
Radio-TV Editor

One of the tried and true axioms of show business is "leave them wanting more," and that's exactly what Eddie Cantor did Sunday night when he made his debut on the "Colgate Comedy Hour." He left us all wanting more of—Eddie Cantor. Smart showman that he is, Eddie did not force himself into every scene as some of the other comics do. He was content to appear when he had a real part. During the intervals, other capable entertainers were out front and uninterrupted. In our opinion, Cantor showed the pattern for future successful TV comedy shows. It was not vaudeville, one act after the other. Rather it was musical comedy with Cantor appearing just enough to whet the viewers' appetite. There was plenty of gay singing and dancing in the modern manner, but there was a great deal of nostalgia as well, sketches and songs from Eddie's old Broadway successes, of which he has enough to entertain us throughout the winter. His debut, to our way of thinking was a milestone in TV's history.

News, Philadelphia
Sept. 11, 1950

TV CHATTER

By MITCHELL SWARTZ

With the ease of the veteran showman he is, Eddie Cantor scored a success in his TV debut last night on the new Colgate Hour program.

Drawing on routines and songs that kept his name in lights for years, Cantor paced the show through 60 minutes of solid musical-variety entertainment.

He danced, sang (in his fashion), rolled his "banjo" eyes, and looked plenty peppy for the youngster he isn't.

The show moved fast. In the opener he sang "This Is My Broadway" in a routine that saw some fancy dancing and fancier legs by a smooth girl chorus.

He next did two scenes from "Banjo Eyes," the best being an Army skit with him standing inspection minus his trousers.

A remark by his officer: "What's this owl doing in my outfit?" got laughs.

In another scene Cantor took out of mothballs the "I-want-a-suit-with-a-belt-in-the-back" clothing store routine. Cantor claimed to have done the original of this on Broadway. Lou Hearn assisted him in this routine.

In a minstrel show finale (with someone neatly posing as Cantor to do some strenuous dancing) Banjo Eyes sang in blackface a lot of oldies, including "Charlie My Boy," and "Ain't She Sweet?"

Cantor's success in the new medium will continue, we believe, as long as he will continue to go on once a month (as is the setup). In that way he can spread out his stuff which he does well, and the folks will not tire of it.

Many thanks to all who have helped make my first TV SHOW so successful and enjoyable...

EDDIE CANTOR

Produced and Directed by
CHARLES FRIEDMAN

Story Editor
MANNING OSTROFF

Choreography
DICK BARSTOW

DON McNEILL'S TV CLUB
With Gloria Swanson, Johnny Desmond, Patsy Lee, Sam Cowling, Cliff Petersen; Bob Murphy, announcer; Eddie Ballantine orch
Producer: Ivor McLaren
Director: Grover J. Allen
60 Mins.; Wed., 8 p.m. (CDT)
PHILCO
ABC-TV, from Chicago
(Hutchins)

Don McNeill and "The Breakfast Club" gang made the jump into video Wednesday night (13) with free-wheeling format packed with a large bundle of first-rate tele entertainment. An imaginatively produced session with only a few slow spots; the show ranged the spectrum from corn to sophistication with resulting broad appeal.

Although guest star Gloria Swanson copped top honors on the initialer, more significant for the future of the series was the excellent teevee capabilities evidenced by the regular members of the cast, McNeill, emcee and kingpin of the show, gains aded effectiveness in the new medium. It points to his easily being accepted as a video personality comparable to his radio success, which after 17 years as an AM headliner is no mean feat. He and the rest of the regular crew—singers Johnny Desmond and Patsy Lee and comedians Sam Cowling and Cliff Petersen succeeded in projecting a great deal of intrinsic camaraderie which should quickly gain momentum with family dialers.

Preem definitely showed the "Breakfast Club" cast to be at home in video but raised some questions about the tele adaptability of some of the BC format. Certain of the BC staple features such as the moment of prayer and some of the interviews with imported non-pro guests came off okay. However, lulls and production hitches occurred during a couple of guest interviews and other audience participation stunts.

But the viewers who might have stifled a yawn at the giggling grandmother describing her corset difficulty were more than rewarded by the appearance of Miss Swanson. She was on for nearly the last 20 minutes of the show, not in the usual ornamental but insignificant guest star role, but as an active participant. Her repartee with McNeill was hilarious as was their skit in which he played the Latin lover to her femme fatale portrayal.

Also topflight were the musical numbers, which registered well both visually and orally, thanks to clever production mountings. Miss Lee and Cliff Petersen were showcased trickily in an oldtime theatre set, complete with pit pianist, as they sang "At the Nickelodeon Movie Show." Desmond's standout treatment of "C'est Si Bon" was abetted by a neat sidewalk cafe layout. Baritone's song and dance routine with Cowling as they duetted "Ain't She Sweet" scored well. Offstage backing by Eddie Ballantine was consistently smooth.

Segment was generously sprinkled with good visual gag situations. Cowling, demonstrating a nice deadpan technique, was involved in most of them for strong payoffs. Routine, satirizing TV's puppet era, which had comic dancing from strings manipulated by a puppet was a neat twist.

One of the best gags of the show was the so-called middle plug which had a real-life Philco veepee appear on stage and tear up the commercial and toss it aside with a "Let's get on with the show." Announcer Bob Murphy never did get around to a set spiel as part of the gag.

Production by Ivor McLaren was big league and director Grover Allen cued the show with a deft hand. *Dave.*

LET'S PLAY CHARADES
With Nat Barrell, m. c.; guests
Producer: John Hutchinson
20 Mins.; Sun., 6:30 p.m.
GEORGE R. BENNETT CO.
WBEN, TV, Buffelo
(Ellis)

This show preemed (10) for a second year, after a summer layoff, using the same format as last year, with actors Dorothy D'Anna and Art Hunt miming book titles, songs, etc., and teams trying to guess them. A certain stiffness in the first show was eliminated in the second stint (17), when the format was changed entirely. Nat Barrell, who has plenty of show biz savvy, turned in an okay relaxed job as emcee.

New show is a definite improvement. Now male and female teams play "The Game." Song title, proverb or what have you is pantomimed against time. Teams proved to be very apt. Titles were given to viewers and flashed on screen. It might have been interesting to hold back one or two, so that viewers could guess too. When show gets rolling, it should be a hit in this area. *More.*

THE SPEIDEL SHOW
With Paul Winchell & Jerry Mahoney, Jimmy Blaine, Patricia Bright, Sid Raymond, John Gart orch; others
Producer-director: Sherman Marks
Writers: J. Frank Clark, Alex Singer
30 Mins., Mon., 8 p.m.
SPEIDEL CORP.
NBC-TV, from N. Y.
(SSC & B)

This new Louis G. Cowan package, which the Speidel watchband company has bought for the Monday night at 8 segment on NBC-TV, represents a novel integration of the Paul Winchell-Jerry Mahoney ventro bits into the long familiar "What's My Name?" audience participation format. With an early evening showcase (7 o'clock in the midwest), it parlays a bid for both juve and adult audiences and combines a sufficient entertainment quotient to appeal to varied age levels.

"Name" was long familiar to radio audiences, when Ed Byron originally packaged the show with Arlene Francis in the emcee role. For the visual display, it has been enhanced by some solid production values, with the questions stacked against the participants translated into dramatic, farcical and musicomedy vignettes.

For the TV version the Winchell-Mahoney duo share the burden of the emcee spot (along with Jimmy Blaine) and also participate in reenacting the quiz aspects of the show. Material for the most part was fresh on the opening stanza, although better pacing and some tightening up would appear to be in order. Nonetheless, the basic values for a half-hour entertainment have been molded together.

With John Gart's orch, Blaine, Patricia Bright, Sid Raymond and a chorus among the supplementary attractions utilized for the quiz facets, "What's My Name?" suggests that Speidel has bought itself an engaging package. *Rose.*

PENTHOUSE PARTY
With Betty Furness, femcee; Don Cherry, Vincente Gomez, Anita Ellis, Senator Ford, Buddy Weed Trio
Producer: Lester Lewis
Director: Alex Segal
30 Mins.; Fri., 10 p.m.
BEST FOODS, INC.
ABC-TV, from New York
(Earle Ludgin)

Smoothly emceed by blonde Betty Furness, "Penthouse Party" got away to a good start Friday (15) on ABC-TV. Half-hour show, built around a guest format, was marked by an easy, informal atmosphere. Set resembled an oversized living room and the camera moved easily from the sundry participants to bring about a friendly bond between viewers and those on the screen.

For the preem Miss Furness had guitarist Vincente Gomez, songstress Anita Ellis and humorist Senator Ford as visitors. Permanent cast members are baritone Don Cherry and the Buddy Weed Trio. Each guest was briefly interviewed by the femcee whose effortless intros and general poise were a pleasant contrast to the failings of some of her less gifted contemporaries.

Particularly well done was Miss Furness' simulated crooning of "Put the Blame on Mame." Actually, the voice was that of Miss Ellis who has been the offscreen singing double of Rita Hayworth and Vera Ellen among others. The faked routine was a neat intro for the chirper. Gomez guitared a fetching Spanish dance, Ford deadpanned a yarn about "Dopey Dildock" while Cherry and the Weed outfit supplied okay musical interludes.

Layout principally plugs Best Foods' Hellmann's Mayonnaise. Through some technical snafu several slides demonstrating uses of the dressing were unaccompanied by a sound track in the opening commercial. However, this deficiency was remedied in subsequent puffs. Also ballyed are BF's Shinola and Rit. To the sponsor's credit, the blurbs aren't as longwinded as those on the majority of other shows. *Gilb.*

MEET ME AT THE EAGLE
With Betty Blair, Nancy Dolphin
Producer: Lamb & Keen, Inc.
Director: Glenn Bernard
90 Mins., Mon.-thru-Fri., 10:30 p.m.
JOHN WANAMAKER
WCAU-TV, Phila

"Meet Me at the Eagle," which debuted last week, (11) represents the largest daytime television contract written for a department store to date, an-hour-and-a-half daily across-the-board, totalling up to seven and one-half hours of TV time weekly. Lamb & Keen agency, which handles the account, have worked up a show that com-

(Continued on page 36)

ALAN YOUNG SHOW
With Gloria De Haven, guests
Writers: Leo Solomon, David R. Schwartz, Young
Producer-Director: Dick Linkroum
30 Mins.; Thurs., 9 p.m.
ESSO STANDARD OIL
CBS-TV, from Hollywood
(Marschalk & Pratt; Ralph H. Jones)

This show, which is produced in Hollywood and kinescoped with excellent quality in the east, continues the same brand of whimsical comedy that Alan Young carried off successfully last year. Not all of Young's bits is firstrate, but it is properly slanted for a visual medium and it registers as pleasant TV entertainment on an overall basis. A versatile comic and pantomimist, Young essays an unforced, mild kind of humor which emerges out of the sketches which he enacts.

On the preem (14), Young scored best with his bit as a newspaper photographer searching for picture angles. Mayhem and suicides were taking place all around his camera, but Young missed it all while concentrating on some cliched cheesecake poses. Less successful was the sketch in which Young had to take care of his child during the night. This was dragged out far too long for the couple of laughs contained in the routine. Young closed with a cute boy-loves-girl routine in which guestar Gloria De Haven socked over the tune, "I Love the Guy," to best advantage.

Plugs for the oil product had a strained quality which was out of tune with the rest of the show. Straight commercials would have been far more effective. *Herm.*

CHEZ PAREE AIRFLYTE REVIEW
With Dave Dursten, Joyce Sellers, Jim Dimitri, Meryl Weber, Richard France, The Meadowlarks (4), Chez Paree Adorables (10), Cee Davidson orch (10); announcer, Russ Reed.
Producer-writer: Nyles Palley
Director: Don Cook
30 Mins.; Thurs., 7:30 p.m.
CHICAGO NASH DEALERS
WGN-TV, Chicago
(Geyer, Newell & Ganger)

In what is believed to be the first continuous program from a nightclub floor, Dawson and Jackson, package producers, have come up with a first-rate idea, which besides selling the sponsor's product, should also increase trade for the bistro. While half-hour show uses nitery talent, it smartly veers away from standard bistro procedure of using one act after another, but ties things together with a permanent cast and a weekly story idea.

Camerawork is centered on all the facets of the Chez Paree, with the home viewer getting a ringside glimpse of the proceedings, plus the antics of the customers, which add a realistic touch. The band seems to fit naturally, although straight forward shots are tiring. The Dorothy Dorben dancers set the stage and then have several numbers, which back the efforts of the sololists nicely.

In the story about the western dude ranch, complete with so-called cowboys and gals from the east, permanent cast of Dave Dursten, Joyce Sellers, Jim Dimitri, Meryl Weber carry the slight story about the bashful hand and the wilful miss. Dimitri, romantic lead, does well as the cowseed hero and clicked in singing several standards. Dave Dursten as the comedian shows the most professional gloss and surprised with some baritoning and a bit of terp. Miss Sellers acquitted herself in the song department, but was somewhat nervous in the acting end. Miss Walker did fine as the foil for Dursten's efforts. Meadowlarks offered neat choral assistance as well as doing a part here and there.

Richard France as solo dancer had some sock jack-knife leaps, especially as an Indian brave. Cee Davidson's orchestra followed the brightly written special score of Bill Walker. Direction by Don Cook allowed no lags, but unfortunately the camerawork negated much of his efforts as shots are either straightforward closeups, with little attempt made to follow the action of the dancers from various angles or the positions of the others. Having the simple prop set in front of the band is also a feeble thought, as much of the viewer's attention was diverted by the playing of the musicians. With some brushup by the camera crew and tighter reading by the actors, show closely reined by Nyles Palley should gather large local following. Commercials, both live and film, are well integrated, with Russ Reed doing a sincere and warm job, especially in the interviewing of Nash dealers. Thought of a review from the nitery floor is brainchild of John Wiggins. *Zabe.*

Tele Follow-Up Comment

Ed Sullivan has unleashed a healthy bankroll to line up sufficient names to buck the NBC-Colgate comedy series opposite him. When not booking names purely for drawing ability, Sullivan has succeeded in hitting upon talent with a wealth of entertainment ability. Overall results in Sunday's (17) show were good. Most of the performers delivered handily.

Headline values were contained in Hedy Lamarr and Pat O'Brien. Latter has been appearing in cafes of late and has an act that represents a desire to do something for the folks. O'Brien introduced himself with "Same Old Shelalagh" and carbonned Bert Williams' Poker Game. He encored with a straight recitation of "America" intended to show poetic quality in that tune. O'Brien justified his booking.

Miss Lamarr made no such attempt. Apparently all she was hired to do was look pretty and she's extremely capable in that department. She sat still while Al Kelly made an attempt to provide some entertainment with double talk. Sullivan interviewing her, had her sing "Rock a Bye Baby." Miss Lamarr came as a sub for Gloria Swanson, whose appearance on the show was postponed to next week.

Otherwise, Sullivan provided a good show. The Blackburn Twins did capably in the song and dance offerings, their best bit being a mirror number. Mimi Benzell did excellently with rendition of "Merry Widow" excerpts, and Jean Carroll socked her way round the parlor screens with a monolog. Eddie & Tony also showed up well in a record act. This is an unusual duo with one of them confined to a wheelchair. However, they get by purely on ability rather than a pitch for sympathy. The Ivanoffs' bar acrobatics similarly hit its mark.

CBS-TV's "Studio One" staged one of its best productions Monday night (21) with the presentation of George du Maurier's classic, "Trilby." Working with a fine adaptation by Joseph Liss and backgrounded by Worthington C. Miner's excellent production trappings, an exceptionally able cast made every scene a telling one in the story of the Italian hypnotist, Svengali, and his unnatural hold on the little Irish model. With director Paul Nickell utilizing his cameras to great effect, the show built mood upon mood to hold viewers for the full hour.

Success of the offering was due in great part to the adept thesping of Arnold Moss, as Svengali, and Priscilla Gillette, as Trilby. Costumed to look the part of the half-mad hypnotist, Moss underplayed to just the right degree, making the most of a role that might have been parodied in less capable hands. Miss Gillette, Broadway musical soprano who made her bow as a dramatic actress on "Studio One," effectively mirrored the warm charm of the model and then the mixed emotions of horror and insensitivity to her mentor. She also scored, of course, in the singing scenes. Small supporting cast was fine, including Henry Bernard as Trilby's love interest, Richard Purdy as his friend, Catherine Willard as his haughty mother and Henry Lascoe as Svengali's violin-playing valet.

Miner and Nickell together worked one of TV's wonders in their staging of the Drury Lane concert, achieving via an overhead camera shot the illusion of a full auditorium. It was too bad the show's mood had to be interrupted by the Westinghouse commercials but, since they were necessary, Betty Furness did a capable job on them.

Second stanza in the new season of NBC's "Saturday Night Revue" last week (16) almost carbonned the initialer—the Sid Caesar-Imogene Coca-Max Liebman parlay on the "Show of Shows" segment was almost pure sock, while the opening Jack Carter hour was weak by comparison. Caesar-Coca hour-and-a-half, in fact, was so good that the plethora of commercials, while denting the show's pacing, failed to halt it as the cast followed each plug with a skit almost better than the previous one.

Carter's chief trouble seemed to be that he was punching too hard. He had some good guest talent in Vera Vague and Gladys Swarthout and regular Donald Richards turned in what was probably his best vocalizing job to date on the "Soliloquy" from Rodgers & Hammerstein's "Carousel." Miss Vague, who looks good on TV, incidentally, scored in a couple of skits with her w.k. man-crazy antics and Miss Swarthout, while faring none to well on her first tune, a Cole Porter ballad, came back to register solidly with the "Habanera" from "Carmen."

That led into the grand finale, a parody on the opera, with Carter as Escamillo, Richards as Don Jose and Miss Vague as Carmen. It missed fire because of a weak tagline. Berry Bros. impressed with their acro-terping and Carter and Richards got in a couple of good licks against the current crop of cowboy merchandisers in a skit about "Skip-a-long Carter" and "Roy Richards."

Arlene Francis hostessed the second part of the show and, did an effective job. Caesar and Miss Coca, whether singly or as a pair, again proved their tremendous comedy talents. Best of their work was an hilarious pantomime sketch on the silent-era films, with Caesar miming Rudolph Valentino and Miss Coca doing a Theda Bara. Their probing into superstitious cliches in a "Gypsy Tea Kettle" skit was equally sock, as was their sketch about a couple of new parents. Caesar scored with his dialectics as a Viennese animal authority, while Miss Coca smashed across her monolog on the strawhat operettas.

Marguerite Piazza, given fine production backing, did a neat job on "You Go to My Head" and teamed with Robert Merrill on an entertaining interlude of arias from "Don Giovanni." Singer Earl Redding and dancers Nell Fisher and Jerry Ross pleased again with one of their folk-tune specialties and the Billy Williams Quartet made for a nice pace-changer with their turn. Stanza's only weakness, in fact, occurred in the finale, an overlong and rather pointless ballet featuring the entire dance ensemble in something called "Go West, Young Man."

Charles Sanford's fine conducting job on the Caesar-Coca show was evident throughout. Harry Sosnik did an equally capable musical job on the Carter segment.

"Philco Playhouse," which got off to a slow start with its new season preem Sept. 10, picked up considerable speed via NBC-TV Sunday night (17) with its presentation of Jerome Weidman's "Long Run." While the pacing was spotty and William Kendall Clarke's adaptation tied the strings of the intricate plot rather loosely together, the show did achieve the suspense and intrigue to sustain audience interest. Fine job of casting, particularly in the lead roles, made for top-drawer thesping, which contributed mostly to the show's success.

Francis Lederer, as a reformed dipso and one of the five chief protagonists in the yarn, turned in a deftly-shaded characterization. Vicki Cummings, as his unprincipled wife, and Augusta Dabney, as the "other woman" idealist, contrasted nicely in their roles and both scored. Margaret Barker was good as Miss Cummings' secretary and Francis Compton impressed as the fifth old friend whose lives were rewoven by the plot. Maurice Burke and Augusta Rolland fared well in lesser roles. Program evidenced top production backings of Fred Coe, and Gordon Duff directed exceedingly well.

CBS-TV's "This Is Show Business," which has maintained a consistently fast pace since returning to air several weeks ago, did it again Sunday night (17). With regular panelists George S. Kaufman and Abe Burrows in fine fettle with their pointed advice to the guest participants, the show elicited a steady round of yocks. Adding to the general fun was comic Jack E. Leonard, who came in for advice on how he, too, could become a member of such a panel and wound up by completely breaking up not only the studio audience but also Burrows and moderator Clifton Fadiman. Laraine Day, as guest panelist, might not have been as sly with her comments as Burrows and Kaufman but contributed the necessary beauty to the panel.

Underlining the greater amount of production going into the show, vocalist Johnny Johnston teed off on a good rendition of "September Song" against a fine-looking set depicting falling leaves. He also drew one of Burrows' better barbs with his problem on how to eliminate the broad expanse of country between him in N. Y. and his wife, Kathryn Grayson, who is

(Continued on page 36)

VISION UNLIMITED
With Art Linkletter, Ben Alexander, Dave Willock, Cliff Arquette, Pinky Lee, Ruby Hunter, Robin Wing, Doodles & Spider, Robert Monet, Glen Hurlburt, Harry Babbitt, Jud Conlon's Rhymaires
Producers: Robert Brown, Robert Purcell
60 Min., 9 p.m.—Fri.
Sustaining
KNBH-NBC, KTTV-CBS, Hollywood

To dedicate linking of the two great western markets—Los Angeles and San Francisco—stations in the two cities got together to put on an hour show. For the first time the microwave relay was put to use, on a 400-mile jump-jump across eight mountain peaks. Technically, it proved a signal success, but for the quality of entertainment it didn't measure up to what was expected.

The program did more for Art Linkletter than anyone else in the assorted an not too well integrated talent in the two-city layout. He proved a definite personality for TV and may take some of the thunder away from Arthur Godfrey. He has a fresh, pleasant manner, flashes an ingratiating smile and is as accomplished an emcee as is around on sight or sound. Whichever the angle, the cameras found him a perfect subject.

On the performing end it was a runaway for Pinky Lee. Nothing that Frisco had to offer was comparable and even the Hollywood contingent was hard put to keep up with him. He gave full play to his bag of comedy tricks, a throwback to his years in the niteries, and as an added fillip, did a few hoofing imitations. Only other comics at this end of the line were Cliff Arquette and Dave Willock, whose horseplay with a TV set that finally blew up in their faces was used as a running gag. Other Hollywood talent included Harry Babbitt, warbler, Jud Conlon's Rhythmaires and a collegiate band that was badly in need of rehearsal. Speeches by Gov. Warren, George Sterling of the FCC, and prexy of the phone company didn't help the show's tempo any. Pacific Tel, which gratised the $1,400 microwave charges, also chucked in a film to show how the new wave works.

Ben Alexander proved an affable and competent emcee of the Frisco segment but didn't have much to work with. There was a heavy overlay of Chinese talent, which was more novel than diverting, and the dancing girls from a nitery just couldn't be bothered about keeping step. Maybe that's the way it's done on the chop suey circuit. Robert Monet pleased with a pair of French ditties, and Doodles & Spider pantomimed to the playing of a record. Glen Hurlburt, blind pianist, played his own composition, "Cable Car Concerto," and Ruby Hunter offered a comedy bit about a tight corset that didn't loosen up many laughs. Robin Wing must be Chinatown's counterpart of Dinah Shore.

Only two L.A. transmitters participated in the dedication because of a pout over the big stations' move-in, while up north all three sites both carried and participated. The relay hookup was hailed as the start of a western nework, which eventually will link the entire coast from Seattle to San Diego. *Helm.*

PANHANDLE PETE AND JENNIFER
With Jennifer Holt, Johnny Coons; Adele Scott, organist
Producer: Stephan Hatos
Director: Dan Petrie
Writer: Ray Chan
15 Mins.; Mon.-thru-Fri., 4:15 p.m. (CDT)
Sustaining
NBC-TV, from Chicago

Fairly acceptable moppet fare is "Panhandle Pete." Its cartoon story format registers nicely principally due to the fine work of Johnny Coons who spins yarns as "Pete" with the assistance of Jennifer Holt. Show is mounted in an attractive ranch house set with Coons garbed as an old sourdough. Supplementing his tales are well-drawn cartoons sketched by Bill Newton.

For the preem Monday (18), Miss Holt heightened the program's outdoor motif with a smooth chirping of "Along the Santa Fe Trail." Coons then followed with some whimsical stories of dinosaurs, magicians and the like. Aside from being a believable oldtimer, he also handled the voices well during his tale spinning. Organ interludes supplied by Adele Scott were an effective background to the narration. Production values of the James L. Saphier production was good as was Dan Petrie's camera direction. *Dave.*

STAR-SPANGLED REVUE
With Bob Hope, Lucille Ball, Dinah Shore, Bob Crosby; Jack Cole dancers; others; Al Goodman and orch; Ken Carpenter.
Producer: Leo Morgan
Director: Hal Keith
Writers: Marvin Fisher, Larry Gelbhart, Mort Lachman, Larry Marks, Sy Rose, Norman Sullivan
60 Mins.; Thurs. (14), 8 p.m.
FRIGIDAIRE
NBC-TV, from N. Y.
(Foote, Cone & Belding)

Bob Hope's third in the series of five one-shot video shows for Frigidaire had some occasional bright material, but it was a spotty affair. Hope himself, though apparently much more at ease than on his two previous TV programs, lacked the buoyancy and sparkling delivery which have been his forte in radio and films, and Lucille Ball, Dinah Shore, Bob Crosby and the supporting talent, while projecting their individual specialties neatly, seemed to take their lackadaisical cue from Hope.

Spot which did most to whet viewers' appetites for the succeeding Hope stanzas, was a final skit depicting the comedian as a surgeon whose operations were especially sponsored for video. With a fine assist from Crosby, as the patient, and Miss Shore, as the head nurse, Hope belatedly came to life in this one, cracking wise on what might have been ad libs with his accustomed aplomb. Part of the action had him digging at Crosby's stomach for an appendectomy and, whether it was the tickling the patient got or Hope's humor, Crosby broke up. It helped sell the sketch.

Hope's big stable of writers, whose credits almost outnumbered the talent listing, overplayed ex-Mayor William O'Dwyer's resignation to become ambassador to Mexico. Even so, the situation paid off for Miss Ball's high point of the evening, in a skit depicting her as a woman mayor. Climax, with Hope as her housewifely husband, was none too original but some of the other lines were good and Miss Ball scored with her fine zanyisms, plus an assist from Mary Wickes and others.

Miss Shore registered with a solo tune and then duetted with Hope on "I Love a Guy," for which special lyrics were penned, to good results. Crosby, because of his close physical and vocal resemblance to brother Bing, made for a natural in Hope's perennial kidding of the Groaner. Crosby also did a nice job on his solo ballad and teamed with Hope on a fine impersonation of Bing and son Garry doing their current Decca bestseller, "Sam's Song."

Jack Cole dancers, unfortunately, failed to register. Acknowledged one of the better dance groups in the business, they apparently did not choreograph their routines especially for the TV cameras. As a result, several of the group were consistently out of range, making for a cramped, disappointed reaction. Otherwise, Hal Keith's camera direction was standout and Leo Morgan, producing for the William Morris agency, mounted the show with fine accoutrements, including a top-quality music backing by Al Goodman and his orch. Frigidaire plugs were not as numerous as on the previous Hope TV'ers and announcer Ken Carpenter turned in a good selling job.

With Frigidaire having pacted for the fourth Sunday each month on NBC's rotating comedian show, Hope's final two programs in this series will probably be incorporated as part of that setup, with the comedian alternating once every eight weeks with Bobby Clark. *Stal.*

NBC COMICS
15 Mins; Mon.-thru-Fri., 5 p.m.
NBC-TV, from New York

In "NBC Comics," the network has come up with a kid show that should hold the continued interest of moppet audiences. Fifteen-minute filmed program comprises four three-minute cartoon serials, all of which are accompanied by off-screen dialog and sound effects. Strips include "Danny March," a private eye actioner; "Space Barton," an interplanetary adventure story; "Johnny and Mr. Do Right," built around a schoolboy's experiences, and "Kid Champion," a boxing yarn.

For the preem Monday (18), "Danny March," "Space Barton" and "Johnny" shaped up as average cartoon material. They were clean and wholesome but lacked the fire and dash of some of the better newspaper syndicated strips. Best of the quartet was "Champion." Its theme of a rising young fighter was familiar, but the opening installment packed plenty of action. If subsequent panels are as exciting as the first, "Champion" alone could carry the whole show. *Gilb.*

HOLIDAY HOTEL
With Don Ameche, Joseph Buloff, Betty Brewer, Don Craig Glee Club, June Graham dancers
Producer: Monte Proser
Director: Preston Wood
Writers: Bob Mann, Irvin Graham
30 Mins., Thurs., 9 p.m.
PACKARD
ABC, from N.Y.
(Young & Rubicam)

"Holiday Hotel," starting its second season under Packard bankrolling, indicates that it has a good potential which may be realized once a few shows are under the belt. One of the major improvements lies in the fact that Don Ameche is now in the minehost role and he endows this spot with a warm personality and name value.

This is Ameche's first attempt at a regular video series and impresses as one who will get along in the medium. He has a good singing voice, a flair for comedy and ability to impart warmth to his work. He had ample opportunity to show his wares on the preem stanza and he made good at his chances.

The sets and production are elaborate and the musical direction is of top calibre. However, the initial stanza had some ragged direction and failed to get a good continuity. Cues were somewhat obvious and naive, and camera work wasn't up to par. These are, however, items that can be corrected on subsequent shows.

A fairly good cast is involved in the proceedings. Betty Brewer registered in her song work and the Don Craig Glee Club, guesting on the initial show, did well with a rendition of "Old Man River."

Major emphasis on the preem was on the unveiling of the new model Packard. For this part of the ceremony there was a specially-written skit, with Ameche and legit actor Joseph Buloff as the central figures. Sketch made good use of Ameche's reputation as an inventor. This sequence was probably the best of the entire layout, good choreography and choral work dressing up this portion of the show.

While there were some good individual contribution, the show needs greater stress on strong personality bits so that the even tenor of the show will be picked up. *Jose.*

THE JIMMY AMES SHOW
With Leo Diamond, Betty Yeaton, Marion Colby, Al Wakely, Walter and Jean Brown, Bill Nadell
Producer: Turner Shelton
Director: Joe Landis
60 Mins., Mon., 7:30 p.m.
KLAC-TV, Los Angeles

Though the "Jimmy Ames Show" was well staged and directed, layout fails to click talent-wise. Program sputtered along for 60-minutes at the hands of stammering comedian Ames. Acts surrounding Ames were badly picked which resulted in Ames not being able to support cast and cast not being able to support Ames.

Ames' material was sloppy and uninspired and his ineessant roaring at his gags proved very irritating. Comedian went back far enough to dig up his brother who was doing quite well making counterfeit money until his ego got the better of him and he started putting his own picture on the bills. Given plenty of time and fewer Joe Miller joke books, Ames may be able to pull this one out of the fire.

Leo Diamond brought the layout its only spark of life with his harmonica trickery. Betty Yeaton's contortionistics were worthy of plaudits and could have paid off handsomely had act been placed in a stronger show. As it was Miss Yeaton's performance was a slow number in the middle of a slow show. Marion Colby's chirping left much to be desired. Vocalist opened up with "It's Delovely," done in up-tempo beat, but nevertheless handled it much too fast. Follow-up tunes were much more to her talents. Dance team of Walter and Jean Brown lacked routining and polish and showed up very amateurishly at times. Al Wakely's sleight-of-hand turn was spotty, being effective in some instances but left a feeling of obviousness in others. Bill Nadell's orch backstopped the proceedings. Band sounded tinny and inadequate.

The Ames show is a Turner Shelton Production which could conceivably be worked into a reasonably entertaining hour. Layout will have to be stuffed with strong, fast moving acts to lend support to Ames, or vice versa, and Ames will certainly need a few bags of new gags. Listed as technical producer, Joe Lowe, deserves credit for any pace achieved through smoothness and staging. Joe Landis' camera direction was effective, though it suffered at times from weak lighting. This was due to show's being a remote setup in a large room. *Free.*

MAGNAVOX THEATRE
("The Tale of the Wolf")
With Ilona Massey, John Wengraf, Steven Hill, Steven Harris, Francis Letton, Jason Robards, Huntington Watts, Alvin Thaler, Cosmos Licciardello, William Tierney, others
Producer: Garth Montgomery
Director: Carl Beier
Adapted from Molnar play by Barbara Tolnai
60 Mins., Fri., 9 p.m. (Alternate weeks)
MAGNAVOX
CBS-TV, from New York
(Kenyon & Eckhardt)

"Magnavox Theatre," the alternate Friday night companion piece to "Ford Television Theatre" in the 9 to 10 o'clock CBS-TV slot, had its premiere last week with an adaptation of Ferenc Molnar's "The Tale of the Wolf" (originally titled "The Phantom Rival" when produced in New York at the Belasco theatre back in 1914).

Both the Ford and Magnavox dramatics are out of the Kenyon & Eckhardt TV production mill. But comparisons between the two alternate hour-long presentations end there. For "Magnavox Theatre," as it came off on last Friday's preem could hardly be classified as top-shelf video.

It was not only an error in reviving a feeble play that couldn't have created much of a stir when it was freshly penned as a legit attraction, but as presented on video it certainly contributed nothing toward advancing the art of TV dramatics. If anything, it suffered from many of the technical errors and production sins that most good dramatic shows have now conquered.

"Tale of the Wolf" is a flimsy item about a faithful, loving wife whose jealous husband feels he must make a fortune to keep his lovely mate. It incorporates a second-act dream sequence through which the pair realizes that neither money nor glamor count where love is concerned. Portraying the two principal roles were Ilona Massey and John Wengraf.

Unfortunately, "Magnavox Theatre" couldn't quite decide just how to play it. When it was comedy it wasn't funny, nor light. When it was fantasy (and production-wise it was hard to distinguish where reality left off and fantasy began), it wasn't absurb enough. And if it was meant to be projected as Hungarian drawing-room farce, it was neither sophisticated nor suave. In addition to these blunders, the timing was very poor.

Miss Massey was attractive, and had some engaging moments, but was thrown for a loss by the ever-changing moods. As her husband, Wengraf gave an adequate performance.

Kenyon & Eckhardt, in an extension of its plug-for-plug technique, integrated Paul Kelly, appearing on next week's "Ford Television Theatre," into the Magnavox commercial. *Rose.*

THE EAGLE'S NEST
With Don Kellett, Greasy Neale, members of Philadelphia Eagles' team
Producer: Roddy Rogers
30 Mins., Tues., 7:30 p.m.
SCHMIDT'S BREWING
WFIL-TV, Phila.

The Philadelphia Eagles, 1949 champions of the National Football League, provide the title and the subject matter for "The Eagle's Nest," topflight half-hour of football analysis and information. The kibitzing is done by Earle "Greasy" Neale, the Eagles' coach and Don Kellett, former star back at the University of Pennsylvania, all-around athlete and administrative assistant in charge of television at WFIL-TV.

Neale diagrams the plays of the Eagles game of the previous week, breaks them down into the individual assignments of the players, with the illustrations further simplified by a slow-motion film showing the actual running off of the play. The analysis work is done on a specially designed board, with the camera angled from overhead, so that only Neale's hands are visible and the viewer can concentrate on the skull work displayed.

Neale, who has been through countless "blackboard" sessions with grid teams, has an easy and highly informative style. The program is a natural for anyone interested in any kind of football, whether they favor the college or pro brand of ball. And despite the intricacy of some of the plays, young viewers interested in the sport will be able to follow the running commentary by Neale and Kellett.

Members of the team also appear for interview bits and discuss the club's chances in the coming game. On the program caught (12) two backfield men, Clyde "Smackover" Scott and Frank Ziegler, were the guests. Commercials are jingles on film. *Gagh.*

COLGATE COMEDY HOUR
With Dean Martin, Jerry Lewis, Marilyn Maxwell, Frank Gallup, Leonard Barr, Dick Stabile orch
Director-producer: Ernie Glucksman
Executive-producer: Sam Fuller
60 Mins.; Sun., 8 p.m.
COLGATE-PALMOLIVE-PEET
NBC-TV, from New York
(Sherman-Marquette, Bates)

Dean Martin and Jerry Lewis practically put on a two-man show Sunday (17) night when they inaugurated their once-a-month segment of the "Colgate Comedy Hour" on NBC-TV, in which they'll alternate with Eddie Cantor, Fred Allen and Bobby Clark.

If, in contrast to the Cantor preem last week, the element of anticipation attending a "first time ever on TV" was missing from Sunday's Martin and Lewis installment, since both had gotten their TV feet wet on "Broadway Open House" and several Milton Berle stanzas, the fact remains that it was boffola comedy. Colgate has another winner in the M & L comedics and with two down and two to go, NBC and its well-heeled client are batting 1.000 in the competitive Sunday at 8 sweepstakes.

Martin and Lewis, with the latter, per usual, sparking the hilarities, dominated the full hour stanza, with only brief intervals for some Marilyn Maxwell vocalistics ("I Love the Guy") and eccentric terping by Leonard Barr. What few attempts were made to vest the show with heavy-budgeted production mountings were purely incidental and, for that matter, unnecessary. For to all intents (and with wisdom of foresight), the show was almost played as an elongated "next-to-closing" duo attraction. Too, the show was played strictly for video and to suggest the intimacy of a nitery, for it's under these conditions that M & L can best sock across their distinctive talents.

To the captious, the sequencing might have been shuffled for more effective balancing, since the first half gave the Lewis antics an almost whirlwind pace, in contrast to some second-half lapses. Likewise, a camera miscue at the show's finale, coming as it did on the heels of perhaps the show's least inspiring comedy turn (with Lewis and Miss Maxwell burlesquing "Frankie and Johnny" to the background vocalistics of Martin), proved unfortunate, though partially retrived at the gong by a Lewis ad lib.

Martin and Lewis were in rare form on their now standard by-play and got off in high with an opening ballroom scene which the pair converted into a riot. From then on they were in and out in a swift-paced variety of sketches that were played for maximum yocks. A scene depicting Martin and Lewis' backstage dressing rooms with the inevitable bedlam might easily have fallen flat on its face, but as geared to the maniacal Lewis buffoonery it registered solidly.

Again in the second half the writers came up with a fabulous idea based on the "movies are better than ever" motif, played before the marquee of a theatre that hadn't had a customer in weeks, and with the gal ticket-seller doing a strip as a "come on." If the sketch after the first five minutes failed to realize its full comedy potential, again it was Lewis who redeemed even the duller portions.

Whether the M & L duo, even on a once-monthly basis, would tend to pall as a 60-minute attraction without an assist from supplementary acts remains to be seen. For the moment, there's little doubt that the Martin and Lewis show gave evidence, as with Cantor last week, of video's maturity in the realm of comedy. *Rose.*

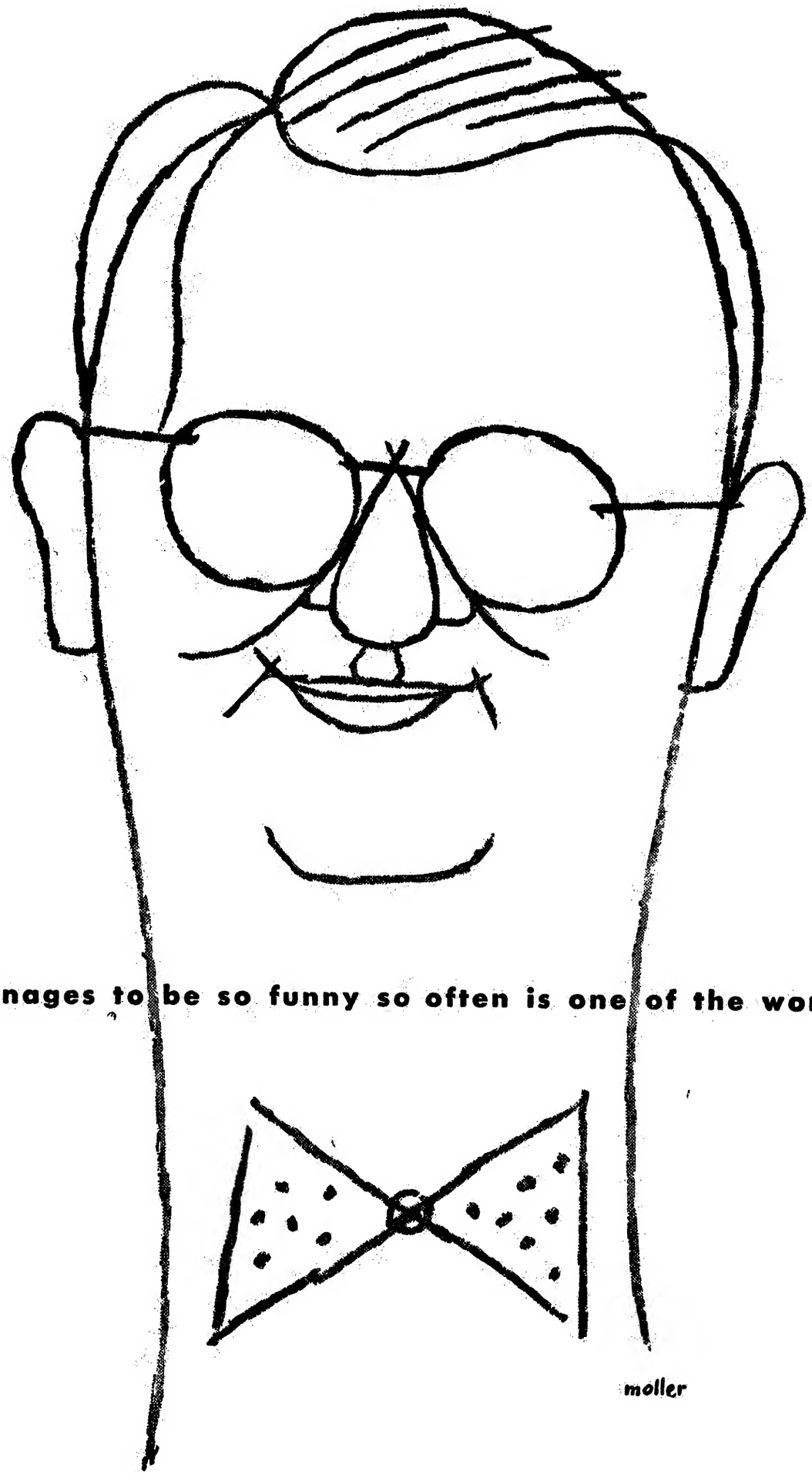
LOOK YOUR BEST
With Richard Willis, Ostrid Lind
Producer-director: Frank Satinstein
Writer: Willis
30 Mins, Mon., Wed., Fri., 3:30 p.m.
INTERNATIONAL LATEX CORP.
CBS, from New York

Daytime tele programming makes no forward leap in this show telling femmes how to improve their appearance. It's an unimaginatively presented affair despite the apparent beneficial information purveyed.

Format has Richard Willis interviewing women on their problems in appearance and he demonstrates the wrong and right methods on models.

Little attempt is made to enhance the physical appearance of the show, even though a housewife has to look at the display to get the benefits of Willis' tips.

Sponsorship is by the International Latex Corp. for Playtex girdles. The object being plugged calls for some degree of delicacy, which unfortunately wasn't achieved on the preem. *Jose.*



"How he manages to be so funny so often is one of the wonders

moller

of the modern world"

John Crosby

. . . the most successful helpless man in television

. . . the most hilarious household hinderer who ever nailed his thumb to the floor with a depreciating — "anyone can do it"

RANSOM SHERMAN IS PART OF NBC's GREAT NEW VENTURE— BIGTIME DAYTIME TELEVISION.

Each day, surrounded by — and trying to help — his small family of singers and entertainers, Sherman leads the ladies of his audience gingerly through his kitchens and home workshops as the self-appointed home expert. Speaking with the precise, bow-tied eagerness of a lecturer, he is perhaps the most feared handyman around the house in America. His bright-eyed attempts lead daily from pandemonium to disaster and mayhem with music.

Ransom Sherman's bewildered antics burst upon the unsuspecting television audience this summer — causing John Crosby, widely syndicated TV columnist, to say — "It would have been a shame to have wasted those wonderfully crazy stunts on a non-visual medium . . . Sherman has to be seen to be appreciated."

Life Magazine and John Crosby rediscovered Ransom within a few days of each other. Life welcomed him as — "a bright TV light — so popular that his program will be a regular feature over NBC." Crosby's quotable compliments filled his whole column —

". . . easily one of the great masterpieces of confusion of our time."

"His countenance is a little jewel of understatement."

"Sherman has lectured on such divergent subjects as fashion, cooking, social improvements, great moments of history, and, of course, workshop hints — bungling each of them excellently."

"His pronunciation of 'alors,' allowing a little for his midwestern accent, is barely short of perfect."

"I devoutly hope he'll be around to help us through what begins to look like a very grim winter."

The Ransom Sherman Show is broadcast on the NBC television network five afternoons a week. It is available for sale in segments of fifteen minutes or thirty minutes, once a week or more.

Professionals in the field of criticism have already rediscovered Ransom Sherman. Professionals in the advertising business will find it profitable to follow their lead.

NBC DAYTIME TELEVISION

New Videoater Pix to Replace Old Gallopers on TV Screens

Hollywood, Sept. 19.

Television viewers won't long have to confine their program twirling to oldtime western pictures. Vast crop of new product is on the way, either finished or shortly to go, and other video films with sagebrush heroes are being planned. Jack Chertok already has released some of his "Lone Ranger" series, but other stuff is fresh.

Gene Autry recently completed first six on his new TV program, turned out by his Flying A unit, and is readying another group for early production. Cowboy star has deal to make 26 oaters for TV, and as soon as these are completed will get away on further video appearances.

Not content to star alone, Autry last week set Jock O'Mahoney for another series to be turned out by his Flying A Pictures, Inc. These western telepix will be made under series title of "The Range Rider," and will go out over CBS' tele outlets, same that handles Autry's TV pix. O'Mahoney will do 26 for Autry, each to carry budget of $20,000.

Ron Ormond is another western producer who is doubling up with his regular screen series. Producer, who for several years has made "Lash LaRue" saddlers, has finished first 13 of series for TV, with same star, and is getting ready to go on another series of videoers, with LaRue possibly doing these also.

A third western producer who is transferring his screen series hero, "Cisco Kid," to TV screen is Phil Krasne, who is teaming up with Frederick W. Ziv Co. in production of series for newer medium. Total of 20 already have been completed, with Duncan Renaldo as Cisco and Leo Carrillo as Pancho, same characters they enact on regular screen.

Chertok already has made a pilot film for a second western TV series, this to star Douglas Kennedy. His "Lone Ranger" series stars Clayton Moore, and to date 72 of these have been canned.

William Elliott also has made a pilot film for a proposed series of oaters, and David Hire is projecting series tagged "Wild Bill Hickok," starring Guy Madison. Pilot is already being scanned in east for possible sponsor.

Veteran western star Hoot Gibson, who was up there at the top with the best of the range riders, is another sombrero-and-spur star to throw in with television. He and Victor Fox, bigtime eastern publisher, have formed Hoot Gibson Productions, and will get away with a program composed of 100 half-hour films within next couple of months. Series will be tagged "Hoot Owl Ranch," and scripts now are being prepped.

Bill Boyd, the guy who started the western ball rolling on TV screens with his old Hoppics, will also do a series in the fall, after he returns from circusing around the country. Exact format hasn't yet been worked out, but whatever it turns out to be can't be wrong. The kids won't let it.

ACKERMAN BUSY IN N.Y.; A&A SHOW TALENT SET

While in New York last week, Harry Ackerman, CBS' Coast programming exec, lined up the remaining talent for the projected "Amos 'n' Andy" TV show, which goes into rehearsal on the Coast starting this week.

Abby Berlin, who directed the "Blondie" films, will direct the video series.

The "Corliss Archer" TV film show for CBS also starts rehearsals in the next three weeks. Cast is still being selected.

Flying Saucer Vidpix

Hollywood, Sept. 19.

Flying saucers and Martians will invade television shortly.

John Reinhardt Productions is planning a series of 30-minute 35m color vidfilms using puppets. Story line will revolve around "Zany," a tiny man from Mars.

Reinhardt is budgeting the films at around $4,500 and will make the entire series instead of just a pilot film at this time.

EZRA STONE, HAMMEL TO PACKAGE TV SHOWS

Ezra Stone, who has long essayed the Henry Aldrich role on the radio series of that name, has formed a TV packaging concern in partnership with Lester Hammel, who recently left the William Morris agency, N. Y., after 20 years.

The Morris office has been designated as selling agents for Ezra Stone Productions, Inc.

Snader Musical Film Shorts Getting N.Y. O.O.; Plan 960 Briefies

With some 80 musical film shorts now in the can, Snader Telescriptions yesterday (Tues.) started screening samples of its product for potential sponsors at the Hotel Delmonico, N. Y. Company has been turning out the three-minute pix at the General Service Studio in Hollywood and ultimately expects to produce around 960 of the briefies.

Prexy Louis Snader arrived from the Coast Sunday (17) to be on hand for the demonstrations. He joined the firm's newly-appointed talent buyer, Phil Bloom, who came in earlier in the week. Films are to be run off through Friday (22), as well as on Sept. 25 and 27, for the benefit of agencies, networks and agents. Similar screenings are slated for Chicago after the local showings wind up.

Specially made for TV, the shorts can be used individually or in any other way a sponsor sees fit, according to Bloom. However, he revealed that the firm is aiming for a quantity buyer rather than selling the pix piecemeal.

Last two Snader films starred Herb Jeffries and Peggy Lee. Others who have appeared on the shorties include Mel Torme, Nat "King" Cole, Alvino Rey and June Christy. Talent, Bloom said, is inked to three-year deals. They're guaranteed one session of five numbers plus options and royalties.

Snader already has closed deals with a number of music publishers for use of their tunes on TV film.

EIGHT COAST DEEJAYS DOUBLE ON VIDEO

Hollywood, Sept. 19.

Eighth local radio disk jockey to turn his talents to television is Johnny Grant, who tees off a new layout tonight (19) on KECA-TV. Guest artists will be featured on the 11 p. m.-12 midnight stint with Nancy Chaffee assisting Grant.

Jimmy Wakely, Madelyn Russell, Pat Moran and the Bobby True Trio have been set as guests for the premiere tonight with Will Martin producing and Jerome Franks directing. Joe Yocam handles announcing chores.

Of the remaining seven deejays now operating in tele, KLAC-TV has five, Don Otis, Al Jarvis, Hawthorne and Bob McLaughlan. Bill Anson has just started a trip stint on KTTV and Peter Potter has an across-the-board slot on KTSL.

KNBH, KTLA and KFI-TV are the only local videoutlets sans disk jockeys.

Rod Mitchell (WCBS) To WKRC-TV Program Setup

Cincinnati, Sept. 19.

Roderick Mitchell, assistant program director of WCBS-TV, New York, has joined WKRC-TV as program director. He succeeds Richard von Albrecht, who resigned to become co-program manager of WGN-TV, Chicago.

Another newcomer on the WKRC-TV production staff is George Brengel, formerly of WCBS-TV and other network stations in New York where he also served as commercial program manager for the Compton agency.

Signing of Mitchell and Brengel was done by Hulbert Taft, Jr., executive veepee of Radio Cincinnati, Inc., in New York while shopping for talent to bolster WKRC-TV programming extension slated for early October.

BRACE OF CIRCUITS ON CHI-OMAHA TV RELAY

Omaha, Sept. 19.

George S. Larkin, western commercial manager of A.T.&T., telephoned Lyle De Moss of WOW-TV last Saturday that two circuits instead of the originally intended one are ready for use on the Chicago to Omaha TV link of the microwave relay. The original date of the direct network service stands at Sept. 30.

Originally the second circuit was not due for operation until next spring. Decision was just announced that the second circuit will be ready not later than Oct. 15 or Nov. 1 at the outside.

The four networks and A.T.&T. are now negotiating over division of time on the two circuits among the four networks when the service begins.

First direct network New York programs were tested Sept. 12 in Omaha at the Northwestern Bell Telephone Co. offices. There was no official report on performance.

Co-ax Link to Give Kaycee Hypo, With Operations Doubled on WDAF-TV

Kansas City, Sept. 19.

Television gets a hypo here Sept. 30 when WDAF-TV will be linked to live video outlets on the east coast by the new coaxial cable link just completed from Omaha to Kansas City. Advent of the cable will mean major changes in the operation at WDAF-TV, according to Dean Fitzer, general manager.

The cable will be inaugurated with broadcast of the Notre Dame-North Carolina football game, beginning at 1:40 p.m. Saturday (30), and the station will continue in operation until 10:50 p.m. That schedule will hold for Saturdays during the football season, and the new Sunday sked will be 2 to 10:50 p.m. The weekday hours will be 3 to 10:50 p.m., giving the station a total of 57 to 60 hours of operation weekly. The present schedule runs 32 to 35 hours weekly.

Live shows will be carried as much as cable allocation will permit, Fitzer said, in the nearly doubled time of operation. Because shows from all four nets can't be squeezed over the cable at once and because of some local scheduling required, some network shows will continue to be kinescoped, but the bulk will be live broadcasts. In addition to the live football games, the cable also will bring the World Series, the first time such major sports events have been available here since the advent of video.

The flurry over coming of the cable is proving a boon to local TV dealers, with sets selling fast. The count of receivers in the K.C. metropolitan area passed 50,000 before Sept. 1, and by the time the cable is connected for use, the count is expected to be well over 60,000, according to the Kansas City Electrical Assn., which keeps tab on sets in use.

Bess Myerson to Preem WPIX Show on Friday

Bess Myerson, the "Miss America" of 1945, has been signed as femcee of a new daytime audience participation show on the N. Y. Daily News' WPIX. Bob Kennedy, who played "Curley" in "Oklahoma," will act as co-emcee and also do some singing on the show, which will be titled "Help Yourself."

Program, which will hold down the Friday afternoon 1:30 to 2 slot, is to be bankrolled by Associated Food Stores. Home viewers will be asked questions during the session, with a special "shopper's bonanza" to be set up for the correct answers.

WNBT's Midnight News

In line with the intensified interest in news reports on radio and television because of the Korean war, a new five-minute, cross-the-board news show teed off at midnight Monday (18) via WNBT, NBC's N. Y. flagship.

Series is slated to follow immediately the network's "Broadway Open House." It started on a sustaining basis.

Inside Television

NBC television's bid to air the Sadler's Wells Ballet in a special performance during the British troupe's current stand at the Metropolitan Opera House, N. Y., is still up in the air. Sadler's, after refusing to perform on Monday, which represents the troupe's day off each week at the Met, has suggested that NBC move its cameras into the Met auditorium for a Sunday matinee performance Oct. 1.

Web, however, is trying to convince Sadler's to return to N. Y. following its tour of the U. S. and Canada for a special one-shot performance to be staged in one of NBC's studio-theatres. By staging such a show at night, NBC argues, it could snare a bigger audience than could be found on a Sunday afternoon. NBC originally pitched for the Monday night at 9:30 slot, which was the only evening time it still has available, but Sadler's turned down the bid on the plea that the dancers need a full day's rest each week.

Eddie Cantor has incepted a policy for comedic material on NBC-TV's "Colgate Comedy Hour," buying the routines outright but guaranteeing additional payment for each further reuse. This practice, Cantor feels, enables him to get top quality scripts from the better writers.

Many web dramatic stanzas buy vehicles for onetime use and agree to pay scribblers for each reprise of a script. However, Cantor's policy is probably the first time that the additional-coin plan is being used for video humor material.

Underlining the growing importance of mail order selling on local television outlets, the N. Y. Daily News' WPIX this week arranged for exclusive use of a Manhattan telephone number by its various mail order advertisers. Consumers calling the number (MUrray Hill 7-1100) will be able to place immediate COD orders with special phone operators for products plugged on WPIX. Participating sponsors on Ted Steele's "Mr. Matinee" daytime show are already using the number.

The first full scale television marathon in Detroit, staged by WJBK-TV, brought pledges of more than $36,000 in the station's drive to raise $60,000 to establish a clinic for the Cerebral Palsy Association of Michigan. Marathon lasted 15 hours with every featured WJBK personality taking part. Many celebs, including Jerry Colonna, and local entertainers participated.

A battery of 10 special switchboard operators were kept busy answering calls offering pledges.

Nineteenth station to beam Ambassador Films' series of Vienna Philharmonic Orchestra films is WPTZ, Philadelphia. Station rolled the shorts Sunday (17) with the Fidelity Trust Co. bankrolling. Half-hour program will run for 26 weeks.

Produced by Eugen Sharin and directed by Leopold Hainisch, the films are being marketed by CBS Radio Sales, under a three-year lease from Ambassador. Other outlets recently pacted are WBKB, Chicago; KING-TV, Seattle; WEWS, Cleveland, and KTTV, Los Angeles.

Threat To WPTZ Sports

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local video circles by turning down WPTZ as the originating source and announcing that it would send out its own crew, under the direction of Joseph Tinney, Jr., son of a v.p. of the station, and would build separate stands.

Quaker City Sore Spots

Decision has everyone guessing the extent of friction or dissatisfaction with previous WPTZ handling of sports, as well as its possible effect on the station's getting the World Series telecast here. Another sore spot was seen behind WCAU-TV's grabbing of the Penn games this year. Last year, its AM affiliate, WCAU, which had carried the Franklin Field broadcasts exclusively for 15 years, was forced to declare the other stations in.

With the Phillies virtually certain to cop the National League pennant, WPTZ promptly set out to interest the Gillette Co., which is picking up the Series television tab, by sharpening up its work at Shibe Park, where it acts as the originating station.

Since last Saturday, WPTZ has been using four cameras instead of its customary two, and has also brought in another innovation—the Zoomar lens, which is attached to the new camera on the photographers' platform along the third base line. The other camera added has been set in back of first base. The original two cameras remain placed in the cage behind home plate and in the press box to the right of the batter's box.

Television coverage of the Phillies game has improved immeasurably since the weekend, but the circumstance annoys rival TV men, who claim WPTZ had the Zoomar lens for the last two years and could have used it all along. WPTZ, however, claims the baseball clubs would not allow them to use more than two cameras. The baseball officials relented with the Series on its way here and permitted the added cameras for "experimental work."

Although WFIL-TV is carrying five Notre Dame games, the station intends to pick up three games from Franklin Field. Like WCAU-TV, crews will be sent out from WFIL-TV for its telecast. Station officials had no comment on situation, but thought WPTZ offer to act as originating source for all Philly stations "premature."

WCAU-TV has also moved in on WFIL-TV's telecasts of the Eagles' out-of-town pro football games. When the Eagles announced earlier this year, which games would be televised, all three were allotted to WFIL-TV. Two more games have been added to the Eagles TV schedule, since WCAU-TV moved into the picture.

WFIL-TV will carry the Eagles games with the Chicago Cardinals, Sept. 24; the Pittsburgh Steelers, Oct. 22; and the Cleveland Browns, Dec. 3. WCAU-TV will carry the games with Baltimore Colts, Oct. 15; the Washington Red Skins, Nov. 12, and the Cleveland Browns game. Byron Saam, well known local sportscaster, will do the play-by-play for WCAU-TV. Joe Hasel and Red Grange will be at the mike for WFIL-TV.

Hennock

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patronize or ignore at his own whim. It is rather dealing with a significant new development in electronics which involves the use of valuable spectrum space and great investments by the public. And in making decisions as to this great new development, the Commission must lay a sound foundation for the future.

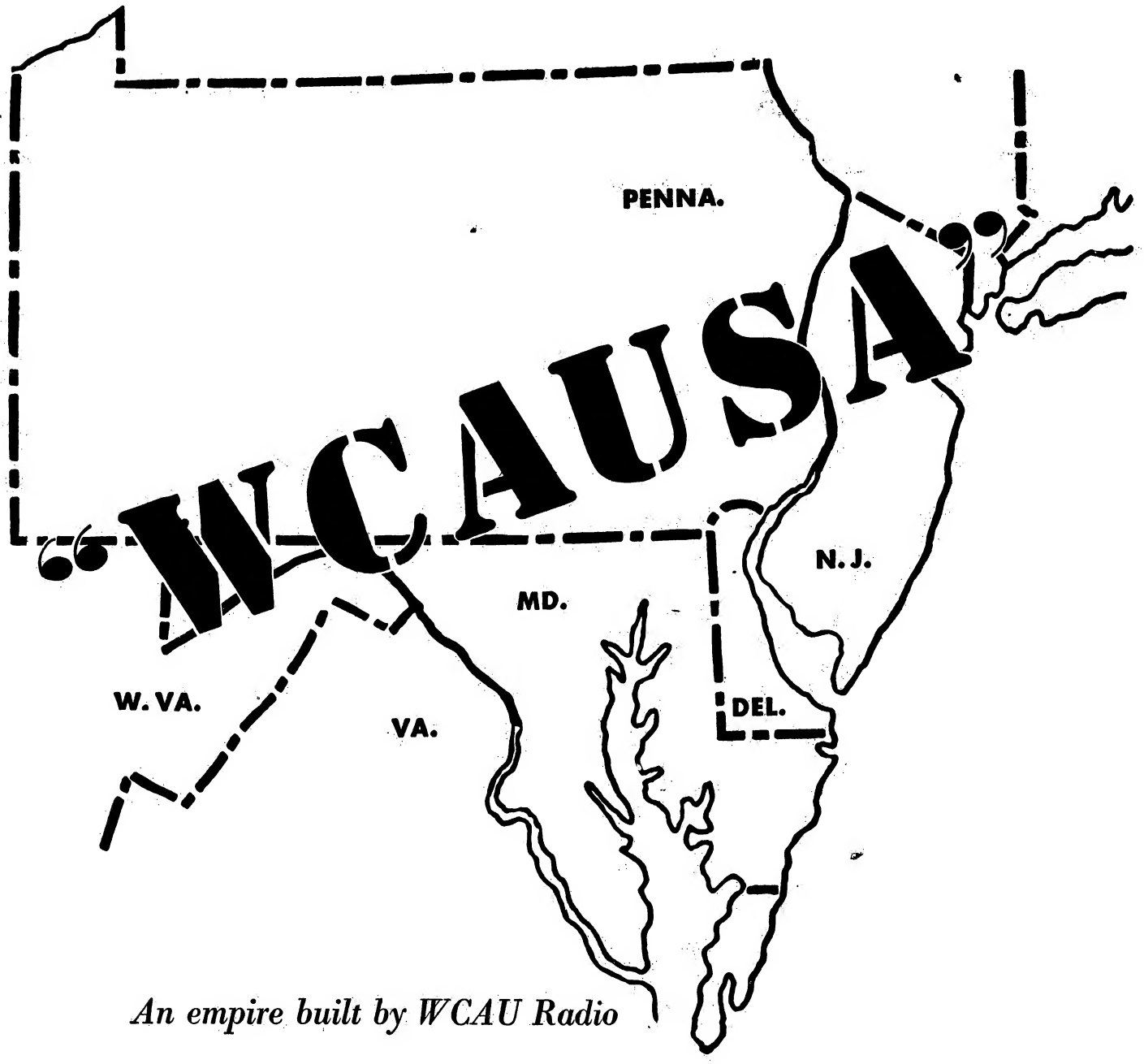
At the same time, Miss Hennock added, the present set owner's investment "should not be needlessly sacrificed in the march of electronic progress, if there is any possible way of protecting him without arresting that progress." Pointing to her opposition to the majority vote of the Commission to allow the industry only three months to produce a better system than the CBS, she suggested that "if necessary, steps should be taken by the FCC to insure that present set owners will continue for a reasonable period to receive fine programming at all hours."

WNAC-TV's Grid Clients

Boston, Sept. 19.

WNAC-TV is set to carry eight local gridiron games of Boston College this fall with the first tilt skedded for Fri. (22), when B. C. opens season against Wake Forest at Hub's Braves Field. While local club is playing away, station will carry three Notre Dame games over DuMont, and the Army-Michigan and Navy-Southern California clashes over CBS.

All Boston College games will be bankrolled by Atlantic Refining Co. with Chevrolet picking up the tab on the Notre Dame games and Esso Standard Oil Co. sponsoring the Army and Navy games.



An empire built by WCAU Radio

On the eastern seaboard of the United States WCAU has built a rich and prosperous empire of listeners—more than 3½ million of the wealthiest people in the world*. Their per family income is 16 per cent higher than the nation's average; their effective buying is greater than that of any one of 39 states and the District of Columbia**.

With 50,000 watts surging out in all directions beyond Philadelphia's city limits, and reaching into 56 counties in 4 states, WCAU has created an empire of buyers. They are by far the largest, most constant group of listeners anywhere in Philadelphia radio. And it is a simple matter to contact the subjects of this wealthy kingdom.

To reach the prosperous and responsive folk of this airwave empire, contact the builder of this listening monarchy—WCAU. For reservations, call us or Radio Sales.

*BMB **Survey of Buying Power

WCAU

CBS affiliate—50,000 watts
The Philadelphia Bulletin Station
Represented by Radio Sales

Radio Reviews

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snob appeal of advertising and phony endorsements (he has turned down ciggie tribute because he doesn't smoke, though agency hucksters have asked him to forget his scruples.) He also attacked beauty contests, on which he has been a judge, the fact that garage operators charge exorbitant rates for minor repairs or replacements, that Toronto sports writers are being paid as high as $165 a week to slant stories by baseball and hockey team managements.

Sinclair seems to be deliberately spurning popularity among the big boys of big business, but he has swiftly developed a tremendous following among the little guys who own radios. Notable is the fact that the program is being carried by CFRB, Toronto, largest privately-owned station in Canada and, obviously, depending upon commercial revenues in a country governed by a nationalized radio system. *McStay.*

TWILIGHT CLUB
With Jimmy Dale, Betty Griffin, Ed Kallay, Tiny Trio
Producer-Director: Bud Witherbee
25 Mins.; Wed., 8:05 p.m.
Sustaining
WAVE-TV, Louisville

Neatly backgrounded production job, "Twilight Club" blends into nice window dressing for listenable and lookable local talent. Tiny Trio is currently working in local niteries, and with instrumentation of electronic organ, accordion, and guitar. Boys work smoothly together, and don't appear too conscious of the cameras. They do workmanlike job at their tone blending, and eschew trying to make like actors, something which is to their credit.

Vocal department is divided or shared by Jimmy Dale, former band vocalist currently appearing at the Strand, film house. He has a wholesome, young appearance on the TV screen, as does femme vocalist Betty Griffin. Young lady has likewise been with various bands, and knows how to phrase a song. Her voice, however, is weak, and gal doesn't seem to know how to project her tones. Dale warbles neatly "Mona Lisa," "It Might As Well Be Spring," and others. Miss Griffin does okay with "Time Was" and other tunes, and the pair duet in "Two Sleepy People." Ed Kallay is in and out of the scenes as sort of unofficial announcer and commentator, and is at his usual ease. Bob Brewer and James Toomey of the station staff are responsible for the sets and art work. Inexpensive backgrounds but they show up swell, and all combines to make a tasteful local show with neat eye and ear appeal. Good workmanlike production-direction job by Bud Witherbee. *Wied.*

ROGER BAKER AND THE NEWS
With Baker; Max Robinson, announcer
Writer: Bill Jacobs
15 Mins.; Mon.-thru-Fri., 6:15 p.m.
SATTLERS, HOTPOINT
WKBW, Buffalo
(Roizen)

Radio veteran Roger Baker has a well-balanced newscast here which holds listener interest. Material is well prepared and the show gives the impression of being loaded with information. Baker has a hard-hitting voice quality, that's tailor-made for the job. On airer caught, aside from regular news, Baker and the station staff initiated a drive to change the name of Kremlin street in Buffalo. Drive to get the Kremlin out of Buffalo caught additional listener attention.

Baker also gives commercials in okay manner, but it might be better to have announcer handle these to provide a change of voice, which would improve the pace. *More.*

BERT KNAPP'S SPORTS ROUNDUP
Producer-director-writer: Knapp
5 Mins., Mon.-thru-Fri.; 7:30 a.m., 11:05 p.m.
SIMON ACKERMAN CLOTHES
WMCA, New York
(Ehrlich & Neuwirth)

This twice-daily five-minute stint is a complete but concise summary of the day's sports news. Bert Knapp, who handles all phases of the programs, delivered his bulletins in a terse, punchy style that kept the show moving along quickly and got a lot of news in. Knapp also handled commercials in the same style—quickly and to the point.

The evening show follows a five-minute news broadcast, on which the baseball scores are announced, and Knapp wisely left his summary of the scores till last, taking up other sports news first. Following his bulletins, he described in detail the most important baseball game of the day, then went on to give the other scores. Program took in as much news as many of the longer sportscasts do in one-third of the time. *Chan.*

Radio Followup

Theodore Kirkpatrick, managing editor of Counterattack, which published "Red Channels," was subject of a barrage of queries by three N. Y. newspapermen on Mutual's "Reporters' Roundup" last Thursday (14). In light of trade developments and daily headlines, it was an important program. On basis of the pro and cons flung around, it was an exciting airer. On overall point and effect, it was a frustrating, saddening hour.

Kirkpatrick, chief editor of a book containing the names of 151 radioites claimed to be a "red menace" because of certain political affiliations, whose book has caused the firing of one person and probably the non-hiring of several others, seemed unaware or unconcerned about the effect of his volume, or its apparent unfairness. He carried himself quietly, soft-voiced and completely assured for the most part, as religiously righteous as any zealot sure of his moral stand, with mind apparently closed to any counter opinions or arguments.

Of the three newspapermen, James Wechsler of the N. Y. Post, seemed a little too emotionally worked up to be completely effective, and the World-Telegram-Sun's Frederick Woltman was apparently too friendly. The matter-of-fact, dispassionate Jack Turcott, of the News, surprisingly, made the best showing, sticking to pertinent questions as he painstakingly showed up the sloppy makeup of the book.

Wechsler got in his best work at the start. Main attack on the book centered on its inclusion of stories or charges from the Daily Worker. Wechsler elicited from Kirkpatrick the fact that he didn't check on the veracity of any of the Daily Worker stories, but assumed them to be accurate. Kirkpatrick admitted he didn't know, for instance, that the Daily Worker used names without authorization. He also admitted that he published the book without interviewing anyone mentioned in it, to give them a chance to explain any of the records.

At another time, Kirkpatrick admitted that no one's opinion remained constant, while denying elsewhere that the persons listed could have changed their opinions. He made a feeble defense of his position and his book, leaving a lot of openings that weren't always grasped by the three scribes. He was cagey about the circulation of "Red Channels," stating they went to all subscribers of Counterattack (whose numbers he wouldn't reveal), although he did say that between 4,000 and 5,000 copies had been sold above the amount that went to subscribers.

Tele Reviews

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bines shopping news, entertainment and public service features all in one package.

Title has special significance to Philadelphians and people in this area. The "Eagle" is a huge bronze statue in center of Wanamaker store's grand court, which has been a standard meeting place for locals for several generations. Opening program consisted of displays of merchandise by two girls —Betty Blair and Nancy Dolphin, an interview with Reginald Owen (who was appearing at the Locust St. Theatre in "Affairs of State") and a film. As devised, the format idea permits the housewife to go shopping, meet interesting people and take in a film without leaving her living room, or getting out of her wrapper. Film fare is of good calibre—with such product as "Juggernaut," "Lydia" and "The Ghost Goes West," all geared for femme viewers.

Merchandise is attractively presented, although Miss Dolphin has a tendency to announce her wares with the same sort of breathlessness used to tell fanciful tales to children. Owen made an excellent interview subject, talking on English TV and the video production of "The Winslow Boy" in London, of which he had first-hand information. Program stems from a six-week television test made last spring by Lamb & Keen, which resulted in the store's decision to go heavily into daytime TV. From March 1 to April 5, a series of programs originating at WCAU-TV and relayed via special cable to Washington, D. C., was used to test various problems in connection with retail-store use of television. The test was also carried by Woodward & Lothrop, Washington, department store.

Signing of John Wanamaker's finds three large stores committed to daytime tele over WCAU-TV. Lit Bros. sponsors the weekly "Lit's Have Fun," hour-long Tuesday a.m. variety show; and N. Sellenburg & Co., sponsors "Snellenburg's TV Jamboree" hour-long, daily live remote. *Gagh.*

Tele Followups

Continued from page 30

tied to Hollywood by her picture-making. Burrows' sage counsel: "Tell her to give up and come to N. Y. Hollywood in a few years will only be an oversized parking lot anyway." Leonard launched his zanyisms the minute he sat down at Fadiman's table, then socked across his standard vaude routine and returned to the table for more give-and-take with Burrows. Metopera soprano Bidu Sayao, while not adding too much to the fun, scored with her fine rendition of "Estrellita."

That Lucky Strike middle commercial, incidentally, again proved that it's probably the most expensive and best-produced on the air today, with Snooky Lanson, Dorothy Collins and a dance group giving the "Be Happy, Go Lucky" routine a sock sendoff.

DuMont's "Starlit Time," Sunday (17), fell completely short in the laugh department, but managed to overcome this failing with the interjection of some pleasant melodies and an interesting production. In the latter department concentration was placed on segue ing from one stint to another without introductions, in most cases using the final prop or action in one bit as a peg on which to hang the following number or routine.

A nice bit of camerawork was demonstrated while Phil Hanna, lying on his back, rendered "Dancing on the Ceiling." In line with the number, a picture of a couple dancing upside down was brought into view. Hour-long show also featured Hanna in a production number singing "I've Got You Under My Skin," while Bibi Osterwald, in neat fashion, socked across "Ten Cents a Dance" and "There Must Be Someone for Me." Holly Harris and Gordon Dillworth handled their vocals, capably, while Reggie Beane and his combo gave out with some nice instrumentalizing.

Ed Holmes, as a comic director, trying to promote the idea of dovetailing numbers, failed to come through with anything funny. The fact that a seltzer bottle was brought into play twice is an indication of the poor calibre of comedy offered. Working with Holmes, Minnie Jo Curtis had little to do. The dance teams of Sam Steen and Sandra Lee and Roberto and Alicia handled their chores efficiently.

"Star Time." DuMont bigtime Tuesday night production, again failed to make the grade as good video fare in its second time up. Session, despite an excellent talent lineup, was marred by poor direction and production to the point where portions of the show were both irritating and depressing.

Poor camera work, inadequate direction that caused embarrassing pauses, bad lighting and staging were the chief faults of the production. To mention a few others, odd choice of musical material for permanent star Frances Langford, poorly placed filmed commercials, and uneven pacing of the acts were contributing factors to the inadequacies of the show.

It's unfortunate that these factors existed, for the individual performances of the session were fine. But the way they were assembled made the show a hodge-podge. Highlights of the hour-long bill were Benny Goodman's clarinet work on two George Gershwin preludes, with an excellent dance accompaniment by Kathryn Lee, and the recreation by David Burns of his filmmaking sketch from "Make Mine Manhattan."

Guest star Dick Haymes appeared briefly to sing "Mona Lisa" and "Thinking of You." Haymes did his usual excellent job on the songs, and gave an okay appearance before the cameras. One minor fault, though, was his tendency to stare off into space. Pat Henning, the other guest, was okay in his imitations of film personalities, with his straight gags less effective bits of work. Imitations were largely physical, which enhanced his showing.

Among the permanent cast, Miss Langford was excellent with her rendition of "Night and Day," but was saddled with a couple of poor songs in the two production numbers in which she was featured. Goodman, with a quintet, played a fine jazz version of "Three Little Words," while Don Liberto and Miss Lee combined for a fine song-and-dance number. Lew Parker's emceeing was good, and he rated an excellent assist in the David Burns sketch.

TELE-TEEN REPORTER
With A Burton, Nancy Lee McCullum, Larry Stevens, Eddie LeRoy, others
Producer: Al Burton
Director: Don Forbes
30 Mins. 7:30 p.m.
BUDGET PACK FOODS
KLAC-TV, Los Angeles

Al Burton's "Tele-Teen Reporter" which has switched to KLAC-TV from KECA-TV, burst into the initialer as a well paced and smoothly executed layout.

Burton himself has acquired a great deal of self-confidence and assurance during his past year before the video lenses. Producer, with the aid of Nancy Lee McCullum, tied the program together nicely, pulling in some well selected talent and two strong professional acts. Burton did a fine job handling the Budget Pack commercials which were brief and to the point.

Show format spins around Burton and his assistant Miss McCullum who edit a paper for all the local high schools. News stories come to life in the form of high school talent. Feature yarns concern two professional guest slots opened up on each show.

Two professionals on this show were Larry Stevens and Eddie LeRoy, each accounting for an entertaining three minutes. LeRoy's pantomiming of Danny Kaye's motion picture routine to Kaye's record socked over strongly, and Stevens vocaling of "Stars In My Eyes" and "With a Song In My Heart" brought hefty response.

Burton showed a great deal of preparation in revealing the high school talent. Though not professionals, teenagers displayed remarkable poise and stage presence. There were, of course, a few lost notes encountered during vocalizing chores but overall effect was that of entertainment.

Don Forbes handled the camera direction effectively. Though there were a few miscues, cameras were a definite asset to the show. Opening program mike trouble was, however, on hand. *Free.*

Albany—G. David Schine, 24-year-old son of J. Myer Schine, has been elected vice-president of the Patroon Broadcasting Corp., which operates WPTR. Schine succeeded Harold F. Blodgett, Schenectady attorney, who remains as a director.

Relax

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To produce your Show
Now there's just one Step
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(Universal-International)

THE THREE SUNS

"MORTY" "ARTIE" "AL"

Currently

LOEW'S ROCHESTER
NEW YORK

RCA VICTOR Records

Direction: MUSIC CORP. OF AMERICA

Tele Chatter

New York

Howard Davis resigned as manager of the RCA Exhibition Hall in Radio City to join WNBT as a staff director. He replaces **Dick Schneider,** who was upped to the NBC network directors' staff . . . **Mel Allen** and **Jim Britt** signed for the play-by-play on DuMont's pickup of the Notre Dame home football games for the second successive year . . . **Lee Cooley** resigned from the McCann-Erickson agency to take over as producer-director on the upcoming **Perry Como** show for Chesterfields via CBS-TV. Cooley's wife, **Sydney Smith,** is now co-emcee with **Walter Herlihy** of WJZ-TV's "Market Melodies" . . . DuMont's WABD this week signed one-year spot contracts with Manufacturers Trust, Bristol-Myers and Elgin, with seven other spot accounts pacted for shorter runs . . . **Consuelo Munoz,** staffer in NBC's play reading department, and WABD staff announcer **Ed Condit,** planning a Jan. 1 wedding . . . **Jay Garon** named radio-TV chief of the Maxwell Aley agency . . . James Kiamie Corp. bought **Guy Lebow's** thrice-weekly "Sports Page" show via WPIX . . . WCBS-TV's "Real McKay" cut from 90 minutes to an hour on Mondays, Wednesdays and Fridays, when it will go from 2:30 until 3:30 p.m. Program retains its original length Tuesdays and Thursdays, starting at the same time . . . VARIETY review of "Lights Out" show of Sept. 4, "The Benuili Chant," incorrectly listed **William Corrigan** as show's director. NBC press release stated Corrigan was director. **Laurence Schwab, Jr.,** should have gotten the credit. The two direct "Lights Out" on alternate weeks.

Carl Beier taken off production of "Ford TV Theatre" by Kenyon & Eckhardt and moved into the director's spot for "Magnavox Theatre" in last-minute shift . . . "Touchdown," audience participation show sponsored by Cortley Frosted Foods and packaged by **Albert Black,** set to precede all football games this year on WNBT. . . . Morey Amsterdam and son, Gregory, scheduled to lead the guest talent parade on CBS' "Star of the Family," new **Morton Downey** starrer preeming Friday night (22) . . . Comedian **Jan Murray** guesting on **Milton Berle's** "Texaco Star Theatre" Oct. 3 via NBC.

Ken Murray arrives from Hollywood Sept. 27 with his entire entourage to resume his CBS tele series Oct. 7. He's got **Bob Burns** doing a dramatic characterization Oct. 21, on his third show.

Jack Carter show Saturday (16) was the first major program to emanate from NBC's Hudson theatre, N. Y. Site had previously been used for the Menasha Skulnik sustainer.

Hollywood

Latest check by the Electric League reveals 693,369 television receivers in the Los Angeles viewing area as of Aug. 31, a jump of 50,472 in one month . . . **Glenn Wallichs** named chairman of the firms and employes committee and **Ken Carpenter** head of the unions and committee for Radio-Television Recording Charities . . . **Hamilton Warren,** film distribution head for Jerry Fairbanks Productions, checked out to take over a similar chore for Branton TV Productions . . . Admiral Television picking up the tab for **Freddy Martin's** 13-week "Band of Tomorrow" layout which KGO-TV will air nightly from the St. Francis Hotel where Martin is appearing. **Sol Stein** will script and **Leon D'Usseau** will audition talent, same chores they had during Martin's 12-week package over KTTV . . . **Bill Anson** moved his tele package over to KTTV last night (18) from KLAC-TV. **Ewing Sisters, Van Alexander Trio** and producer **Al Calm** go with him . . . Bing Crosby Enterprises yesterday began production of another series of "Fireside Theatre" telefilms for Procter & Gamble with **Frank Wisbar** producing and directing . . . **Howard Snyder** and **Hugh Wedlock** headed east to script the **Frank Sinatra** teleshow over CBS . . . **Bill Brannan** rejoined Mike Stokey Enterprises and will handle all casting on Pantomime Quiz." **Stanley Cowan,** who has been doing that job since Brannon left two months ago, will handle firm's publicity . . . Studebaker dealers bankrolling "Harmon's at Home" on KTTV . . . Cameraman **Norbert Brodine,** formerly at Metro, set by Filmcraft Productions to lens upcoming **Groucho Marx** vidshow.

Chicago

Chi Ford Dealers, through J. Walter Thompson, picking up the tab for the NBC football telecasts on WNBQ, starting Sept. 30. WNBQ sportscaster **Tom Duggan** will gab a pre-game warmup session . . . New kiddie strip featuring **Mary Hartline,** ABC-TV "Super Circus" queen and **Wayne Griffin,** set to bow on WENR-TV Sept. 25 . . . Motorola, Chi tele manufacturer, upped dividend rate to 50 cents a share and declared an extra payment of same amount . . . **Clint Youle** launched a new cross-the-board weather show on WNBQ Monday (18) at 5:45-5:55 p.m. Strip will be sponsored on Tuesdays and Thursdays by M. Walter Co. . . . "Borden's Music Bowl," Borden Milk Co.'s musical quiz featuring **Danny O'Neill** and **Carolyn Gilbert,** bows on WBKB Oct. 6 at 6 p.m. Monday, Wednesday and Friday . . . Television Fund, Inc., teevee investment firm, changing its name to Television-Electronics Fund, Inc. . . . Jazz pianist **Chet Roble** and thrush **Shirley Richards** inked in as regulars on weekly half-hour variety show to be emceed by **Ernie Simon,** debuting on WENR-TV Sept. 21 for TV Forecast mag. . . . "National Pro Football Highlights," sports film gabbed by **Harry Wismer** with **Pat Flanagan** doing the live commercials for Lillienfield Inc., debuted on WENR-TV Friday (15) . . . Comic-pianist **Victor Borge** to guest star on ABC-TV's "Don McNeill's TV Club" tonight (20). Film star **Rhonda Fleming** set for next week's show . . . NBC-TV producer **Ben Park** skedded to wed **Alma Petrie** Oct. 7 . . . **Ed Cooper** emceeing "PDQ," charades stanza, which bowed on WENR-TV Friday (15) for Arron Heating Service.

New Orleans — Roger Nash, announcer at WJMR-WRCM-FM here for the past two years, has resigned to become director of WEAR, Pensacola, Fla.

Constitution Violation Angle in Baptist Plea for Lower Power FM'ers

Dallas, Sept. 19.

The FCC has set Oct. 30 for oral arguments on a Texas request to operate low power FM radio outlets. The hearing involves question of whether religious broadcasts violate the U. S. Constitution. Dr. A. Alton Reed, local director of public relations and radio activities for the Baptist General Convention of Texas, announced the hearing date.

Dr. Reed for more than a year has sought FCC permission on behalf of scores of Texas Baptist churches to set up and operate low power stations. The outlets would cover small areas and cost only about $2,500 each.

The October hearing, to be held in Washington, will be on an amended petition filed by the BGCT and also the Southern Baptist Convention Radio Commission. The SBC joined the BGCT after Dr. Reed had originated the proposal.

"Specifically, the oral arguments are on a request "to make tax-exempt nonprofit organizations expressly eligible for a separate category of low power non-commercial broadcast stations in the 92-108 megacycle FM band." Dr. Reed's original petition was on a "special category of religious broadcast stations."

The BGCT was unable to get approval of the first petition. The FCC questioned whether "a specific category of religious broadcast stations" might not violate the First Amendment of the Constitution. Dr. Reed and a Washington legal firm believe that the amended petition still has not removed the question posed by the FCC.

An adverse ruling even on the amended petition, they say, would have these effects:

1. No church or church-owned institution could get permits for radio outlets and scores of such stations on the air might have to surrender their licenses.

2. No religious broadcasts on any radio station would be a violation of the U. S. Constitution.

The FCC has postponed action on requests for outlets by other religious groups until it acts on the petition by the local group.

The Baptists have emphasized that the proposed low power stations should be available to churches of all denominations. Each church would pay its own station cost and operation.

The Religious Radio Assn. has recommended that the FCC rule favorably on the Baptist petition.

TREND TO RECTANGULAR TUBE SEEN IN SET SALES

Washington, Sept. 19.

Trend to the rectangular picture tube for television sets was indicated in a report last week by the Radio-Television Mfrs. Assn. on July sales of cathode ray tubes. The data showed that 47% of tube sales to receiver makers were of the rectangular type.

Report also showed continued trend toward larger size screens, with tubes 19 inches and larger accounting for 11% of sales. Only 15% of July shipments were of the 15-inch size or smaller.

Month's sales totalled 341,940 tubes valued at $9,133,000, a decline of 40% from June due to vacation shutdowns of manufacturing plants.

SO's WJR Grid Reprise

Detroit, Sept. 19.

Standard Oil of Indiana has completed arrangements for presenting over WJR the entire 1950 gridiron schedule of the University of Michigan, last year's co-champions of the Big 10.

Worth Kramer, WJR's assistant general manager, said this is the fifth year of Standard's sponsorship of the contests. Van Patrick, WJR sports director, again will handle the play-by-play accounts.

good gracious— ain't you got no CURIOSITY?

Do you *never* want to learn anything? Do you just want to sit still and let the wisteria climb up you and ignore the brass facts of what WOR has done (is doing) for all kinds of advertisers everywhere?

Look at WOR's Martha Deane. No sky-painting there. The *facts* are neat and stark and plain.

1. She took a household product and within 7-weeks—7-weeks, mind you—jumped its sales 200% over those of the previous year.

2. She increased a coffee manufacturer's sales 6 times over all record sales and jumped the product's standing from 20th to 8th place in a market that's about as soft as a boiler-maker's fist; which, of course, is not soft.

Of course, maybe you don't want to make sales. Maybe though you'd want to write, or ask about this extraordinary WOR woman. It costs nothing to ask. But if you buy her show, we can almost guarantee that you'll have good reason very quickly for loud clapping in *your* part of the land.

WOR

—that power-full station at 1440 Broadway, in New York

From the Production Centres

IN NEW YORK CITY . . .

Old Golds, in connection with ABC's "Original Amateur Hour," has added second and third prize scholarships of $1,250 and $750 to the original $2,000 award presented annually via competition among all three-time winners on the program during a year....**Dr. Donald Grey Barnhouse** bought the 9 to 9:30 a.m. Sunday slot on WJZ for a new religious series, starting Oct. 22....**Bing Crosby, Bob Hope, Edgar Bergen** and **Charlie McCarthy, Dinah Shore, Roy Rogers, Ralph Edwards, Walter O'Keefe** and **Jimmy Fidler** scheduled to participate in a special "Kids Day Program" today (Wed.) via WOR, in cooperation with the Kiwanis Clubs' National Kids' Day Foundation ...WOR's "Buddy Rogers Show," which started a two-week vacation Friday (15), returns Oct. 2 at a new time, from 2 to 2:30 p.m. cross-the-board....Vocalist **Cathy Mastice** slated to guest on NBC's "Jack Berch Show" Friday (22)....WOR's "Rod Hendrickson Show" moving from the 1:30 to 1:45 p.m. slot Tuesdays and Thursdays into the 12:15 to 12:30 p.m. period the same days. Same station's "Answer Man" show expanded to six days a week, taking on the Saturday 12:45 to 1 p.m. slot.

Northwestern Bible Schools of Minneapolis bought weekly half-hour religious show featuring evangelist **Billy Graham** via the ABC web. Show preems Nov. 5 in the 2:30 to 3 p.m. slot....WOR sales manager **John P. Nell** granted six months' leave because of an asthmatic condition. **William Crawford,** account exec, succeeds....**A. B. Sambrook,** formerly with the Frederick W. Ziv office in Cincinnati, named field sales manager of RCA's Thesaurus and Syndicated Programs....**Harry Ackerman,** Coast programming chief for CBS, in town for a few days' huddles last week with program veepee **Hubbell Robinson, Jr.**....CBS board chairman **William S. Paley** guesting on the Lowell Thomas show Sept. 29 to help the newscaster celebrate his 20th anni on the air. **Mrs. Paley** guested on the **Margaret Arlen** show last Friday (15)....**John C. Strouse** has joined Kenyon & Eckhardt as an account exec. He was formerly with Dancer, Fitzgerald & Sample and Young & Rubicam....**C. L. MacNelly,** previously with Pedlar & Ryan, has joined Ted Bates as an account exec....Robert Hall Clothes back on WMCA with 60 spots weekly on a 52-week contract. Agency is Frank B. Sawdon ....**Ivor Francis** added to "Our Gal Sunday"....**Ara Gerald** new to "Nona From Nowhere"....**Richard Sanders** and **Joshua Shelley** joined "Backstage wife"....**Roger de Koven** new to cast of "Young Widder Brown."

The Mariners and **Henry Morgan** among those who entertained at a party for the United Nations secretariat at Lake Success Friday (15), prior to the UN's move into its new Manhattan headquarters....WCBS' **Bill Leonard** scheduled to spar two rounds with **Joe Louis** and **Ezzard Charles** today (Wed.) and tomorrow and report his experience on his "This Is New York" show....**Lanny Ross,** now aired cross-the-board on Mutual, has signed an exclusive daytime radio pact with the web....CBS' "Mr. Keen, Tracer of Lost Persons," renewed for the 13th year by Whitehall Pharmacal....**Paul Brentson** joined the WQXR announcing staff....Former radio agent **John Babb,** recovered from a critical 18-month illness, is a room clerk in a Philadelphia hotel.

IN HOLLYWOOD

There'll be no decisive action on the bids for Don Lee radio and TV properties until some time next month. Forms were completed and mailed only last week and prospective purchasers must get in their bids by Oct. 6....Most unenvied job in town: **Ralph Story's** hour strip on KNX starting at 5:25 ayem....**Ken Dolan** finally sold **Bob Burns** on a little activity and he'll go to N. Y. for some guest shots in radio and teevee. A solid trouper but just too rich....**Meredith Willson** wants to direct the music on NBC's Sunday night whopper but he also doesn't want to give up his Falstaff platter series....**Jeanne Tatum,** one of N. Y.'s busiest AFRANS, couldn't resist the blandishments of ABC's **Bette McKnight** on the joy of living among the oranges and avocados and checked in at Radio Registry....**Hal Peary,** no longer "Gildersleeve," is now a 20-year man in radio. Started as a singer and parlayed a chortle into a bundle....**John Guedel** can't make up his mind, so he flies around town at the wheel of a white Jaguar with a yachting cap atop his turret....**Gloria Foster,** onetime band singer, getting around on all the radio shows she can handle....**Jesse Goldstein** joined writing staff for **Judy Canova.**

IN CHICAGO . . .

"Chicago Theatre of the Air," weekly hour-long WGN-originated Mutual musical-dramatic series, opens its 11th year when fall and winter airings tee off Oct. 21 from WGN's newly remodeled Studio One. Series, featuring weekly addresses by **Col. Robert McCormick,** is produced by **Marion Claire** with **Henry Weber** batoning orch and chorus ....**Greta Morgan,** formerly with Walker rep firm, takes over this week as promotion-publicity chief at WIND, replacing **Connie Kimball,** who's resigning....Sheil School of Social Studies is building special eight-week course around recordings of race relations documentary, "The Quiet Answer," written and produced by **Perry Wolff** and aired on WBBM....WCFL's Chi Symphony broadcasts, sponsored by the Chicago Title and Trust Co., starts its sixth season tonight (20)....Chi CBS veepee **H. Leslie Atlass** recovering from a mild heart attack suffered last week in Louisville, Ky....**Everett Mitchell,** emcee of NBC's "National Farm and Home Hour," accepted public service citation for show from Illinois American Legion confab....**Gene Autry** to originate his Saturday CBS show from here this week....**Tommy Harmon** will do play-by-play of WIND's coverage of the Chi Bears-San Francisco 49'er Sunday (24). Regular WIND sportscaster **Bert Wilson** will wind up his season with the Cubs baseball team and will take over Bears games following week....**Bill Bell,** WBBM writer, has been made Lake County deputy sheriff....**Bob Eret,** ex-WWCA, Gary, Ind., news staffer, is new member of Chi NBC press department....LeVally agency has taken over the **Virginia Parks** cosmetic account ..KYW, Philadelphia, has renewed "Who's Talking?" and is now airing the **Hal Tate** package twice daily....**Todashi Yoshica,** news editor of the Japanese Broadcasting Corp., taking a look-see at Chi NBC operations....**Jim Campbell** and **Bill Despard** subbing for vacationing newscaster **Julian Bentley** at WBBM....Motorola bought transcribed "Pat O'Brien Show" for a cross-the-board airing on WCFL....**Howard Miller** starts a new morning record show on WIND, heard at 7:30 to 8 a.m., Mondays through Saturdays, for Zenith.

Hub's WORL Due Back On Ether Oct. 1 With New Bosses, Staff, Agenda

Boston, Sept. 19.

WORL, off the air for the past year, is skedded to get back into action Oct. 1, following a complete reorganization of ownership and staff.

New setup is incorporated under the name of the Pilgrim Broadcasting Corp., with Joseph A. Dunn, president, Arthur E. Haley, formerly of WBMS, v.p., and general manager, and Frederick W. Roche, treasurer. Station will operate on a 5,000 watt, daytime basis transmitting from the old WHDH site at Saugus with studios at 92 State Street, in the heart of the Hub's financial district.

Norm Prescott, who resigned from the WHDH staff to take over the post of program director of the new station, will himself handle two disk shows, one at 10 to 12 a.m. shot beamed to housewives and a three-hour afternoon show featuring pop records and interviews with showbiz personalities. Another name corraled by the new outfit is Olive Enslen-Tinder, late of WCOP, where she did book reviews, with special events and moppet shows, who will direct women's programs under the new setup.

With general manager Arthur Haley directing sales, Miss Claire Crawford, longtime WNAC peddler, has been appointed assistant sales manager, with Allen Roberts, formerly of WBZ and the Hooperating service, completing the force. Chambers and Wiswall, w.k Hub advertising agency will handle the station's advertising, but no national rep has been set at this date. Only holdover from the former regime is John Parker, named chief engineer.

Policy of the station will be to build personality disk shows in pop, musical comedy and lonhair, with news breaks every hour, on the hour, according to a statement by program director Prescott.

GOVT. PICKS UP TAB ON DOCUMENTARY VIDPIX

Chicago, Sept. 19.

The U. S. Public Health Service is picking up the tab on the first of a series of documentary tele pix dealing with health problems launched here last week by Ben Park's Documentary Co. First shots were made last weekend for the 30-minute film which is expected to cost about $6,000 and will be offered for commercial sponsorship.

The pics will be a video adaption of documentary techniques used by Park on his "It's Your Life" radio series which won critical acclaim as a WMAQ airer.

Pix will be written and narrated by Park, with Marshall Head handling the photography.

WHAS Under Big Top

Louisville, Sept. 19.

WHAS was under the Big Top during State Fair Week, Sept. 11-16, moving equipment, talent and programs to the Fair Grounds fo. the entire week of the State Fair, to give Kentuckiana (Kentucky-Indiana) visitors a first-hand look at radio broadcasting.

All shows were free under the WHAS tent and a full fair schedule of broadcasts was carried out by the station.

Detroit—The 70-voice chorus and vocal groups of WJR's "Make Way for Youth" program, which is fed to the entire CBS network, returned to the air after a summer hiatus Sunday (17).

TRANSIT RADIO MAKES GOOD IN TWIN CITIES

Minneapolis, Sept. 19.

Transit Radio made its debut Sept. 1 and bowed in by way of 159 buses and 141 street cars. By Nov. 1, 300 buses and street cars will be airing its music and announcements. Today 54 Twin City advertisers are using the new medium.

Schedules run seven days a week. Monday is the big day with sign-on at 6:30 a.m. and sign-off at 11 p. m. Tuesday through Saturday station airs 6:30 a.m. to 7 p. m., with Sundays running from 8:30 a. m. to 7 p. m.

WMIN, 250-watter independent, furnishes the announcing staff and FM facility in exchange for Transit Radio brokeraging the time. Program and sales policy limit all announcements to half-minute lengths. Six commercial announcements are allowed every hour.

San Antonio Radio Owner Planning 2d TV Outlet in Mexico

San Antonio, Sept. 19..

Manuel Leal, local businessman and part owner of KIWW, who holds a permit to open a television outlet in Mexico, has announced plans for the construction of a second TV outlet. A license is being sought for a Nuevo Laredo outlet, according to Leal, adding that equipment was already on hand for the first planned outlet in Matamoras.

Under the temporary setup of the television firm, organized as Compania Mexicana de Television, Leal is chairman of the board and Pedro de Lille, a Mexican, acting prez. Leal stated there were six other stockholders. He stated that the Matamoras outlet, to telecast on channel seven, will transmit English and Spanish language programs. W. B. Miller will be general manager of the outlet.

An estimated $300,000 will be spent before the Matamoras outlet goes on the air. Included in the plans is a 560-foot transmitter tower. Action by the Mexican secretary of communications on the Nuevo Laredo permit application is pending, stated Leal.

In connection with these setups, it's understood that Emilio Azcarraga plans to have a half dozen border TV stations in operation within the next two years.

Pitt's AM Newsreel

Pittsburgh, Sept. 19.

First hour-long newsreel in radio here has just been launched by WWSW with Margo Wines footing the bill. Program is on six nights a week from 11 oclock until midnight, and includes every kind of coverage, international, national, state, local and sports. News-gathering agencies for the 60-minute session are Associated Press wire, which goes into station, and morning Post-Gazette, owner of WWSW.

Newsreel replaces "Let's Dance," platter-spinning session.

Milwaukee—Milwaukee Journal station WTMJ has lined up two new bankrollers for its 22nd season of carrying the complete schedules of U. of Wisconsin and Green Bay Packers football teams. Miller Brewing Co., through Mathisson & Assocs., will sponsor the 14 Green Bay games and Standard Oil of Indiana, through McCann-Erickson, will pick up the tab for the nine Wisconsin games. Larry Clark will call the Packer games and Bob Heiss will do the Wisconsin schedule.

Can. Govt. Launching New 28-Week Variety Show For UN Army Recruiting

Toronto, Sept. 19.

On an army recruiting drive for United Nations forces the Canadian government will launch a 28-week series over 41 stations of the Dominion network of the Canadian Broadcasting Corp., in the 9-9:30 p.m. E.D.T. slot, commencing tomorrow (20). This musical variety show will originate from the stage of the Odeon, Toronto, flagship of the J. Arthur Rank trans-Canada chain, and will be produced by Jackie Rae. The 31-piece band will be under the direction of Howard Cable. The Four Commodores, Canadian male quartet, are in under the new tag of The Four Soldiers. Band and singers will be presented weekly in an elaborate stage setting, with all male participants in regimental uniform.

Assisting in the staging and the signing up of guest stars will be Pentagon officials at Washington. The scheduled two guest star shots for every program will be a Canadian top name and an American or British star of stage or screen. Teeing off in the opening program are Linda Darnell and Ed McCurdy, Canadian folksong singer. The new radio series will be tagged "Voice of the Army" and the Howard Cable band, in regimentals, will be called the Canadian Army Band. Account is being handled by the Ronalds advertising agency, Toronto, with Ray Avery supervising.

WOAI's 28th Anni

San Antonio, Sept. 19.

WOAI will observe its 28th anniversary on the air Sept. 25. Station first began broadcasting with a power of 500 watts, a radio pioneer in South Texas. In 1925, the power was increased to 5,000 and in 1930 was raised to 50,000. An affiliate of NBC since 1923, WOAI is also a member of the Texas Quality Network.

WOAI is owned and operated by Southland Industries, Inc., G. A. C. Halff is chairman of the board and Hugh A. L. Halff is prez and general manager.

Pittsburgh—Fern Styer, formerly of WEEU in Reading, has joined traffic and continuity departments at WCAE while her husband is studying to be a dentist at University of Pittsburgh . . . Chet Clark has quit radio to go into the securities business. He once was an announcer, later managed a station in Rochester, Pa., and more recently was a salesman at WWSW . . . Bob Pritchard, WJAS salesman, and his wife have bought a new trailer . . . Michael Marlow, WWSW announcer, received his B.A. last week at end of Pitt's summer session . . . KQV's traffic safety program, "It Pays to Know," presented in cooperation with the Better Traffic Committee of Pittsburgh, has switched to a new time on Saturday nights, 7:30 . . . Joan Gosnell, receptionist at KDKA, has left the station staff to get married . . . Florence Sando, women's commentator at WCAE, has signed with George Heid studio to teach acting one evening a week.

TRADE MARKS

THAT REGISTER IN DETROIT

We're proud of the successful company we keep on WJBK-TV

AMERICAN TOBACCO CO. (Pall Mall)
RIVAL DOG FOOD
WARD BAKING CO.
CHRYSLER-PLYMOUTH MOTORS
OLDSMOBILE
DODGE CARS—CHRYSLER
COCO-WHEATS
DOMESTIC SEWING MACHINE CO.
FLEX-LET WATCH BANDS
GERBER POPCORN PACKAGE
NATIONAL CARBON
OVALTINE (Wander Co.)

Follow these leaders and boost your sales!

WJBK-TV, a CBS and Dumont affiliate.

WJBK-AM & TV-DETROIT

NATIONAL SALES HEADQUARTERS 488 MADISON AVENUE NEW YORK 22 ELDORADO 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

WANTED

. . . A top Radio-TV Production Manager

. . . By one of the 4-A agencies with substantial TV and Radio accounts.

This is a unique opportunity. TV and agency experience preferred. Submit complete details, including salary range. Reply will be kept in strict confidence. Box V-1933, Variety, 154 W. 46th St., New York 19.

EXEC ASSISTANT

Executive assistant and secretary seeks position with radio or T.V. star. Competent girl, personable, capable manager. Thoroughly versed in all phases of show business. Conserve time, energy and effort with me.

Write Box 9874, Variety, 154 W. 46th Street, New York 19

THANK YOU

JAN (Songs for Sale) MURRAY

for letting me in on your wonderful fun-festival. I'm happy my tune

ADORABLE

made its debut on your CBS show.

eddie lindner

(Performable under BMI License)

Inside Stuff—Radio

Harry Hartman, veteran WCPO (Cincinnati) time salesman and ex-sportscaster, has turned author. In "Watt Hoppens," just released, he spreads over 98 pages "inside facts behind scenes of radio from cat-whisker days to video." It is in characteristic roly-poly Hartman style and has many illustrations of him on and off mike with greats and near-greats of sports and show business.

Chuckle No. 1 goes back to 1928 when Hartman saw a microphone for the first time. He left a ringside seat to fill in for an announcer who failed to show up in Music Hall arena to do the initial boxing broadcast by WFBE, forerunner of WCPO. The next day Hartman was out of the clothing business and in radio. The 250-watt station, then owned by the late Earl Fuller, pioneer jazz orchestra leader, was in a basement closet of the Parkview hotel, Cincy. "Spot announcements cost 75 cents, and if we couldn't get money we took merchandise for them," Hartman recalled.

One laugh omitted by Hartman, but still remembered by oldtimers in the industry, was about the time the station moved from the Parkview to the Sinton hotel. A box item in VARIETY reported "the change was made without breaking a record."

Indicating that the station has advanced, there is a photo of Mortimer C. Watters, its head man, and Ohio's Governor Frank Lausche proudly displaying the VARIETY Showmanagement 1950 award to WCPO-TV.

In a new version of radio public relations, WNBC, key N. Y. outlet of the NBC web, is scheduled to stage a "Children's Carnival" on the Central Park mall, N. Y., Saturday (23) in cooperation with the N. Y. Parks Dept. With the new school season having started recently, the affair is to be geared to the schools' safety program, and the station is inviting kids this week via special spot announcements.

Frank Luther, star of a Saturday morning's kid show on WNBC, will emcee, with a long list of guest talent scheduled to perform, including Henry Morgan, the "Magic Clown" of a WNBT video show, Ed Herlihy, the Police Dept. quartet and others. Show will not be broadcast.

TWIN CITY DRIVES NET BIG NAMES ON SPOTS

Minneapolis, Sept. 19.

Civic and state agencies here are going in for big-name aid in carrying out radio and TV fund-raising and publicity campaigns. The Sister Elizabeth Kenny Foundation, with headquarters in Minneapolis, lined up 28 stars for its annual drive which ends tomorrow (20).

Bing Crosby, Bob Hope, Gabriel Heatter, Robert Q. Lewis, Jo Stafford, Clem McCarthy and Red Skelton are among the names appealing via radio. On TV it's Morey Amsterdam, Ilona Massey, Bert Lahr, Arlene Francis, Dizzy Dean and Cedric Adams. The TV spots were produced in New York and Minneapolis at Cinemart and Reid H. Ray Films, Inc. Writing and production were done by Johnny Pikala, radio-TV director of the Sister Elizabeth Kenny Foundation.

Dick Enroth, WLOL sportscaster, and Leigh Kamman, VARIETY mugg and Twin City disker, are the emcees.

Dawn Bible Students Buy Religioso Show

Dawn Bible Students Assn. has bought the 12:45 to 1 p.m. slot Sundays on the Mutual web to air a weekly religious show starting Oct. 15. Series, to be titled "Frank and Ernest," will comprise non-denominational religious talks penned by Dr. Norman Woodworth, who will also appear on the show.

Deal is for 52 weeks, with the W. L. Gleason agency handling the account.

'Mr. Deeds' TV Package

A series based on Clarence Budington Kelland's "Mr. Deeds" stories has been packaged for video presentation with Barry Nelson in the lead. Package is slated to cost around $7,500.

William Morris Agency is percenting the deal.

BILLY NALLE
• PIANIST •
• Organist •
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"MAMA" CBS-TV
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College man, 24, knowledge of music, stage productions and radio and T.V. technique. Desires to assist in Radio, T.V. music or theatrical productions.
Write Box V 687, VARIETY,
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WNEW

Continued from page 22

views with gang leaders, victims of gangs and other people affected by delinquency. Each program will be broadcast twice "for a maximum audience impact."

Ex-bandleader Bobby Sherwood, who already has a cross-the-board video variety show from 11 to midnight on WCBS-TV, has now been moved into the 5 to 5:30 slot on WNEW, preceding Martin Block. Sherwood spins records, plays piano and guitar, and fools with his trumpet. Incidentally, Sherwood is one of the few WNEW personalities who hasn't worked his way up from staff announcer ranks.

Station has also moved Art Ford's "Milkman's Matinee" down two hours earlier on Saturday night, starting the all-night deejay show at 10 p.m. While majority of indie's new shows are slated to begin next month, Sherwood has already started, as has legiter Boris Karloff's kiddie deejay stint.

Sabotage

Continued from page 25

grams can be broadcast regarding the location of shelters, advice given on how to prevent the jamming of thoroughfares, and similar educational programs carried on for the benefit of the various levels of civil-defense organizations."

The plan provides for use of other communications facilities in the event radio and TV are disabled by attack. These include facsimile, amateur radio services, and mobile two-way facilities.

A basic civil defense law is recommended under the plan, providing for a civil defense administration and the appointment of an administrator. Prompt action by congress is urged.

Dorothy Doan's New Pact

Dorothy Doan, hostess on CBS-TV's daytime "Vanity Fair" show, this week inked a new pact with the web, incorporating a hefty boost in salary.

Show, which has been aired cross-the-board, will move into the 3:30 to 4 p.m. slot Tuesdays and Thursdays. Fibre-Glass Curtains remains as a participating sponsor.

ROBB TO SAN ANTONIO

San Antonio, Sept. 19.

William B. Robb, Jr., has been named program director for KEYL, local TV outlet.

He was formerly with the Radio City Music Hall and radio and TV in New York.

St. Louis—The 574th consecutive weekly broadcast of "So It Can't Happen To You," a safety program originated by KXOK marked the 11th anni. Lt. Roland J. Schumacher of the St. Louis Police Department traffic division has conducted each program. The program has copped many national awards for its contribution to safety.

Mitchell to Muzak

Maurice B. Mitchell, ex-Broadcast Advertising Bureau chief, has been appointed to post of general manager of Associated Program Service, the transcription program division of Muzak Corp.

Mitchell succeeds Richard Testut who was transferred to an administrative post in the Muzak company.

Longhairs

Continued from page 25

ists and tying up with a lot of jazz units that they won't be able to use. At the moment, television leads the webs to think they need a lot of pop men. This may change.

Situation is fraught with wider implications than is apparently realized. A lot of longhair musicians may find themselves out of work, replaced by pop players. A classical audience may find itself deprived of programs. But a deeper motive is discerned by some industryites in all the above—a move by stations and webs to cut down on their musicians quota, classical or pop, altogether. Webs' contract with the musicians union—originally for three years, then renewed for two—expires next Feb. 1. Present moves by the webs are regarded by some as initial efforts toward cutting down on musicians' quota in the new contract, or getting rid of the quota system itogether, with the lopping off of longhairs as the beginning of the campaign before negotiations for new pacts start.

Copyright

Continued from page 26

work kinescopes the performance for shipment to stations operating outside the reach of the coaxial cable. The motion picture industry insists that the kinescope recording is a motion picture and hence a copyright violation will exist. On the other hand, the broadcasting industry "says the kinescope recording is not a motion picture. It is used for different purposes and made by different processes. The kinescope is merely another facility for getting the program to the network. We insist this is a right reserved by the author when he reserved live broadcasts. Some day this point will be litigated."

Mrs. Pilpel attacked the tax laws as "giving least favored treatment to creative workers. The new law before Congress is even harder on them," she continued. "Congress, by means of this new tax law, takes away with one hand what it grants creative workers through the copyright laws."

Brylawski, a brother of A. Julian Brylawski, president of the D. C. Motion Picture. Theatre Owners, explained that the copyright laws, as they affect motion pictures, "are not very clearly thought out" and that the courts have had to "perform acrobatics to fill in the deficiencies in the law."

New law is needed to cover performing rights as they affect recording of literary works, said Arthur Farmer. Up to now, he added, it has never been worthwhile to read a novel or short story on to a record. However, such new developments as the 33 and 45 rpms means that it is possible to put a story on a single record. Tape and wire recordings, he said, can take entire literary works.

"Now," explained Farmer, "I can read a novel on to wire or tape and sell it to the public at $5 a copy. This will be good for old people who have bad eyes and can't read much, or for the blind. Also, it will bring back the old custom of family reading aloud."

Quaker Oats Reprise On MBS 'Man on Farm'

Chicago, Sept. 19.

Mutual's "Man on the Farm" returns to a full hour format Oct. 14 for Quaker Oats. Cereal firm cut the Chicago-originated Saturday morning airer back to a half-hour last April, plugging Ful-O-Pep Feeds. Mother's Premium Oats will be tabbed for the additional 30 minutes.

Quaker has sponsored the show for the past 14 years, moving it to Mutual two years ago. Agency is Sherman-Marquette.

Hicks & Radio Stix

Continued from page 25

Salt Lake City, and one at Albuquerque, all operating, of course, without benefit of cable or network microwave. There's a mere handful of applications, these from Denver, the third big watering hole in the desert. And they're under that thick coating of ice known as the FCC freeze.

Delegates indicated keen interest in the likelihood that, with eventual lifting of the freeze (and barring war curtailments on equipment, etc.), many ultra-high frequency channels will be assigned for community-station utilization. District director William C. Grove pointed out that when the FCC came out with its July, 1949, list of allocations, providing for eventual assignment of spectrum space to stations in more than 1,400 communities, "it all seemed a little ridiculous." But, he added, "it certainly doesn't now."

The broadcasters indicated their direct interest burgeoned with advertising gains made by video, the approach of network relays and the emergence of TV as a "star" medium bringing viewers Eddie Cantor, Fred Allen, Bob Hope, Ed Wynn, et al., along with Milton Berle—who, until now, has been about the only big TV name recognizable in this area where TV is only read about.

District 14 also heard Justin Miller, NAB president, advocate fingerprinting of radio station employees as one phase of the industry's contribution to national defense. Also, a resolution was passed endorsing plans for an expanded Broadcast Advertising Bureau to help radio sell time.

But, aside from TV, the thing that sparked most corridor gab was a bristling challenge to the broadcasters to hoist the baton handed them by the FCC last year and start editorializing on the air.

Rex Howell of KFXJ, Grand Junction, Col., and KGLN, Glenwood Springs, who has been thumping on the subject on a national level for years, "advocated" on his own facilities in defiance of the so-called "Mayflower edict" and was a leader in the fight that overturned it last year, told the broadcasters that now that they have the "right" to editorialize secured to them, they ought to use it.

Howell asked editorializing broadcasters to raise their hands. Three did—Vir James of KVRH, Salida, Col., William Kemp of KVER, Albuquerque, and James Carroll of KWVO, Sheridan, Wyo. All three said their stations enjoyed greater influence and respect because of their editorializing policies. All said they stayed out of politics, did most of their advocating on other local issues.

Pittsburgh—Theodore A. Okon, associated with WDTV since June, 1949, as public relations and publicity director, has resigned to become business manager of Al Morgan, pianist and composer, and star of the "Al Morgan Show."

another first for WWJ—The Detroit News

..TV goes to college

WWJ-TV and the University of Michigan have announced completion of plans for a series of televised home-study courses this fall . . . the first venture into the field of university education by any TV station.

The entire academic resources of the university and the production and transmission facilities of the station were pledged to its success. Initial plans call for lectures on history, fine arts, music and the fundamentals of the natural sciences to be illustrated with all the visual aids employed in undergraduate instruction. The television "classes" will even be taken into research laboratories, workshops and rare book vaults usually barred to all but a few accredited students.

Those who enroll by the payment of a nominal fee to the university will be eligible for examinations and "certificates of recognition."

Mark this up as another in the long list of "firsts" credited to WWJ during its 30 years' existence. It adds immeasurably to the prestige and community confidence which WWJ has always enjoyed, and which has always proved so beneficial to its advertisers.

WWJ-TV
NBC Television Network
FIRST IN MICHIGAN Owned and Operated by THE DETROIT NEWS
National Representatives: THE GEORGE P. HOLLINGBERY COMPANY
ASSOCIATE AM-FM STATION WWJ

Eckstine-Shearing Combo Nets 14G In Sock Hollywood Jazz Concert

Hollywood, Sept. 19.

A smashing $13,964 gross after taxes was racked up Friday night (15) at Shrine Auditorium for the Billy Eckstine-George Shearing jazz concert, promoted here by disk jockey Gene Norman. All of the site's 6,900 seats were sold plus some standees, with an estimated 1,000 customers turned away.

Local sesh was the pace-setter for a cross-country tour that will take Eckstine and Shearing up through Nov. 12. Grosses around the country should be as good, particularly since Shaw Artists Corp., which pieced together the package, can cue the bookings to record sales charts.

Majority of the coin goes to Eckstine, who will collect the $3,000 to $3,700 guarantee against 50-60% privilege in every town. Warbler is paying Shearing on a guarantee and bonus deal and is also paying the Miles Davis quintet, which serves as a bop curtain raiser with a trio of numbers and provides the backing for Eckstine's bleating.

With their respective disk clicks to lean on, Eckstine and Shearing would have no trouble satisfying a concert audience anywhere, but they've wisely elaborated on the entire theme to provide a neatly-paced, two-hour show. Eckstine has added some special material stuff, penned by Sid Kuller, and socks it over to top response, particularly a wrapup of Frankie Laine material like "Mule Train," "Wild Goose," "Swamp Girl," etc. He also does the special "I Like It Here," flagwaver that hits home. Usual fine balladeering job is done on such numbers as "Caravan," "Old Man River" and "I Wanna Be Loved," and he uses a punchy arrangement of the oldie, "Laugh, Clown, Laugh," to bring the curtain roaring down on the first half.

Eckstine teams with Shearing only once, at the finale, in a jammed "Driving Me Crazy" that rings the bell solidly. Shearing combo, playing a repressed bop, wins the expected returns all the way, particularly in reprising such disk clicks as "East of the Sun." Piano - bass - vibes - electric-guitar-drums combo dishes a top brand of harmonics that is musically and technically classy. Between numbers, Shearing keeps the pace even with some pithy patter that goes over well.

Accent on the "modern sounds" won't hurt around the country since platters have brought both headliners plenty of attention and will serve as advance word-of-mouth, contributing to what should be a highly profitable trek. *Kap.*

'Jazz at Philharmonic' Packs Carnegie Hall, N.Y.; 'Go Man' Cues Musicians

With a capacity attendance of 2,760 at a $4 top and scaled down to $2, Norman Granz presented the 10th annual addition of "Jazz at the Philharmonic" at Carnegie Hall, N. Y., Saturday (16) to one of the most appreciative (and noisiest) audiences in town. Instead of the middle-aged and gray-haired set usually in attendance at this house, the hall was filled largely by youths in their early or mid-twenties, a large segmen. of which impressed as being ex-bop followers.

Reaction to the music played ran from heavy mitting to frantic shouts of "go man" in response to bits offered by various soloists. Initial half of the program featured tenor saxmen Flip Phillips and Lester Young, trombonist Bill Harris, trumpeteer Harry Edison, 88er Hank Jones, bassist Ray Brown and drummer Buddy Rich. Seven-man combo, with the two reed and two brass constantly soloing, gave out with some hot playing, in addition to one number in the sweet vein that was done so neatly it could easily have lulled the house into quiet slumber.

Rounding out the first part of the show, Ella Fitzgerald came on in sock fashion to draw top response with a quintet of offerings. These included "Don't Get Around Much Anymore," "I've Got the World on a String" and "Flying Home."

Following intermission, Charlie Parker with his string accompaniment took the spotlight for about four numbers with pianist Oscar Peterson following. Latter broke up the house, having to beg off. Coleman Hawkins, backed by the rhythm section, showed his tenor sax knowhow, while Rich demonstrated his proficiency at the skins with a fiery solo stand that brought down the house.

Show was wrapped up by Miss Fitzgerald with such tunes as "How High the Moon" and "Frim Fram Sauce." Closer was "Perdido" with Phillips taking the limelight. Interesting aspect of the program was the different styles exhibited by the trio of tenor saxmen. Hawkins showing refinement, Phillips excitement and Young indifference.

Carnegie stand was the second of the tour, which began at the Bushnell Auditorium, Hartford, Friday (15). Tour is expected to take in 50 cities in the U. S. and Canada. *Gros.*

Decca Standing Pat On Merman Nix for RCA Album Of 'Madam' Despite Pleas

New Haven, Sept. 19.

The telephone wires between the backstage of the Shubert theatre here, where "Call Me Madam" opened Monday (11), and Decca in New York, were jammed last week as the show's backers, producers and writers pleaded with Decca execs to release Ethel Merman for a projected RCA Victor album of the show's score. It's understood that Decca, which has the show's singing star under contract, stood pat firmly against permitting Miss Merman to appear on the Victor label. As a result, RCA, which bankrolled the show, is seen blocked out from cutting an original cast album of the show.

Calls to Milton R. Rackmil, Decca prexy, and Dave Kapp, diskery's exec vice-prexy; were made by Leland Hayward, producer of the show; Irving Berlin, music and lyric writer; Manie Sacks, RCA artists relations chief, and even Ethel Merman, who is anxious to do the album. Decca chiefs, however, did not yield but made several undisclosed counter-proposals to RCA Victor which were not acceptable to the latter company.

Best British Sheet Sellers

(Week ending Sept. 9)

London, Sept. 12.

Silver Dollar	Pic Music
Bewitched	Sterling
Have I Told You	Leeds
Blackbird	Box & Cox
Daddy's Little Girl	Yale
Sentimental Me	Cinephonic
My Foolish Heart	Sun
Sam's Song	Sterling
Once in a While	Magna
Dearie	Connelly
If I Loved You	Williamson
Mona Lisa	New World

Second 12

Remember Cornfields	Arcadia
Quicksilver	Morris
Candy & Cake	Dash
Let's Do It Again	Lennox
Piano Roll Blues	Leeds
Ashes of Roses	Connelly
Your Heart, My Heart	Wright
Me and Shadow	F. D. & H.
Oh, You Sweet One	Southern
Only Eyes For You	Feldman
Tzena Tzena Tzena	Leeds
Happy Times	Feldman

ABC OK's Hackett Jazz Combo Tour

Bobby Hackett has been given an indefinite leave of absence by American Broadcasting Co. music chief Frank Vagnoni, to permit the trumpeter to make a national tour fronting his own small combination, ABC, however, has stipulated that billing for Hackett appearances must include the phrase "by permission of ABC."

Hackett, who left his hot jazz career four years ago for a radio berth, resumed his playing with a small combo as a result of his summer chick at the Grandview Inn in Columbus, O., when he was vacationing from ABC. Hackett's combo received $1,000 per week for that engagement. Hackett is currently booked solidly through December. He goes back into the Grandview Inn Sept. 25 through Oct. 14 and follows into the Colonial Tavern, Toronto, Oct. 16 through Nov. 4; and the Rendezvous Room, Philadelphia, Nov. 6 through Nov. 18. He is slated for a holiday cruise ship date, plus bookings at the Hi-Hat in Boston.

Hackett, meantime, completed his first set of eight sides for the Columbia label last Friday (15), using the same combination that will tour with him. Sidemen are Don Marino, drums; Bob Casey, bass, and Charlie Queener, piano. Ernie Anderson is Hackett's personal manager.

George Joy left N. Y. for the Coast Monday (18) for a two or three week visit to Santly-Joy's Hollywood office.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Phil Spitalny Orch: "Our Lady Of Fatima"-"Ave Maria" (Victor). "Fatima," a religioso tune that has been stirring great interest, gets its most effective interpretation by the Spitalny "Hour of Charm" choir. This rich and deeply-felt choral arrangement has a big potential, and jocks can spin it on suitable occasions. Flipover is another tasteful orch and choir blending on the Schubert composition, featuring **Evelyn's** violin.

Bing Crosby: "Harbor Lights"-"Beyond The Reef" (Decca). On the current Hawaiian kick, "Lights," a late 1930's tune, is getting a lot of wax put on it. This cut has strong commercial impact, with Crosby always tops on these island-type items. **Lorry Raine** also has a likely cut on the London label. Decca flipover has Crosby on a pleasant, dreamy ballad. **Lyn Murray's** orch and chorus furnish excellent backgrounds.

Paul Weston Orch: "Beloved, Be Faithful"-"Nevertheless" (Columbia). Weston, on his first chore for Columbia since moving over from Capitol, has sliced a neat coupling of a current pop and a standard. "Beloved" is handled with an appropriate lilt, the **Norman Luboff** chorus handling the lyric. Reverse is a slick rendition of a fine oldie.

Margaret Whiting-Jimmy Wakely: "Bushel and A Peck"-"Beyond The Reef" (Capitol). "Bushel," from **Frank Loesser's** "Guys and Dolls," sounds promising, and diskeries are getting on it fast. Cut of Miss Whiting and Wakely is among the first and will do much to put over the song. It's a novelty-type item that this duo can click on. "Reef" gets another pleasing rendition on the bottom deck.

Mindy Carson: "A Rainy Day Refrain"-"Looks Like A Cold, Cold Winter" (Victor). This could be the disk that Miss Carson has needed to crack into the hit lists. "Refrain," a standout tune with a light beat, is handled by Miss Carson with a matching delicacy that lifts this side out of the ordinary. Excellent background by the **Ames Ackers'** orch helps. "Winter" is a fair tune.

Ames Bros.: "Thirsty For Your Kisses"-"I Don't Mind Being All Alone" (Coral). Another fine slice by a group that has been consistently turning out solid disks for over a year. "Kisses" is a good ballad, delivered with this combo's firm beat and sure harmonizing. "Alone" could have a big play on the strength of this cut. A fine tune with a smart lyric, it's been dressed by the Ames Bros. into a big juke and jock potential. **Roy Ross** orch back up neatly.

Vic Damone: "Beloved Be Faithful"-"Take Me In Your Arms" (Mercury). "Beloved" gets another firstrate rendition by Damone, backed by a full choral and instrumental arrangement. This cut looks to garner a healthy share of the play on this number. Damone gives "Arms" a full-dress dramatic treatment with solid commercial impact on this standard. **Ralph Martiere** tastefully batons the orch and chorus.

Salty Holmes: "Wabash Blues"-"Swanee Swing" (London). Holmes, a solid harmonicist, gives a strong slice of "Wabash Blues" that should stir some activity in the blues and folk markets. Holmes rides the standard with a steady, moving beat. Reverse is another catching item that rates attention.

Pearl Bailey: "He Didn't Have The Know-How No How"-"Down In The Cellar" (Columbia). One of standout vocal stylists in the business, Miss Bailey turns out consistently fine disks even when her material is mediocre. She makes "Know-How" a rhythm tune with some fairly clever lyrics seem much bigger than it is. "Cellar" is an okay number with an upbeat and uplift message. **Gil Evans** orch backs up competently.

Album Reviews

George Shearing Quintet (M-G-M). Shearing's rhythm quintet has emerged as one of the standout combos in the contemporary jazz scene. The reason is made clear in this four-disk set packaged by M-G-M. In this collection of Shearing standards, the quintet displays that freshness of attack which maintains the melodic integrity while constantly searching for significant variations. Combo also manages to maintain fine balancing among its rhythm components. Numbers included in the set are "Tenderly," "November Seascape," "Summertime," "As Long As There's Music," "Strolling," "September In the Rain," "Changing With the Times" and "East of the Sun."

Platter Pointers

Les Brown's orch sliced two solid sides in "Sixpence" and "Cabin in the Sky" (Columbia) . . . Some more **Spike Jones'** highjinks in "Yes, We Have No Bananas" for Victor . . . **Betty Brewer** has a neat coupling of standards in "For the First Time" and "You've Got Me Crying Again" (Decca) . . . **Lisa Kirk's** "Life Is So Peculiar" is slightly late, but good (Victor) . . . **Andrews Sisters** and **Guy Lombardo** team for an okay version of "A Rainy Day Refrain" (Decca) . . . **Vaughn Monroe's** cut of "Frosty, The Snow Man" is promising (Victor) . . . **Jimmy Dorsey** has kicked off another solid Dixie number in "Let a Smile Be Your Umbrella" (Columbia) . . . On the same label, **Rosemary Clooney** expertly handles a couple of juve items, "The Wobblin' Goblin" and "Punky Punkin" . . . **Jack Day, Owen Bradley** and the **Ames Bros.** have etched a flock of Christmas numbers for Coral . . . **Louis Jordan** has a neat side in "Trouble Then Satisfaction" (Decca) . . . **Lucky Millinder** registers well on "Clap Your Hands" for King Records . . . On same label **Roy Brown's** orch has a strong blues and rhythm number in "Cadillac Baby" . . . **Claire Hogan's** handling of "Do That to Me" is okay (London) . . . **Charlie Spivak** has a couple of good sides in "High On the List" and "Moonlight On the Ganges" (London) . . . **Johnny Parker** scores nicely in "Can't Seem to Laugh Anymore" and "Never Again" (Capitol) . . . **Lily Ann Carol** and **Ray Bloch** orch have a cute side in "Way Marie" for Signature . . . **Tiny Bradshaw** is on "Butterfly" for King . . . **Jan Garber** has a sweet side in "I Still Miss You" (Capitol) . . . **Ray Bloch** essays some fancy instrumentation in "Hora Staccata" (Signature) . . . Still another good cut of "Beloved Be Faithful" by **Snooky Lanson** and **Eve Young** for London . . . **Randy Brooks** orch has a couple of listenable sides in "Holiday Forever" and "More Than You Know" (Decca).

Standout folk, western, jazz, polka, religious, etc.: **Martha Davis,** "Kitchen Blues" (Decca) . . . **Jimmy Dickens,** "When That Love Bug Bites You" (Columbia). **Arthur Crudup,** "Hand Me Down My Walking Cane" (Victor) . . . **Lois Russell,** "Going On With Jesus" (Mercury) . . . **Margie Anderson,** "It's Time You Cried" (Columbia) . . . **Mr. Goon-Bones-Barney Lantz,** "Diesel Drag" (Mercury) . . . **Eddy Arnold,** "The Lovebug Itch" (Victor) . . . **Johnny Hicks,** "I Thought I Was Home to Stay" (Columbia) . . . **Riley Shepard,** "Through the Valley of the Shadows" (London) . . . **Page Cavanaugh Trio,** "This Time the Dream's on Me" (Discovery)

VARIETY 10 Best Sellers on Coin-Machines Week of Sept. 16

1.	**GOODNIGHT IRENE** (7) (Spencer)	*Jenkins-Weavers* ..... *Decca* *Frank Sinatra* ..... *Columbia*
2.	**MONA LISA** (11) (Paramount)	*King Cole Trio* ..... *Capitol* *Victor Young* ..... *Decca*
3.	**SAM'S SONG** (9) (Sam Weiss)	*Bing & Gary Crosby* ..... *Decca* *Joe "Fingers" Carr* ..... *Capitol*
4.	**SIMPLE MELODY** (6) (Berlin)	*Bing & Gary Crosby* ..... *Decca*
5.	**TZENA, TZENA, TZENA** (10) (Cromwell)	*Jenkins-Weavers* ..... *Decca* *Mitch Miller* ..... *Columbia*
6.	**LA VIE EN ROSE** (4) (Harms)	*Tony Martin* ..... *Victor*
7.	**CAN ANYONE EXPLAIN** (3) (Valando)	*Ames Bros.* ..... *Coral*
8.	**I WANNA BE LOVED** (17) (Supreme)	*Andrews Sis-Jenkins* ..... *Decca* *Billy Eckstine* ..... *M-G-M*
9.	**ALL MY LOVE** (2) (Mills)	*Patti Page* ..... *Mercury*
10.	**BONAPARTE'S RETREAT** (9) (Acuff-Rose)	*Kay Starr* ..... *Capitol*

Second Group

I'LL NEVER BE FREE (Valando)	*K. Starr-Tennessee Ernie* *Capitol*
I LOVE THE GUY (Shapiro-B)	*Fran Warren* ..... *Victor*
COUNT EVERY STAR (Paxton)	*Hugo Winterhalter* ..... *Victor*
MUSIC MAESTRO PLEASE (Bourne)	*Frankie Laine* ..... *Mercury* *Tony Martin* ..... *Victor*
DREAM A LITTLE DREAM (Words & Music)	*Frankie Laine* ..... *Mercury*
HARBOR LIGHTS (Chappell)	*Sammy Kaye* ..... *Columbia*
CINCINNATI DANCING PIG (Old Hickory)	*Red Foley* ..... *Decca*
VAGABOND SHOES (Jefferson)	*Vic Damone* ..... *Mercury*
I CROSS MY FINGERS (United)	*Perry Como* ..... *Victor*
I DIDN'T SLIP, I WASN'T PUSHED, I FELL (Remick)	*Doris Day* ..... *Columbia*
HOOP-DEE-DOO (16) (Morris)	*Perry Como* ..... *Victor* *Kay Starr* ..... *Capitol*
BEWITCHED (17) (Chappell)	*Gordon Jenkins* ..... *Decca* *Bill Snyder* ..... *Tower*
NOLA (Sam Fox)	*Les Paul* ..... *Capitol*
JUST SAY I LOVE HER (ABC)	*Johnny Desmond* ..... *M-G-M*
I'LL ALWAYS LOVE YOU (Famous)	*Dean Martin* ..... *Capitol*

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

NEW 'BATTLE OF SPEEDS' LOOMS

Film Cos. Near Decision on ASCAP Demands for Pix Performance Fees

Negotiations between the American Society of Composers, Authors and Publishers and the major film companies over music performance fees are slated to come to an end one way or another in the next two weeks. If the parties fail to come to terms with the pix companies over payment for performance rights at the point of production, ASCAP will take the case before a Federal judge for settlement as provided under the anti-trust consent decree signed last March. ASCAP execs, however, are still confident they can come to terms with the film companies directly.

ASCAP's film committee has reportedly met during the past week with execs of Metro, Paramount, Warner Bros., 20th-Fox and Columbia. Complying with the decree, the Society's committee has been meeting with the companies singly. ASCAP selected the first four companies as representing the top film majors with Columbia heading the minors. Strategy was dictated by the belief that an agreement with these studios would lead to a pattern which would serve for negotiations with the rest of the Hollywood producers.

ASCAP is understood to be aiming for Hollywood to pay performance fees that would total slightly under $1,500,000. This amount would approximately equal the payments formerly made by exhibitors under the old seat tax into ASCAP's exchequer. Latter payments were definitely ruled out by the consent decree which upheld Federal Judge Vincent Leibell's decision more than a year-and-a-half ago.

Real Problem

The CBS-TV show, "This Is Show Business," which presents performers on the pretext that they have a problem to go over with the show's panel, may present one of its own staff with a real problem shortly. Singer Snookie Lanson, who is featured on Lucky Strike's "Hit Parade," also spiels and sings Lucky's production-styled commercials on "Show Business."

On an ordinary show, a singer is generally allowed to sing songs he's recorded. On the "Hit Parade," however, Lanson, who records for London, must sing the program's compilation of the top 10 tunes of the week. So Lanson is trying to step out of his commercial-spieler role on "Show Business" to present his problem to the show's panel.

Majors Rush 'Peck' On Report of Gun Jumping by Cap

Major disk companies are rushing pressings of their versions of "A Bushel and a Peck," from the Frank Loesser score of "Guys and Dolls," to radio stations and disk jockeys, following reports that Capitol Records had jumped the Oct. 1 release date for the song.

While the tune hasn't been heard on the networks, it's reported that Capitol has shipped its Margaret Whiting-Jimmy Wakely etching to deejays, radio stations and jukebox operators. These reports brought two letters from ASCAP this week to stations, forbidding them to play the tune till Oct. 1, and a warning from Edwin H. Morris Co., publishers of the Loesser score, that any violation of the release date would bring legal action.

The legit musical opens in New York Nov. 9, and Morris set release dates of Oct. 1 for "Bushel and Peck" and the title tune, and Oct. 15 on the rest of the score.

Following the Capitol action, Columbia Records ordered a pressing speedup and sent dubs to most Coast disk jockeys and stations. Columbia ordered stations and deejays to observe the release date, but it's understood they added that if the Capitol etching were played, they'd want theirs to be played too.

Columbia side is by Doris Day. It's said that her manager, Marty Melcher, sent out deejay platters upon hearing of the Capitol move. Other diskeries, meanwhile, have expressed their intention of observing the release date, but emphasize that if the Capitol etching is released, they'l have no alternative but to release their own.

RCA Victor has recorded the tune with Betty Hutton and Perry Como; M-G-M with Johnny Desmond; Mercury with Kitty Kallen and Richard Hayes. Decca has the Andrews Sisters on the song, and has recorded the original cast album of the show.

Irving Mills Huddles With MPPA on Setting Rates for TV-Pix Tunes

Irving Mills, Mills Music v.p., is in New York huddling with Music Publishers Protective Assn. execs in an effort to start publisher conferences on setting a standard royalty rate for video films.

With the number of indie producers of vidpix increasing, Mills feels a rate must be set soon. MPPA has been studying the problem, but has made no recommendations yet. Mills and a number of other major publishers have already set contracts for use of their tunes in vidpix, but contracts bear a clause under which both parties agree to accept as final the rate set by the publishers.

Mills will try, with the help of MPPA, to get publishers together to discuss the question and to come to some agreement. Once this is done, matter of licensing and collections will be turned over to Harry Fox, licensing agent for most major pubberies. Fox will probably have a hand in preliminary discussions, too.

Broadcast Music, Inc. has already set a statutory rate of two cents per print per tune. The major ASCAP publishers and some BMI firms too, however, are holding out for higher stakes. It's said that the publishers want a royalty rate, plus an advance, if they can get it. Royalty would be a slice of the grosses the vidpix bring.

Mills has contracted for use of its tunes to Louis Snader, indie vidpix producer, who is filming name talent for three-minute musicals. Royalty rate, once agreed upon, however, would presumably cover all types of vidpix.

Spike Mines Oregon

Medford, Ore., Sept. 19.

Spike Jones took $4,355 out of town last Thursday (14) with two evening performances at an open-air arena.

Zany bandleader, in on a $3,000 guarantee against 65%, grossed $6,700.

Rugolo's Capitol Shift

Pete Rugolo, Capitol Records eastern artists and repertoire staffer, has been permanently assigned to the diskery's Coast homeoffice. Walter Rivers, eastern a & r chief, will handle all duties alone.

Rugolo left for the Coast over a month ago on what was ostensibly a six-week visit to arrange for and record Stan Kenton. He then expressed a desire to stay out there, and Capitol execs consented. Rugolo, who handled most of the jazz sessions in the east, will continue to do the same work on the Coast.

VICTOR EYEING LONG-PLAY 45S

With the old "battle of the speeds" passing into history, the disk industry is currently being shaken by reports that RCA Victor is preparing to hit the counters with a long-playing 45 rpm disk in the near future. While RCA execs deny the report, other disk execs foresee the move as Victor's all-out attempt to refute the 33 rpm disk with its own speed system. If RCA takes the step toward a 45 LP, it will be linked up with the deep-going conflict between itself and Columbia which has been reflected in the color television controversy, the talent raiding between the subsidiary networks and record companies and the now quiescent disk speed war.

Revival of another speed war, after the progress toward stabilization in the last two months, is causing some jitters among the smaller disk companies who see themselves being caught in the middle. While Victor and Columbia have enough financial support from their parent companies to afford slugging it out in multi-million dollar promotions, smaller diskeries fear that before any new speed war is settled, the market would be thrown into a turmoil with record-buying once again reduced to the low point of early 1949.

Development of the 45 LP, which would be able to play lengthy long-hair compositions or showtune scores without interruption, is also seen fitting into the widespread speculation about the re-establishment of a one-speed basis for the disk industry. The drawback of the 45's currently is their inability to play more than five minutes continuously, but the manufacture of a bigger disk could easily overcome that difficulty. Columbia's prior attempt to establish its 33 rpm system as the one-speed basis failed under the weight of Victor's promotional drive for the 45's.

Trade toppers believe that the sole remaining obstacle to Victor's release of a 45 LP is the problem of phonograph equipment. Victor has made a tremendous drive for its 45 rpm player, which is constructed to handle the seven-inch disk only. The task of getting the public to invest anew in machines that could handle varied 45 rpm disk sizes, is seen as far more formidable than putting over 45s in the first place.

Col Met Exclusivity No Aid on 'Fledermaus' Disk; Victor to Beat Market

Another phonograph recording hassle has the Metropolitan Opera Assn.'s forthcoming production of "Die Fledermaus" ("The Bat") in the middle between RCA Victor and Columbia Records. While the latter has exclusivity with the Met, doing its disking direct from the opera house stage, Victor will beat the market with an album of the Johann Strauss operetta, conducted by Fritz Reiner, who is an exclusive RCA artist, although he is also the foremost maestro at the Met. By the same token, the majority of topflight Met artists are also under RCA Victor recording contracts, such as Rise Stevens, Patrice Munsel, Jan Peerce, etc., who are slated for "Fledermaus."

Columbia, while having Met exclusivity, thus won't be able to use the Met "Fledermaus" cast for its album. However, Ljuba Welitch and Dorothy Kirsten, who will alternate in the lead role, are Columbia artists, so Columbia will have an equally strong album draw.

Howard Dietz, ad-pub veepee of Loew's, Inc., who wrote a fresh set of lyrics for the new production of "Fledermaus" at the Met, will have his libretto sung at the theatre, but not on Victor's album. It will be used on the Columbia album. Met management will not sanction Victor's usage of Dietz's

(Continued on page 44)

Machine-Vended Disk Sales Mulled; 45 RPM's Seen Lending Selves to Idea

Taking to Law

Because of a multitude of lawsuits that have accompanied Howie Richmond's brace of hits in the year since he went into the publishing business, Richmond has enrolled for a course in copyright law at New York. Richmond will study music and literary copyright law evenings.

Publisher has run into a lawsuit by Mills Music over the copyright of "Tzena, Tzena, Tzena," and is contemplating filing a countersuit. He also has filed an infringement suit against Edwards Music over the latter's distribution of copies of a song called "Irene (Goodnight Irene)" which Edwards claims is different from Richmond's "Goodnight Irene." While Richmond's legal affairs are in the hands of music attorney Bernie Miller, Richmond feels he may as well know what's going on.

193½G Anti-Trust Suit Filed Vs. BMI By 4 Publishers

A multiple anti-trust action against Broadcast Music, Inc., charging the licensing firm with combination and conspiracy in restraint of trade, was filed last week in N. Y. federal court by three BMI publishers and the estate of a fourth. Complaint asks a total of $193,500 in treble damages.

Four plaintiffs are Joseph Nuccio, head of Crestwood Music; Perry Alexander, of Perry Alexander Music; Clement Tamraz, who owns a BMI firm; and Beatrice Reynolds, administrator of the estate of the late Robert Reynolds, another BMI publisher.

Action charges BMI with combination and conspiracy with radio stations, recording companies, artists and affiliated publishers, to favor and exploit the songs of certain BMI affiliates to the detriment of the plaintiffs. BMI, the complaint charges, has combined unlawfully with others "in restraint of trade and commerce, fixed prices and stifled competition and created a monopoly."

Complaint charges BMI failed to justly compensate the plaintiffs, set up a fair or accurate logging system, or distribute the songs of the plaintiffs, but "destroyed same or sold them for waste or junk."

BMI, in confederation with publishing companies, broadcasters and artists, allegedly gained control of a small group of music companies, whose songs are given preference to the detriment of the plaintiff, the complaint states. In furtherance "of its plan to create a trust and monopoly," it is charged, BMI has "excluded the plaintiff and other affiliated publishers from the right to obtain money or monies for their songs or musical compositions sung or played on television."

Through its financial connections with major recording and transcription companies, the complaint charges, BMI is able to get records made on songs of favored firms, while plaintiffs are unable to get records except under "excessive prohibitive or unconscionable arrangements."

Batoneer Into Jock

San Antonio, Sept. 19.

Jimmy Campbell, former Kansas City orch leader, now known as Jimmy Bell, is doing a nightly disk jockey stint for dancers at the Shadowland Nite Club here.

Early establishment of 45 rpm disks as the standard for pop tunes and short longhair selections is cuing ideas among industry execs for utilizing the 45s' smallness and unbreakability in new marketing channels. A proposal already being considered by several top companies calls for sale of the 45s through vending machines in the same manner as now used for cigarets, nylon stockings, etc.

Sale of disks via automatic dispensers involves some weighty problems, but none which couldn't be solved in a short time, according to the idea's proponents. Initial and major obstacle is the challenge of retail disk stores toward such a proposal. It's contended, however, that sale of a limited number of hit disks would represent a plus business for the trade which would not cut into the corner stores' take materially. Disk-buyers who want to shop for their merchandise would still patronize music stores.

Problem for price for the machine-vended disks also remains to be licked. With prices now set at 79c for pop disks, it's pointed out that the companies may have to absorb the 4c tax in order to get at a round figure. Strong possibility exists that if the machines are introduced, the companies would reduce their prices to 50c for easier operation. Mass sales of disks would make up the difference in the profit margin on the individual platter.

Selection of the top 20 or 25 disks for display in the vending machines would be made on the same basis as pop sheet music is now chosen for "the rack," a display counter operated by Music Dealers Service which distributes the best-selling hits of all pubs. Numbers for "the rack" are chosen by Herman Starr, head of the Warner group; Walter Douglas, prexy of Music Publishers Protective Assn.; and Larry Richmond, head of MDS. A similar setup would be instituted for the disk vending machines.

Vending machine idea is also gaining favor among music pubs as a possible new outlet for sheet music to supplement "the rack." It has already been touched upon in the industrywide meetings on boosting copy sales.

Vinylite Resin Price Rise Seen Not Likely To Jack Up Disk Costs

Retail record prices are not likely to be raised as the resut of a 6% rise in the price of Vinylite resins announced this week by the Bakelite Division of Union Carbide and Carbon Corp., major supplier of the basic disk raw material. Major diskery officials said yesterday (Tues.) they believed they could absorb the price rise, which is 2c per pound, without a reflection in retail record prices.

Majors have on hand large stocks of Vinylite, and have maintained these stocks since introduction of LPs. Present supplies will carry the diskeries for about six months. The diskeries consider themselves in a position to retain present price levels even after their present stocks run out.

Price rise of the Vinylite is from 34c to 36c per pound. According to Bakelite, prices for Vinylite resin compounds will reflect proportionate increases.

Mills Opens London Office

Mills Music, as part of an overseas expansion plan, has opened an office in London, company prez Jack Mills disclosed in New York yesterday (Tues.)

New branch will be known as Mills Music, Ltd. Heading the subsidiary will be Harry Ralton, prominent in the British publishing field.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING SEPT. 16

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	N. Y. Jack Lacy—WINS	Chi. Don McCarty—WCFL	L. A. Bill Anson—KFWB	Boston Bob Clayton—WHDH	Cleve. Bud Wendell—WJMO	Fitch-burg Ed. Penney—WFGM	Pitt. Al Nobel—KQV	Mpls. Merle Edwards—WMIN	Albany Howard Malcolm—WTRY	Det. Ed McKenzie—WJBK	Miami Tony Donald—WQAM	Phoe-nix Dick Gilbert—KFYL	Ro-ch'ter Mort Nusbaum—WHAM	Balti-more Dick Coleman—WCBM	Port., Me. Dick Smith—WMTW	Cincy Rex Dale—WCKY	Oma-ha Gay Avery—KOWH	D. C. Jackson Lowe—WWDC	Port., Ore. Art Sydney—KGON	Ind. Robin Bright—WIRE	Phil Herb Dexter—WPEN	K. C. Frank Hassett—KCKN	Rich-mond Harvey Hudson—WLEE	Sch'n-tady Gary Stevens—WRGB	Gaff-ney Roger Clark—WFGN	Syra-cuse Ron Curtis—WFBL	San Ant. Bud Whaley—KEWL	Sp'g-field Paul Monson—WMAS	L'ville Jim Bolinger—WINN	Gon-zales David Walshak—KCTI	TOTAL POINTS
1	1	12	Gordon Jenkins	Decca	Goodnight Irene	1	1	..	1	3	..	3	3	..	..	4	9	..	8	2	2	..	2	..	3	2	1	2	2	2	..	..	1	2	..	166
2	2	15	Nat "King" Cole	Capitol	Mona Lisa	..	4	1	..	..	..	..	4	4	..	1	10	..	1	4	6	..	1	9	2	..	..	4	1	3	8	1	4	4	..	137
3	3	10	Bing-Gary Crosby	Decca	Simple Melody	..	5	..	..	1	..	1	7	2	..	3	..	..	..	1	5	..	6	4	1	6	..	3	10	..	..	3	..	1	..	117
4	4	9	Bing-Gary Crosby	Decca	Sam's Song	2	..	2	..	..	..	..	6	5	..	7	..	..	4	..	..	4	3	..	..	..	8	7	6	..	2	4	7	5	..	93
5	7	6	Ames Bros	Coral	Can Anyone Explain	..	3	..	7	..	6	2	..	9	..	10	..	..	7	..	..	..	..	..	..	5	..	..	..	..	5	..	2	7	..	58
6	16	9	Frank Sinatra	Columbia	Goodnight Irene	..	..	..	..	..	..	..	..	1	..	..	..	1	..	..	..	1	..	..	..	..	..	..	..	..	1	..	..	..	1	50
7	6	6	Patti Page	Mercury	All My Love	6	..	..	..	6	..	4	1	..	..	..	..	..	..	..	4	..	7	..	10	..	..	..	6	..	..	..	8	..	47
8	5	13	Kay Starr	Capitol	Bonaparte's Retreat	..	7	..	..	..	..	..	5	..	..	..	..	..	..	10	..	..	..	2	..	..	5	5	..	..	..	6	3	..	45
9A	9	11	Lorry Raine	London	Strangers	..	6	..	..	..	..	..	..	..	3	..	..	..	..	..	1	..	..	..	..	..	..	..	..	1	..	..	3	..	..	41
9B	10	12	Mitch Miller	Columbia	Tzena, Tzena, Tzena	7	..	..	..	..	..	..	..	6	..	..	1	9	..	7	..	3	..	..	..	..	..	..	..	..	3	..	..	..	..	41
11	20	4	K. Kallen-R. Hayes	Mercury	Our Lady of Fatima	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	4	6	..	..	..	..	..	31
12	19	13	Vic Damone	Mercury	Vagabond Shoes	4	..	..	..	4	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	27
13A	13	6	Red Foley	Decca	Our Lady of Fatima	..	..	..	2	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	25
13B	25	5	Frankie Laine	Mercury	Music, Maestro, Please	..	..	..	..	..	..	..	2	10	..	..	5	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	25
13C	11	20	Andrews Sis-G. Jenkins	Decca	I Wanna Be Loved	..	..	..	..	..	..	..	..	..	..	5	..	..	..	6	..	..	4	..	..	..	..	..	..	..	4	..	..	..	..	25
16A	16	8	Tony Martin	Victor	La Vie En Rose	..	..	3	..	..	..	..	..	..	..	..	..	8	..	..	..	..	10	..	..	9	..	..	3	..	9	..	..	..	..	24
16B	8	12	Gordon Jenkins	Decca	Tzena, Tzena, Tzena	..	..	5	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	8	9	..	24
18	28	6	Jo Stafford	Capitol	No Other Love	..	..	..	4	..	..	5	..	..	..	..	..	..	6	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	21
19A	29	3	Ralph Flanagan	Victor	Red We Want, Red We've Got	..	..	..	5	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	20
19B	30	2	Perry Como	Victor	I Cross My Fingers	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	4	..	7	..	..	..	..	..	..	20
21A	34	11	Ray Anthony	Capitol	Count Every Star	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	4	..	..	..	..	6	..	18
21B	34	2	Alan Dale	Columbia	More Than I Should	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	1	..	..	..	..	..	..	..	18
23	23	2	Eddie Fisher	Victor	Thinking of You	3	..	..	..	..	3	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
24A	23	4	Toni Arden	Columbia	It's Love	..	..	..	..	..	..	..	..	..	..	..	3	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
24B	..	1	Ames Bros	Coral	Stars Are Windows of Heaven	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	1	..	..	..	..	..	..	..	..	..	..	16
26A	..	1	Vic Damone	Mercury	Cincinnati Dancing Pig	..	..	..	8	..	..	8	..	..	..	..	..	..	..	..	..	10	..	..	..	4	..	..	..	..	..	..	..	..	..	..	14
26B	..	5	Johnny Desmond	M-G-M	Just Say I Love Her	5	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	14
28A	..	1	Dick Todd	Rainbow	Daddy's Little Boy	..	..	..	..	9	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	13
28B	..	1	Tony Martin	Victor	Music, Maestro, Please	9	..	..	..	..	..	..	..	..	2	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
30A	25	2	Sarah Vaughan	Columbia	I Love the Guy	..	..	..	..	2	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
30B	..	1	Guy Lombardo	Decca	Let's Do It Again	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
30C	..	3	Robert Q. Lewis	Columbia	Love With Mother, Girl I Love	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	12
30D	..	7	Gene Krupa	Victor	Bonaparte's Retreat	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	12
30E	50	7	Billy Eckstine	M-G-M	My Destiny	..	..	..	..	..	9	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	10	8	..	..	..	..	..	..	..	12
35	..	7	Vic Damone	Mercury	Tzena, Tzena, Tzena	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	3	..	..	..	..	..	..	..	..	..	..	..	..	11
36	..	1	Charlie Spivak	London	Mona Lisa	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	10
37A	..	3	Russ Morgan	Decca	Beloved Be Faithful	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	9
37B	12	2	Don Cherry	Decca	Thinking of You	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
37C	..	10	Billy Eckstine	M-G-M	I Wanna Be Loved	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	7	..	10	..	..	..	..	..	..	..	..	..	..	9
37D	18	8	Fran Warren	Victor	I Love the Guy	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	6	..	9
37E	34	2	Three Suns	Victor	Petite Waltz	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
37F	..	9	Victor Young	Decca	Mona Lisa	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	9
37G	..	1	Guy Lombardo	Decca	Nola	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	9
37H	45	3	Jo Stafford	Capitol	Goodnight Irene	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	9
45A	45	2	Dinah Shore	Columbia	I'll Always Love You	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
45B	..	1	Mindy Carson	Victor	I'm Bashful	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
45C	..	1	Sally Sweetland	M-G-M	Our Lady of Fatima	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
48	45	5	Frankie Laine	Mercury	Dream a Little Dream	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
49A	..	1	Frankie Laine	Mercury	Nevertheless	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
49B	..	1	Sammy Kaye	Columbia	Harbor Lights	10	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
49C	..	1	Perry Como	Victor	Watching the Trains Go By	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
49D	..	1	Billy Eckstine	M-G-M	Show Must Go On	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5

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VET BANDLEADERS LAYING OFF

Band Bookings Hypoed at Army, Air Bases as in Lush 1941-45 Era

Chicago, Sept. 19.

Band bookings among Army camps and Air Force bases during the past few months have gradually jumped into prominence again, harking back to the 1941-1946 era, according to several Chi booking offices.

With the advent of selective service, five new regional induction centers have kicked off, all of whom, according to bookers, are in the process of launching a full band entertainment program for the inductees, utilizing for the most part name units. Fort Knox; Fort Riley, Kan.; Fort Ord, Cal.; Fort Dix, and Fort Jackson, S. C., are all reportedly in the prep and correspondence stages.

Meanwhile, the more permanent air force bases, whose NCO, Enlisted Men's, and Airman's Clubs are weekly band subscribers, are in full swing, asking for name units on an average of twice a month. Although bookings have run fairly steady for the past few years, the perennials, Chanute Field, Rantoul, Ill., Barkesdale Field, Shreveport, Carswell AF Base, Fort Worth, and Scott Field in East St. Louis, Ill., have shown a marked increase since the outbreak of Korean hostilities. The same rise, point out the bookers, can be traced among the other steady subscribers, Fort Warren, Wyo., Fort Sill, Okla., and Fort Riley.

Army installations around San Antonio are pointed out as having booked name bands for the past few months. The seven camps which make up the installation customarily buy for a week, then alternate the group nightly among the separate camps.

Payment of all bands, according to the bookers, is met through profits from camp post exchanges, whose setup is reportedly on a basis which demands the profits be spent within a given period for entertainment or, if not, turned back to the camp. For this reason, it is made clear, the camps can afford to pay name band rates at close to $200 more than regular promoters are said to lay out. This, in turn, can be explained by the 60% guarantee for which the bands contract with the niteries. Presently, the bands are playing for $1,250 to $1,500 a night, slightly less than for school dates.

Howard, Washington Get Ballyhoo Buildup For Mercury Records

Mercury Records is planning a promotional push to develop as "personalities" two of its most consistent sellers in separate fields, Eddy Howard and Dinah Washington. Henceforth, under the diskery's plans, Howard will record with a studio band, while retaining his own sidemen for road dates. He'll also have a chorus on most sides. Mercury has already cut a number of sides with Howard under the new setup.

Under its promotion deal, Mercury will guarantee a certain number of records sold to jukebox operators and to dealers. Fact that Howard lately hasn't been selling too well is prime factor in the new push. Another factor in the push is that the diskery, using a studio band and chorus, will be able to use outside arrangements, whereas when recording the road band, the unit's regular arrangements were used.

Williams Band Switches To MCA From Glaser

The Gene Williams band has switched from Joe Glaser's Associated Booking Corp. to Music Corp. of America. The Glaser office had been booking Williams without a contract and had set him up at Glen Island Casino, New Rochelle, and Frank Dailey's Meadowbrook, Cedar Grove, N. J.

Col Pegs LP Releases On Beecham's U.S. Tour

Columbia Records is tying in with the first visit of the Royal Philharmonic Orchestra under Sir Thomas Beecham to North America next month, with the release of three long-play disks made by Beecham and the orch since the maestro's switchover from RCA Victor. Numbers include the "Jupiter" and "Prague" symphonies by Mozart; and works by Bizet, Delius, Von Suppe, Strauss and Nicolai.

During his visit here, Beecham will play 51 concerts.

4 Puerto Rican Locals Join AFM

Four Puerto Rican musician locals voted last week to affiliate with the American Federation of Musicians, following AFM president James C. Petrillo's invitation to do so on his visit to the territory three weeks ago. Total membership of the locals is 1,200.

Move makes Puerto Rico the third American territory to be represented in the AFM. Others are Alaska and Hawaii. Union also has locals in Canada.

Petrillo's invitation is surprising in one sense. AFM president has in the past rebuffed Cuban musicians' overtures to affiliate, on the grounds that Cubans could reap benefits by coming to America, while there is little employment for American musicians in Cuba. Superficially, at least, the Puerto Rican situation would seem to offer the same circumstances. An AFM spokesman, however, pointed out that Puerto Rico is a territory, and it is the AFM's purpose to include all U. S. citizens in its rolls.

BUSHKIN TEES OFF COL PIANO SERIES

Joe Bushkin will be leadoff man in Columbia Records' long-playing series for which Mitch Miller, Col's artists and repertory chief, has sewed up 14 top keyboard artists. Bushkin set is slated for Oct. 1 release with additional LP's by Errol Garner, Ralph Sutton, Walter Gross and Dardanelle also set for later in October.

Additional sets in the series will be issued at the rate of two a month. Disks have already been cut by Stan Freeman, Jess Stacy, Teddy Wilson, Cy Walters, Mat Miller, Eddie Heywood and Earl "Fatha" Hines. Each pianist was signed for a one-year term with an option for an additional year.

Bushkin, meantime, is currently auditioning femme vocalists for his new jazz string orch. New band will open at Cafe Society, N. Y., Oct 12 and will be used on Columbia waxing dates.

Welk Boff on One-Niter; Record Draw in Iowa

Lawrence Welk orch, currently on one-nighters through the midwest, broke the attendance record Sept. 13 at the Legion ballroom, Arcadia, Ia., drawing 2,018 persons at $1.50 each for a total net gross of $3,027. Welk, in on a $1,500 guarantee against 60%, walked off with $1,816. Previous record was held by Sammy Kaye, with 1,804 attendance.

Welk is working his way east on one-nighters preliminary to opening at the Capitol theatre, New York, in mid-October.

1-NITER GRIND CUES 'VACATIONS'

Increasing shrinkage of the number of locations and theatres using name bands is causing a group of top bandleaders to lay off for a while or to form small combinations with which they can get concert, nitery or theatre dates.

Within the past couple of weeks, Tommy Dorsey and Carmen Cavallaro have declared their intention of laying off. In addition, it's reported that Gene Krupa and Woody Herman are about to break up their big bands. And Ray McKinley, who disbanded a couple of months ago, is due to make a decision in a few days on whether to return to the big band business.

Principal factor is the paucity of location jobs in which the leader can stay in the black. Because the theatres and spots aren't paying enough—when they are willing to book in a band—the name units have been forced to hit the road on long strings of one-nighters. And they readily admit they're tired.

Dorsey's explanation for his layoff, as reported by Irving Chazar, head of Dorsey's New York office, is that he needs a rest. Cavallaro offers the same explanation. General feeling is: "It's not worth the

(Continued on page 50)

LAINE SUED FOR $25,000 ON SONG CREDIT CLAIM

A $25,000 suit against singer Frankie Laine came to light in N. Y. supreme court last week. Claim filed by Arnold R. Freeman charges that the plaintiff in the early 1940's wrote a lyric to a tune composed by Laine, with the understanding that both were to share in the profits on a 50-50 basis.

Number, "It Only Happens Once," was published by Bregman-Vocco-Conn without his knowledge, Freeman charges. BVC sheet music on the song, copyrighted in 1942, credits Laine with words and music. Freeman also claims he never received any money from Laine and is asking for an accounting.

According to Laine's lawyer, Jack Katz, the singer denies all charges.

Salary Deal Brings Fines To Pubber, Contactman

Publisher Johnny Marks and contactman Wally Schuster were both fined $100 at a special Music Publishers Contact Employees' meet held in New York Thursday (14). Both had requested the meet to be held, to iron out a disagreement revolving around a salary deal which had been worked out between the two when Schuster was employed by Marks as contactman for his firm, St. Nicholas Music.

Decision handed down found Marks in violation of his contract with the union because he had failed to pay Schuster a salary for a period of a few months, while the latter was also at fault for having worked for less than the stipulated union minimum wage of $75 a week. Both were present at the meet.

Chappell Coast Shakeup

Hollywood, Sept. 19.

Stan Stanley, new general professional manager for Chappell, trekked back east after a flying trip to the Coast to shake up the local office. Allan Ross and Sid Gould were pink-slipped during Stanley's visit, with Jose Granson, former Coast chief for Shapiro-Bernstein, hired to replace Ross.

Joe Nadell remains in the saddle as Chappell Coast topper. Jack Carroll, who does vocal coaching as well as tune touting, also sticks.

McCann Stepping Out as 802 Prez; Suber Seen Strong Aid to Blue Ticket

Richard McCann is stepping out as prexy of New York Local 802, American Federation of Musicians, when his present term expires at the end of this year. McCann's resignation was accepted Monday night (18) at a caucus meeting of the administration Blue ticket which is prepping for a bitter election campaign prior to voting for officers in December.

The Blue ticket slate was drawn up with Sam Suber, currently vice-prexy, designated for the presidential post. Jack Downey, member of the exec board, was named for the vice-prexy spot, while Charles R. Iucci and Jack Stein will run for reelection for the secretary and treasurer spots respectively. Two nominees for the exec board will be named, by the Blue ticket at a future meeting.

Naming of Suber as standard-bearer for the Blue forces will considerably reinforce the chances of the administration in the election. Suber's popularity among the Local 802 membership is seen as countering in large measure the heavy attacks made against the incumbents by the opposition Unity ticket headed by William Feinberg, former secretary of the local, who re-entered union politics at the beginning of the summer.

McCann is going into retirement. He had been an officer of Local 802 since 1935 and has been serving as prexy since the death of Jack Rosenberg in 1946. McCann was regularly elected to the prexy post in the 1948 election.

Feinberg, meantime, wasted no time to peg additional slashing criticisms at the administration's record on McCann's stepdown. Charging that McCann was "dumped," Feinberg declared that the nomination of Suber in McCann's place was further proof of Local 802's "inefficient" operation over the past couple of years. He said that the McCann "deposition" was an admission of its own weakness on the part of the administration.

Three Top Bands in Hefty Takes at Toronto Exhib

Toronto, Sept. 19.

With three top bands in at the Canadian National Exhibition here at $3 a couple, Guy Lombardo grossed a hefty $40,000 for eight nights, but Tommy Dorsey turned them away for a three-night engagement for a terrific $18,000. Duke Ellington did a satisfactory $12,000 on three nights.

Alternating was Stanley St. John, darling of the dowagers and the campus crowd here, who has his own society following.

Decca Dixieland Album Cleared

Hollywood, Sept. 19.

Decca will release an eight-faced album of Dixieland etched by Gene Norman and Frank Bull, promoters of the "Dixieland Jubilee" here last year and featuring Kid Ory, Red Nichols, Pete Daily, the Firehouse Five Plus Two and others.

Decca had expected some difficulty getting clearance from Capitol for which Daily records, since Decca nipped the Capitol plan last year for a Damon Runyon Cancer Fund album by refusing clearance on Lionel Hampton, whose bit in the middle of a few records couldn't be nipped. However, Capitol agreed to let Daily remain in the Dixieland Album although it will reap no compensation. Norman and Bull paid for the original sound-tracking charges but Decca laid out the scale recording coin required by the musicians unions, amounting to $2,500 for 60 men. Decca will have to get this coin back before Norman and Bull start collecting their 4% royalties.

Meanwhile, AFM Local 47 rep Phil Fischer clamped down on promiscuous recordings of jazz sessions, decreeing future etchings will have to be paid for as part of a concert. AFM rep feels that musicians deserve compensation for work and shouldn't be forced to gamble with promoters on possible future sale of disks. Among those etched were Charlie Lavere, Castle Jazz Band, Bob Crosby and an all-star aggregation consisting of Muggsy Spanier, Bud Freeman, Zutty Singleton and Brad Gowans.

RICHMOND'S 3D FIRM TO AVOID 'BUNCHING'

What is probably the last word in publishers' practice of forming separate subsidiaries to avoid bunching plug tunes under the same firm name was reached this week when Howie Richmond announced his intention of forming a third firm. Richmond, who is currently working on two tunes, one in his Cromwell catalog and the other in Spencer Music, is prepping a campaign on a third song, so he'll form a new firm in which to place it.

New company, Warwick Music, will plug Richmond's latest novelty, "Molasses, Molasses," which is being cut by most of the majors. Cromwell is plugging his other new song, "Everybody Clap Hands," while Spencer's plug is "Cross My Heart, I Love You." Richmond is applying for ASCAP membership for Warwick.

Move was unintentionally timed with Richmond's first anniversary as an indie publisher, Sept. 29. Warwick will be his second ASCAP firm—Cromwell is the other—while Spencer is BMI. As a result of formation of his third firm, Richmond is tagging himself "The Little Three."

Capitol Prepping Big Campaign for Sumac Peruvian Song Album

Capitol Records is prepping a big promotional campaign on its first release of songs by Peruvian soprano Yma Sumac, an album called "Songs of Xtabay." Singer, who scored on Eddie Cantor's TV show (10) and at a previous Hollywood Bowl concert, has been under contract to Capitol for two years.

Album is a collection of Peruvian folksongs and hymns. When the diskery's eastern artists and repertoire chief, Walter Rivers, signed the singer two years ago, he couldn't find the material for her to record. Collection of songs in the album has been amassed within the past two years by the singer's husband.

Rivers is personally going out with the album to play it for a number of top eastern dealers. Over the weekend he visited dealers in the New York area. Album, incidentally, was rushed out to coincide with publicity the singer is getting.

Satchmo Cuts Couple Disks Prior to Touring

Before leaving New York last week on a series of one-niters, Louis Armstrong continued his marathon of Decca sessions with two new vocal sides. Disk was cut under direction of Sy Oliver, who accompanied Satchmo on "La Vie En Rose" and "C'est Si Bon," the jazzman's biggest records in more than 10 years.

Armstrong cut "That's What the Man Said" and "Sit Down," latter from Frank Loesser's show, "Guys and Dolls." Both are modern spiritual-type numbers.

'RH' Logging System

Week of September 8-14, 1950

Richard Himber's new development in logging broadcast performances lists tunes in the survey based on four major network schedules. They are compiled on the basis of 1 point for sustaining instrumental, 2 points for sustaining vocals, 3 for commercial instrumental, 4 for commercial vocal, respectively, in each of the 4 major territories, New York, Chicago and Coast. For example, a commercial vocal in all three territories counts 12, Addded to these totals is the listener ratings of commercial shows. The two groups of songs are alphabetically listed.

First Group

Songs	Publishers
All My Love	Mills
Can Anyone Explain	Valando
Can't We Talk It Over	Remick
Cherry Stones	Robbins
Daddy's Little Boy	Beacon
Dream a Little Dream of Me	Words-Music
Friendly Star—†"Summer Stock"	Feist
Goodnight Irene	Spencer
Harbor Lights	Chappell
Honestly I Love You	Shapiro
I Cross My Fingers	United
I Didn't Slip, I Wasn't Pushed, I Fell	Remick
I Don't Care If the Sun Don't Shine	Famous
If You Were My Girl	Duchess
I'll Always Love You—†"My Friend Irma Goes West"	Famous
I Love the Guy	Shapiro
I Wanna Be Loved	Supreme
La Vie En Rose	Harms
Let's Do It Again	Robbins
Life Is So Peculiar—†"Mr. Music"	Burke-VH
Mona Lisa	Paramount
Nevertheless—†"Three Little Words"	Crawford
Our Very Own—†"Our Very Own"	Spitzer
Play a Simple Melody	Berlin
Sam's Song	Weiss
Sometime	Witmark
Thinking of You—†"Three Little Words"	Remick
Tzena Tzena Tzena	Cromwell
Why Fight the Feeling—†"Let's Dance"	Paramount
You Wonderful You—†"Summer Stock"	Miller

Second Group

A Little Bit Independent	BVC
All Dressed Up to Smile	Bourne
Bewitched	Chappell
Brazilian Sleigh Bells	Mutual
C'est Si Bon	Leeds
Cincinnati Dancing Pig	Old Hickory
Count Every Star	Paxton
Daddy From Georgia Way	Life
Darn It Baby That's Love—*"Tickets Please"	Chappell
Golden Sails	Goday
High On the List—†"Mr. Music"	Burke-VH
Home Cookin'—†"Fancy Pants"	Famous
Hoop Dee Doo	Morris
I Didn't Know What Time It Was	Chappell
Just Say I Love Her	ABC
Mambo Jambo	Peer
No Other Love	Disney
Sweetest Words I Know	Life
There Will Never Be Another You	Morris
Tonight Be Tender	Life

† *Filmusical.* * *Legit Musical.*

Top Songs on TV

(Alphabetically Listed)
Week of Sept. 8-14
(Based on copyrighted Audience Coverage Index and Audience Trend Index, published by Office of Research, Inc., Dr. John G. Peatman, director.)

Bewitched .....Chappell
Enjoy Yourself .....Morris
I Didn't Slip .....Remick
Mona Lisa .....Paramount
Sam's Song .....Sam Weiss

5 Top Standards

Brazil .....Southern
Mama Inez .....E. B. Marks
Mimi .....Famous
Ol' Man River .....T. B. Harms
Robert E. Lee .....Alfred-Harris

Old-Time Edison Stars 'Remember When' At Annual Disker Shindig

By JIM WALSH

In a genuine gesture of loyalty to the old favorites, record collectors from the United States and Canada got together in the Elks Lodge, Hempstead, L. I., recently and threw a party for surviving old-time recording artists.

Affair was staged under auspices of a non-profit organization, Pioneer Recording Artists and Admirers, and was the fifth annual party of sort to be given. Custom of getting the pioneer makers of disks and cylinders together once a year was started by the late John H. Bieling, of Hempstead, top tenor of the Manhansett Quartet, first vocal group to make records. After Bieling's death in 1948, collectors took over and agreed to underwrite a yearly party, which is known in honor of the founder as John Bieling Day.

Some 70 persons attended the latest get-together, highlighted by a program of entertainment and personal reminiscences given by artists. Wally Butterworth, classical disk jockey of the "Voices That Live" program on ABC, urged that the annual affair be developed on a larger scale and held in some place where all persons interested in both past and present recording stars could attend. Butterworth said he believed disk companies would be glad to cooperate in underwriting annual program that would give them chance to trot out their present-day topliners, as well as the oldsters, who started the record business off to what it is today.

Spry 84-year-old Eugene Rose, oldest artist present, didn't bring his flute along, but did talk a bit about the early days of recording. Rose made experimental cylinders which Thomas A. Edison exhibited at the Paris Exposition of 1889. Grace Spencer, first woman to record under Edison's personal supervision in 1897, also told of her recording career, which she gave up after her marriage.

Billy Murray, top recording comedian of the old days who made his first recording in 1897 and his last in 1942, came through with the first song he has sung since his retirement, accompanied by Frank Banta on piano. Fred Van Eps, who made banjo records on brown wax cylinders when he was a kid in short pants in 1897, came through with "Infanta March" and "Cocoanut Dance," two of his old-time big sellers. Will Oakland, counter-tenor, still going strong after nearly 50 years before the public, turned loose his top notes on "Sunshine of Your Smile." Walter Scanlan, production manager at ABC, recalled the days when, as Walter Van Brunt, he was the favorite tenor of Edison and Victor Herbert. Irving Kaufman sang "Peg of My Heart" and told Yiddish stories in the vein of the Avon Comedy Four, with which he used to sing. Fred Hager, first man to make a commercial violin record, and noted as a songwriter as well as conductor of early recording bands and orchestras, reminisced. Charles Harrison, top-drawer tenor of thirty years ago, didn't sing but introduced his pupil, Charles Pinto, who came through with Toselli's "Serenade."

Edna White, foremost woman trumpet player, showed her skill with "Carnival of Venice." Elsie Baker, famous contralto, told of her early experiences before the horn, when she made $800 in one month by free-lance recording for all the companies and thought she would soon be a millionaire. Harvey Hindermeyer, concert tenor noted in radio's swaddling clothes days as Goldy of "Goldy and Dusty," sang, as did Arthur Hall, favorite tenor of the 1920's. There wasn't a deep voice in the bunch—only tenors.

Also present was another tenor, John Young, who made gospel hymn records in the old days as Harry Anthony. The Edison laboratory at West Orange, N. J., sent three representatives — Norman Speiden, laboratory curator; Bill Hayes, Edison recording expert for many years, and Fred Rabenstein. Rabenstein's presence had a peculiarly poignant appeal for many of the artists, because he used to write the Edison talent checks.

Inside Orchestras—Music

Metro film execs have sent a directive to all Loew's theatre managers and Metro field flacks ordering them to pitch in publicity-wise on the Billy Eckstine-George Shearing concert tour. While the theatremen and flacks will help publicize the concerts, chief objective of the order is to ballyhoo M-G-M Records and the two artists as "M-G-M recording stars."

Directive asks that the flacks and managers publicize the concert appearances, cooperate with disk dealers in promoting the pair, and help arrange radio and video interviews for the two. Point emphasized will be that they record for the Loew's, Inc., subsidiary.

A Lorry Raine waxing of the Mills Music oldie, "Don't Worry 'Bout Me," on the now inactive Coast Records label, has fanned interest of Decca and M-G-M Records in the number. Former is releasing a new Artie Shaw arrangements of the ditty while M-G-M is reissuing a Sarah Vaughn treatment of the tune. Meanwhile, London is taking over the master which Coast originally pressed. Written by Ted Koehler and Rube Bloom, "Don't Worry" was first spotted in the World's Fair edition of the "Cotton Club Parade" in 1939.

Bing Crosby records, particularly his "Faith of Our Fathers," are being used by a Catholic Mission Band in the Northampton, England, Diocese, to attract people to their market-place lectures, the National Catholic Council News Service reports. After Crosby's platters are played over loudspeakers and a sufficient number of persons have gathered, the skimmers are switched off. The priests—seven in all—then explain Catholic teachings. Audiences upwards of 500 are reported in some small farming towns, NCCNS states.

Trio of Harold Arlen oldies are being reprised in as many pix. Tunesmith's "I've Got the World on a String" is in "I'll Get By"; "Get Happy" was warbled by Judy Garland in "Summer Stock," and Vivien Leigh will chant "Paper Moon" in "Streetcar Named Desire." Arlen isn't resting on his laurels, however. He is currently cleffing, and collaborating on the lyrics with Ralph Blaine, the score for "Friendly Island."

Hugo Winterhalter will be in competition with himself on the record stalls this Yule season. Musical director, who recently shifted to RCA-Victor, has etched "Blue Christmas" for the holiday trade. His 1949 version on the Columbia label, which sold about 100,000 copies, also will be on the market. Incidentally, there will be an even dozen versions of "Christmas" available this year, including a Billy Eckstine version of the Billy Hayes-Jay Johnson hillbilly novelty on MGM label.

The Deep River Boys are getting one of their songs released on RCA Victor the hard way. Vocal group, which has been on a concert and theatre tour of England since early July, was signed shortly after its arrival in Britain to an exclusive pact with His Master's Voice, Victor's British subsidiary. Success of their HMV disk of "Ashes of Roses," an English ballad, is cuing Victor to release the side in America this fall.

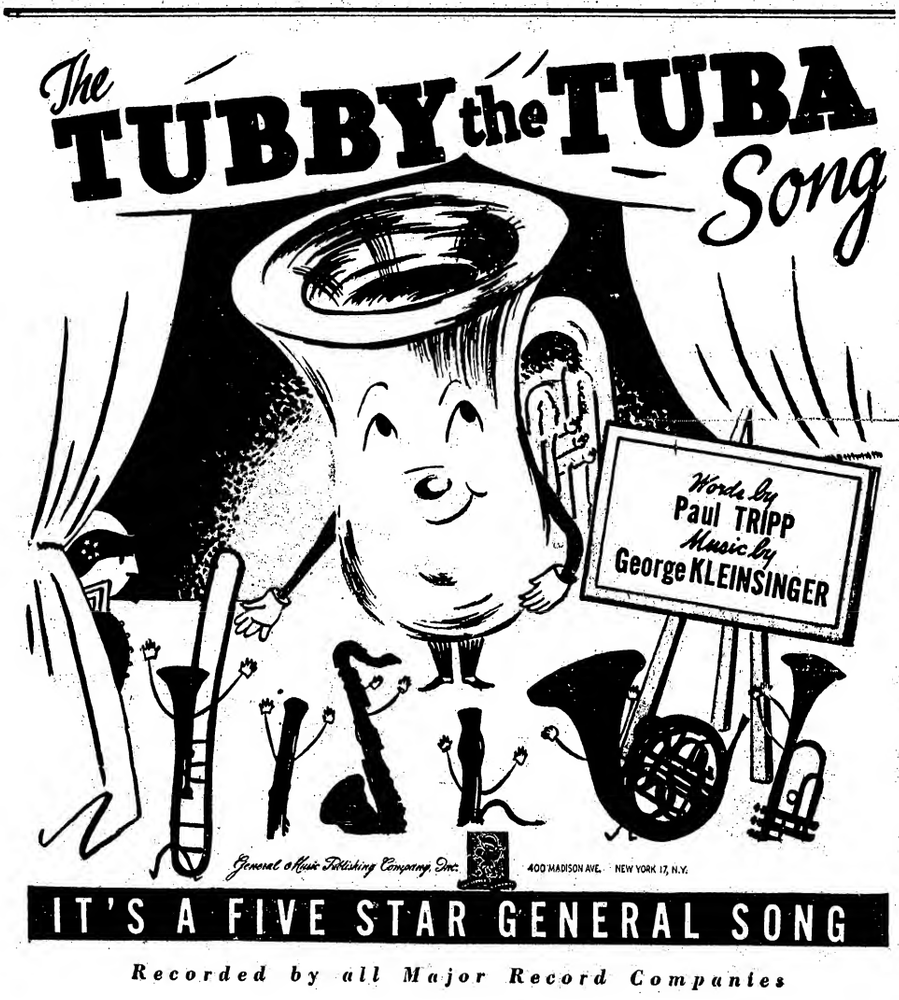
'Fledermaus'

Continued from page 41

libretto; instead, version by the English lyricists, Ruth and Thomas Martin, will be waxed on Victor. The Martins' adaptation was done on the British Broadcasting Corp. but is not published in the U. S., whereas Boosey & Hawkes is publishing Dietz's version.

"Die Fledermaus" doesn't get its first Met production this season until Dec. 20, and since Columbia Recording cannot "officially" wax the Met until there is a first production at the opera house, Victor will have a big jump on the market. Incidentally, "Fledermaus" is slated for 17 performances or more, at various times, this season at the Met—for an alltime record in U.S. opera.

Dietz receives a flat fee as remuneration from the Met and a royalty thereafter when it is reprised on its road tours.



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MADAME BUTTERFLY
(Love Duet)

L' AFRICANA
(O Paradiso)

CARMEN
(Flower Song)

MARTA
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An Album of New Popular Songs on Two Red Seal Records

BOOM BIDDY BOOM

THE TOAST OF NEW ORLEANS

TINA LINA

THE BAYOU LULLABY

On the Upbeat

New York

Songwriter **Leroy Anderson** cut his first eight sides as a bandleader for Decca last week . . . **Joe Marsala** and a Dixieland unit opened this week at the Aquarium restaurant, N. Y. . . . **Sarah Vaughan** plays her first date at the Fox-Michigan theatre, Detroit, for the week beginning Friday (23) . . . **Stan Stanley**, Chappell professional manager, to the Coast and back last week . . . **Sam Lutz**, of personal management team of Gabbe, Lutz & Heller, left for the Coast last week . . . Songwriters Protective Assn. attorney **John Schulman** addressed an American Bar Assn. meeting in Washington on UNESCO and world copyright agreements over the weekend.

Nat "King" Cole extending his overseas stay for another week in Copenhagen, Sweden, Brussels and Paris. He returns end of October. . . . **Mel Torme** booked into the Boulevard, Queens, Oct. 10 . . . **Nellie Lutcher** leaves N. Y. Saturday (23) for a London Palladium date Oct. 1 for two weeks, following with a six weeks' concert tour . . . **Ken Kennedy** orch opens at the Sundown Club, Phoenix, this week . . . **Bill McCune's** orch opens at Pelham Heath Inn Sept. 26 . . . **Al "Jazzbo" Collins**, Salt Lake City disk jockey, now operating out of WNEW, N. Y. . . . **Irwin Kent** orch winds four-month booking at the Tavern-On-The-Green, N. Y., and opens at the China Doll nitery, N. Y., Sept. 28 . . . **Peggy Lee** and **Dave Barbour** open at the Thunderbird in Las Vegas for two weeks, Sept. 28 . . . **Victor Zembruski**, polka recording artist for Remington, beginning 17th year over WATR, Waterbury, Conn.

Chicago

Campbell Music Co. has shuttered its Chi office. **Ben Kantor** was rep . . . **Ivory Joe Hunter**, on one-night tour through the midwest, kicked off in Battle Creek, Mich., last week and will windup in Albuquerque, N. M., Nov. 4 . . . **Henry Busse** orch slated to play oil convention in Odessa, Tex., Oct. 19-21 . . . Shapiro-Bernstein music rep **Irwin Berke** has taken a part on the WBKB tele show, "Shirt-sleeve Serenade." Plugger plays plugger . . . **Les Brown**, currently on **Bob Hope's** AM show, will play weekend college dates in the midwest. Orchster will commute from Coast by plane . . . **Lionel Hampton** inked for Paradise theatre, Detroit, Nov. 17 for a week.

Tower Records topper, **Dick Bradley**, back from New York and confabs with London Records . . . **Novelites** cut four sides for London in Omaha last week. They open at Club Lido, South Bend, today (19) . . . **Al Morgan** set for Hippodrome, Baltimore, Oct. 12 for a week . . . **Art Van Damme** group waxed four sides for Capitol this week . . . **Ken Griffin** planed in for huge Western Electric annual shindig . . . **Metro-Tones** inked for King Cole Room, Denver, Sept. 22 . . . **Tommy Reed** and **Peewee Hunt** open new name policy at Forkeyville Night Club, Forkeyville, Ill., Sept. 19 for ten days, with Reed doing series of one-nighters until Oct. 29, when he comes into Aragon for four weeks.

Hollywood

Dave Cavanaugh's Dixieland Band opens at Paris Inn, San Diego, Oct. 3 for four weeks, at $1,150 per frame . . . **Frank DeVol** and orch set for weekend college dates, starting Oct. 7, at UCLA, San Diego State and San Francisco U . . . **Jan Garber** opens Oct. 10 at Trianon, Chicago, for four five-day weeks at $2,750 per session . . . **Leighton Noble** orch, currently at Balinese Room, Galveston, at $2,500 per week, goes to the Stevens Hotel, Chicago, Oct. 3 to tee off a firm 26-week stand Nov. 3 at the same figure.

Jan Stewart, 24-year-old Houston canary, joined **Harry James'** band. . . . **Muggsy Spanier** wound up four weeks at the Hangover, Frisco, over the weekend and was held over for another four frames, at $1,500 per stretch . . . **Frankie Carle** is talking a deal with **Will Cowan**, producer of shorts at UI. . . . **Louis Armstrong** is set for a tour of the Pacific Northwest after he winds a three-weeker at the New Orleans Swing Club, Frisco, Oct. 21.

Pittsburgh

Bandleader **Ben Boden** has changed his name professionally to **Buddy Laine** and takes his crew into Chicago's Melody Mills Ballroom for a run . . . **Soft Winds Trio** opened Monday (18) at Carnival Lounge for one week and will be followed by **Pete Rubino** and his **Crackpot's** for two . . . **Baron Elliott's** orch signed again for American Legion's annual Armistice Ball at William Penn Hotel Nov. 11 . . . **Virginia Kuhn**, editor of the Pittsburgh Musician, monthly publication of Local 60, to Europe for six weeks . . . **Sylvia Karlton** cut her first two sides for Signature last week. They were "The Horse and Buggy Ran Away" and "Bill." She goes into Club Charles, Baltimore, Sept. 26 . . . **Homer Ochsenhirt**, who had a dance band at William Penn Hotel's Terrace Room a few seasons ago, is rehearsing an all-femme outfit for TV . . . **Billy Bishop** band began a fortnight engagement Monday (18) at **Bill Green's**.

Signature Reentering Blues & Rhythm Market

Signature Records is reentering the blues and rhythm field with reactivation of its yellow and black label. First release will be two instrumentals by Julian Dash. Tommy Edwards, pianist-singer, has also been inked for that department.

Signature prexy Bob Thiele is currently scouting new blues talent.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Sept. 16

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	St. Louis, St. Louis Music Supply	San Francisco, Pacific Coast Music	Philadelphia, Charles Dumont	San Antonio, Southern Music	Seattle, Capitol Music	Indianapolis, Pearson's	Rochester, Neisner Bros.	Minneapolis, Schmidt Music Co.	TOTAL POINTS
1	2	**"Goodnight Irene"** (Spencer)	1	1	1	7	3	1	1	2	1	6	2	3	103
2	1	**"Mona Lisa"** (Paramount)	2	2	3	1	2	2	5	3	4	2	3	2	101
3	3	**"Simple Melody"** (Berlin)	7	3	2	2	1	5	6	1	8	3	6	10	87
4	4	**"Sam's Song"** (Sam Weiss)	8	..	9	5	4	3	..	5	5	4	..	5	51
5	7	**"La Vie En Rose"** (Harms)	5	4	4	8	6	6	3	6	..	..	10	..	41
6	8	**"Tzena, Tzena, Tzena"** (Cromwell)	4	..	8	..	5	..	..	..	2	7	..	7	33
7	9	**"All My Love"** (Mills)	3	7	5	..	..	8	7	..	..	..	9	1	29
8	5	**"Can Anyone Explain"** (Laurel)	6	..	10	..	..	..	4	..	..	1	7	..	27
9	13	**"Lady of Fatima"** (Robbins)	..	8	..	10	..	..	2	..	..	8	1	..	26
10	6	**"Bonaparte's Retreat"** (Acuff-Rose)	..	6	..	..	..	4	..	..	3	..	..	6	25
11	10	**"Count Every Star"** (Paxton)	10	5	..	6	..	7	..	..	7	..	..	..	20
12A	13	**"Third Man Theme"** (Chappell)	..	..	6	..	10	..	..	4	..	..	..	..	13
12B	..	**"No Other Love"** (Disney)	..	..	..	..	..	..	..	..	10	5	5	..	13
14	..	**"I'll Never Be Free"** (Valando)	..	..	7	..	..	..	..	7	..	..	..	..	8
15	..	**"Cincinnati Danc'g Pig"** (Richm'd)	..	..	..	..	..	..	..	..	..	..	..	4	7

Ray Noble Setting Return to Dance Biz With 18 Men

Hollywood, Sept. 19.

Back to the dance band business, for the first time in a decade, goes Ray Noble, English batoneer has worked out a new dance beat library and will start touring in November with the 18-piece crew with which he backstops the Edgar Bergen airer.

Prelude to the jaunt will be a 10-day stand, along with Bergen, at the Pan Pacific Auditorium here, opening Oct. 20 as the entertainment lure for the Electrical Trades Exhibition. Show is a Bergen package.

When the exhibition winds, Noble and his crew take off on a series of one-nighters in the western area, hitting all the terperies normally booked by MCA. When the current radio season winds, band will seek ballroom and vaude dates around the country. To facilitate the move, all Noble sidemen have ankled other ether chores so that they will not be quota-ed under AFM Local 47's spread-the-work ruling, which would make them ineligible for dance work.

Noble purveyed a strictly dance beat style when he first came to the U. S. from Britain about 20 years ago, but dropped the ballroom biz after he clicked on the air. Only man of the original Noble entourage still with the outfit is Bill Harty, now manager of the orch.

Britannica Sets Ives Album for Educ. Program

Encyclopedia Britannica has concluded a deal with Burl Ives to present a selective sampling of American folksongs and ballads under the publishing company's new visual-aid educational program. Titled "Historical America in Song," the ballad comprises over 120 newly-recorded songs, ranging from Colonial days to the modern times.

Set is being packaged in six albums containing 30 12-inch disks. It is being readied for release Oct. 1, with distribution aimed exclusively at educational institutions.

Shaw Agcy. Signs Rich

Buddy Rich has been inked to a five-year contract by Shaw Artists Corp. Agency won't line up dates for Rich until the beginning of December. Until that time he'll be busy working with Norman Granz's "Jazz at the Philharmonic."

Tops of the Tops

Retail Disk Best Seller
"Goodnight Irene"

Retail Sheet Best Seller
"Goodnight Irene"

"Most Requested" Disk
"Goodnight Irene"

Seller on Coin Machines
"Goodnight Irene"

Best British Seller
"Silver Dollar"

LONDON INKS SNYDER TO THREE-YEAR LUSH PACT

Chicago, Sept. 19.

London Records has inked orchster Bill Snyder to a three-year pact with two-year options, as a climax to Snyder's hit waxings of "Bewitched" and "My Silent Love." Snyder's contract, which was purchased from indie Tower Records, is a lush one, calling for a reported $20,000 yearly guarantee, 5% of retail sales, and a minimum waxing sked of 16 sides a year. Snyder is also reported able to select his own material; and as a boost London is slated to give the pianist a full promotion campaign.

Orchster, who is currently perched at the Edgewater Beach Hotel here, will move into the Paramount, N. Y., Nov. 1 for a three-week stand.

Although the price Dick Bradley, Tower topper here, had affixed to Snyder's contract is undisclosed, the indie head will remain as the maestro's record engineer on all upcoming waxings.

Decca Teams Don Cherry With Jenkins for Buildup

Decca Records is giving Don Cherry, young vocalist who recorded a few sides with Artie Shaw on the Decca label, a general build-up by teaming him with Gordon Jenkins on four sides. On two of the sides, cut this week, he dueted with Eileen Wilson; he soloed on the other two.

Vocalist has been doing much of his own plugging on radio and television shows, in addition to personal appearances at key dealers in the east. He's tentatively scheduled for a nitery tour at the end of November.

Shealy Music Corp. chartered to conduct a music publishing business in New York. Directors are Alexander Wise and Abraham Schlager.

Disney Pic Theme Turned Into Xmas Pop Tune

Theme music from Walt Disney's nature short, "Beaver Valley," has been turned into a popular song—a Christmas-time, sleigh-ride affair. Tune is called "Jing-a-Ling, Jing-a-Ling" and has been recorded by virtually all the majors.

Theme background to the short, written by Paul J. Smith, attracted some attention, and Fred Raphael, head of music for Disney, assigned Don Raye to do a lyric. Raye came up with the Christmas idea. Disney Music publishes.

Two Hot Songs — Two Hot Records

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VETERANS REQUIRING FINISHING TRAINING MAY ALSO APPLY

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Sept. 16

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus.Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearson's)	San Francisco—(Sherman-Clay)	Philadelphia—(Wanamaker)	St. Louis—(Ludwig Music House)	Seattle—(Sherman Clay)	Minneapolis—(Don Leary)	Omaha—(A. Hospe Co.)	San Antonio—(Central Radio)	TOTAL POINTS
1	2	G. JENKINS-WEAVERS (Decca) "Goodnight Irene"—27077	1	1	..	6	8	1	1	1	1	1	1	5	94
2	1	NAT (KING) COLE (Capitol) "Mona Lisa"—1010	10	2	2	3	..	3	8	5	3	3	4	3	75
3	3	BING-GARY CROSBY (Decca) "Play a Simple Melody"—27112	4	..	6	4	..	5	..	2	4	..	..	4	48
4	6	BING-GARY CROSBY (Decca) "Sam's Song"—27112	8	5	..	..	9	2	2	..	..	4	2	..	42
5	7	G. JENKINS-WEAVERS (Decca) "Tzena, Tzena, Tzena"—27077	6	..	5	..	..	4	..	6	6	..	3	..	36
6	5	TONY MARTIN (Victor) "La Vie En Rose"—20-3819	7	3	3	..	..	..	..	..	..	..	6	2	34
7	4	FRANKIE LAINE (Mercury) "Music, Maestro, Please"—5458	2	..	7	..	..	..	..	..	..	8	..	6	33
8	7	AMES BROS. (Coral) "Can Anyone Explain"—60253	5	4	..	..	..	..	..	..	8	2	7	1	27
9	11	JO STAFFORD (Capitol) "No Other Love"—1053	9	..	..	2	..	..	..	..	5	6	10	..	23
10A	15	SAMMY KAYE (Columbia) "Harbor Lights"—38963	3	..	..	9	3	..	..	..	..	..	9	10	21
10B	10	KAY STARR (Capitol) "Bonaparte's Retreat"—936	..	7	..	..	..	8	..	4	..	7	8	..	21
11	12	VIC DAMONE (Mercury) "Vagabond Shoes"—5429	..	9	..	..	..	..	3	3	..	..	..	..	18
12	8	PATTI PAGE (Mercury) "All My Love"—5455	..	..	4	..	..	..	..	..	..	2	..	..	16
13	14	DEAN MARTIN (Capitol) "I'll Always Love You"—1028	..	..	8	..	..	7	..	..	7	..	..	..	11
14A	17	DENNIS DAY (Victor) "Goodnight Irene"—20-3870	..	..	1	..	..	..	..	..	..	..	..	..	10
14B	15	RED FOLEY (Decca) "Our Lady of Fatima"—14526	..	..	..	1	..	..	..	..	..	..	..	..	10
14C	15	FRANKIE LAINE (Mercury) "Dream a Little Dream"—5458	..	..	..	..	1	..	..	..	..	..	..	..	10
15	..	K. KALLEN-R. HAYES (Mercury) "Our Lady of Fatima"—5466	..	..	..	..	2	..	..	..	..	..	..	..	9
16	..	JO STAFFORD-WESTON (Cap) "La Vie En Rose"—1153	..	..	..	..	4	..	..	..	..	..	..	..	7
17A	..	VIC DAMONE (Mercury) "Cincinnati Dancing Pig"—5477	..	..	..	5	..	..	..	..	..	..	..	..	6
17B	..	SAMMY KAYE (Victor) "World Waiting Sunrise"—20-3181	..	..	..	..	5	..	..	..	..	..	..	..	6
17C	..	BILL FARRELL (M-G-M) "Deed I Do"—10757	..	..	..	..	..	..	5	..	..	..	..	..	6
17D	..	MARINERS (Columbia) "Sometime"—3878	..	..	..	..	..	..	..	..	..	5	..	..	6
17E		JO STAFFORD (Capitol) "Play a Simple Melody"—1039	..	..	..	..	..	..	..	..	..	..	5	..	6

FIVE TOP ALBUMS

1	2	3	4	5
THREE LITTLE WORDS	SOUTH PACIFIC	ANNIE GET YOUR GUN	YOUNG MAN WITH A HORN	SUMMER STOCK
Hollywood Cast	Broadway Cast	Hollywood Cast	H. James-D. Day	Hollywood Cast
M-G-M	Columbia	M-G-M	Columbia	M-G-M
M-G-M53	MM850	M-G-M	C198	M-G-M56
E516	ML4180	E509	CL6106	E519

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Decca	5	230	Columbia	2	27
Capitol	6	143	Coral	1	27
Mercury	6	92	M-G-M	1	6
Victor	3	50			

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'You're a Sweetheart'
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Standards by
Jimmy McHugh

COLUMBIA SHELLS OUT TO BALLY AUTRY-RODEO

Columbia Records will shell out a large chunk of coin to promote the coming rodeo opening its annual stay in Madison Square Garden, New York, Sept. 27. Reason for the promotion is fact that Gene Autry, Columbia's top western recording artist, is headlining the rodeo.

Diskery will set up window displays, post streamers and devote usual coin to press parties, etc., for Autry and the rodeo. Diskery's N. Y. distributor, Times-Columbia, will handle most of the promotion.

Columbia is also giving an extra promotional push to its "Tea for Two" album based on the WB film of that name. Album features Doris Day and Gene Nelson from the original cast, and Axel Stordahl's orch. In addition to poster campaigns tying in with national release of pic, diskery will send out 1,500 disk jockey samples of one of the tunes from the album.

Songwriter Murphy Has His Own Film Company; Makes Industrials, Adpix

Songwriters have gone on to become film producers, but Owen Murphy is probably the only one who has his own film company. Murphy, who wrote the scores for the "Greenwich Village Follies" and most of the Joe Cook shows, is a partner in Murphy-Lillis, Inc., an industrial and advertising film producing unit. Murphy is still writing songs—but these are for his films, which service firms like Chesterfield, Philco and Firestone.

Murphy got into the industrial picture business when he was out in Hollywood, doing the film score for the Columbia production of "Rain or Shine," for which he had written the original Broadway score. He was contacted there by an industrial film unit to do some work for them, and after he completed the assignment, he went into the industrial filmmaking business permanently. In 1945, he formed his own firm in partnership with Lillis.

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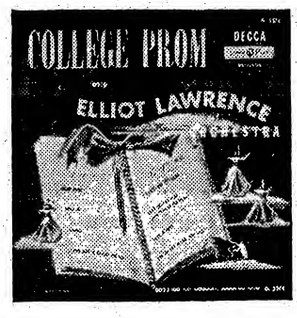

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*27123 STAR DUST / ONCE IN A WHILE
*27124 LAURA / I'VE GOT A CRUSH ON YOU
*27125 I CAN'T GET STARTED / EAST OF THE SUN (And West of the Moon)
*27126 DEEP PURPLE / I'M IN THE MOOD FOR LOVE

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Some Cafes to Experiment With Burlesque Units to Bolster Biz

Indications are that burlesque will be a top lure in cafes this season. Two major niteries have already booked burley units and others are considering installation of the bumps and grind displays. The latest cafe to set such policy is the Latin Quarter, Newport, Ky. Other spot already set is the Beachcomber, Miami Beach.

Harold Minsky, of the burlesque clan, is currently casting a burley unit similar to the shows he did at the Carnival, N. Y., and the Colonial Inn, Hallendale, Fla.

Noel Sherman, who produced the show at Riley's, Saratoga, N. Y., has been signed to do the production at the Newport Latin Quarter. He'll use the same format that prevailed in Riley's, but will have a line to 12 girls instead of 24. Acts with a burlesque flavor will predominate.

According to Sherman, many cafes are seeking packaged units, but so far few producers have been able to line up this type of display on speculation, because most bonifaces want to see a finished product before signing contracts.

The success of the Sherman unit at Riley's is said to have provided the impetus to the burley type of booking. This display outdrew the name shows at the other cafes in the area.

Burlesque type shows in cafes have always pulled biz during wartime. It's been found to be one type of booking that entices uniformed men as well as civilians. The girly shows have always prospered in areas where there are large troop concentrations and war industry.

New Orleans, Chicago and New York's 52d street have found the strip shows a most staple policy, and bonifaces of the larger spots feel that a dressed-up version of a burlesque display can draw in the tonier cafes.

Revive Chi Puppet House

Chicago, Sept. 19.

Kungsholm Minature Grand Opera, puppet theatre here which had been razed by fire two years ago, is currently in the rebuilding stage.

New auditorium, which will be operated in conjunction with the Kungsholm restaurant, will be larger than its predecessor. Even the repertoire, owner Fredrik A. Chramer explained, will be increased to 20 operas.

MIDWEST TOUR FOR ROY ROGERS UNIT

Hollywood, Sept. 19.

Roy Rogers is putting together a unit to tour the midwest under the auspice sof Arena Stars, Inc., in which Spike Jones and his manager are partners. Jones organization knows the ins-and-outs of booking in the area and bookings will be mostly in auditoriums in which the zany bandleader has played.

Rogers and his hoss will topline with several western acts being rounded up to put on the cowpoke style entertainment in 27 midwest theatres. Rogers will put on two performances daily, and is asking a $3,000 guarantee against 60 or 65% on each date. Bob Weems, Arena's midwest rep, is setting the bookings out of Chicago.

Ruth Brown Sets Tour

Songstress Ruth Brown will team up with the Willis Jackson orch for a southern tour beginning Oct. 14.

Gal is currently at Cafe Society, N. Y., along with the Erroll Garner Trio and Phil Napoleon's Dixieland outfit.

Bloom, Foster Dissolve Agency Partnership

Walter Bloom and Bill Foster last week dissolved partnership in Favorite Attractions, Inc., N. Y. Bloom will take the agency, while Foster's future plans are indefinite as yet.

Duo formed their partnership several years ago shortly after the foldo of the Frederick Bros. Agency, N. Y., where both handled acts and cocktail units.

AGVA Dissidents' Suit Vs. 4A's Gets Underway In N.Y. Supreme Ct.

Suit started in 1948 against the Associated Actors and Artistes of America by Matt Shelvey, former national administrator of the American Guild of Variety Artists and several of his adherents, was resumed Monday in the N. Y. supreme court. Plaintiffs are questioning the 4A's right to intervene in AGVA affairs, and allege that Shelvey's ouster was illegal. Trial, now expected to last several weeks, is before Justice Felix Benavenga.

Case is doubly important because of the fact that another similar action, brought by a Boston group of AGVA dissidents, is contingent upon the outcome of this suit.

Initial day was devoted by the plaintiffs in a discussion of the history of AGVA from its inception in 1939 up to the time of Shelvey's ouster.

Originally brought to restore Shelvey's position in AGVA, this angle is no longer possible because of a stipulation signed by Shelvey at the conclusion of the initial suit in 1948. Because of inability to find an attorney of record, Shelvey agreed that he would no longer participate in AGVA affairs.

Case now seeks to outlaw all legislation adopted by AGVA since it was taken over by the 4A's in 1948.

ROSALIND ROSS TO GAC

Rosalind Ross has joined the club date debt. of General Artists Corp., replacing Ira Seidelle, who resigned.

Miss Ross was previously in the club date division of the Beckman & Pransky office.

AGVA Overrules Theatre Authority, Performers Paid for Benefit Stints

The American Guild of Variety Artists won a two-front victory last week on the question of benefits. The performer union won over Theatre Authority's demand that the North Shore Hospital Fund display at the Roosevelt Raceway, N. Y., Sun. (17) go on as a benefit, while AGVA demanded that performers appearing on the show be paid $25 minimum in the case of chorus or minor performers or one-seventh of regular weekly salary for acts.

Shortly before start of the show, Tex McCrary, chairman of the event, conferred with AGVA's national administrative secretary Henry Dunn, with the result that McCrary consented to paying the performers. All pacts were signed by performers before going on.

According to Dunn, about $6,000 was paid out to the performers. Union is holding salaries in escrow and checks will soon be mailed out later to participating performers.

Sponsors of the event had previously signed a contract with Theatre Authority calling for 10% of the gate, but once it was decided to pay performers in order to get AGVA's okay, show is believed to have passed out of TA's jurisdiction. AGVA broke with TA some months ago in order to clear its own benefits.

On another front in the benefit battle, Associated Actors and Artistes of America's opposition to the appearance of headliners at the N. Y. Daily News Harvest Moon Ball Wednesday (13), folded because of the fact that the pro performers were playing in the AGVA jurisdiction. Screen Actors Guild had exerted pressure on several performers to get full salary or have the event go under TA jurisdiction. Bob Hope, Dinah Shore, Martin & Lewis, Vaughn Monroe and the Szonys, were paid $500 each for the night. SAG made no further attempt to stop the show after the initial warning.

NELLIE LUTCHER SET FOR EUROPEAN TOUR

Toronto, Sept. 19.

On completion of her current Casino theatre engagement here, Nellie Lutcher sails for her first European tour and will open at the Palladium, London, for a two-weeks' stint. Her eight-weeks' tour will also include engagements in Paris and Rome, these inked by Carlos Gastel, her manager, who is now in London.

Miss Lutcher sails from New York on Friday (23) aboard the Mauretania for Liverpool. With her will be Earl Hyde and George Duvivier, on drums and bass.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Sept. 19.

Noel Meadow, indie foreign film distributor who did a grand slam recupe here in nine months, left for N.Y.C. with an all-clear.

John and Alice Walsh, of the downtown colony, left for Los Angeles to start rehearsals with the Sonja Henie "Hollywood Ice Revue of 1951."

Among the new arrivals in for rest routine and progressing nicely are Stanley Lawrence, manager of the Mayfair theatre, Asbury Park, and Glenn Phillips.

Walter (CBS) Romanik, recuping from a major operation. Ditto for Larry (IATSE) Garber.

Otto Hayman, upped for meals and mild privileges.

Lee Klimick (Republic Pictures) recuping from her recent pneumonectomy operation.

Andy Grainger, ex-Rogerite in for yearly o.o. and general check-up, got an all clear.

John Lake, radio spieler and actor, out of the general hospital after recent operation.

Labor Day marked the end of summer activities at the William Morris Park playgrounds. Annual Field Day was held by the P.T.A. Mrs. Jacques DeMattos, wife of the WNBZ program manager acted as chairman of the recreation committee, assisted by Benny Ressler. Featured was the crowning of King and Queen of the colony, with games, races and dancing. Refreshments were furnished by the Shamus Club.

Walter (CBS) Romanik mastered the thoracopeasty operation like a veteran and back at the hilltop lodge resting comfortably.

Louise (RKO) Harris, who cured here, in for annual check-up and drew an all-clear.

Virginia Strum underwent bronchoscopy operation.

Sam LaBalbo in for a final checkup and rated an all-clear.

Bob Pasquale, ex-Philly (Warner Bros.) manager, back in circulation after long strictly in bed routine.

Robert J. Goldstein, theatrical attorney and Variety Clubber, in from N.Y.C. for a weekend vacash to ogle the lodge.

Marie Gallagher (Warner Bros.), accompanied by Robert Dillon, in from Philadelphia to visit her daughter, Dolly Gallagher, who is progressing nicely.

Write to those who are ill.

DeWitt's Marathon Stint

Comedian George De Witt is expected to be the busiest performer extant for 24 hours, starting today. Comic has signed to be the Yom Kippur replacement for a trio of performers and is expected to maintain his schedule at Radio City Music Hall, N. Y.

De Witt will sub for Joe E. Lewis at the Copacabana, Myron Cohen at the Paramount, and Jack Eigen on latter's disk-jockey stint on WMGM, N. Y.

Dear LEE MORTIMER

Many thanks for the many mentions and write-ups you have given me in the past.

Sincerely,

SONNY KING

P. S.: Lee, they wear brown and white shoes in nite clubs here.

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Gus Van Re-Elected Prez of AGVA, Wins Over Price by Small Margin

Gus Van was elected president of the American Guild of Variety Artists for the third successive year. Van eked through by a narrow margin of 81 votes over his opponent Georgie Price, getting 873 votes to 792 for Price.

In another important contest, Gypsy Rose Lee was made second vice-president by a landslide of 893 votes with her nearest opponent, Jack Gwynne, getting 401. Dick Ware running for the same office got 351 ballots. Jerry Baker, was unopposed for first vice-president getting 1,424 marks.

Don Francisco was named third veepee with 487 votes. He defeated Lois Donn, Jack Edwards and Buddy Walker. Jackie Bright was elected treasurer without opposition and Harry Mendoza, also unopposed for the post of recording secretary, were balloted into office.

Board members elected comprise Ruth Arden, Will Aubrey, Dewey Barto, Danny Beck, Red Buttons, Lois Donn, Phil Foster, Dick Gale, Sid Marion, Mickey O'Niel, Price, Billy Taft, Dick Ware, Jerry Wayne, Jack Edwards of Boston was also elected, but since he withdrew his candidacy after ballots were printed, Bill Lee of Detroit, who was next in line, will serve on the board.

Elections were conducted by the Honest Ballot Assn.

Fran Warren, Former Mgr. Settle Breach Suit

A pre-trial settlement between attorneys for singer Fran Warren and her former personal manager Al Pollack ended a breach of contract suit brought by Pollack. Justice Benjamin J. Rabin of the N.Y. supreme court suggested that the litigants attempt one final bid at settlement before going to trial.

In the subsequent parleys, a token payment was made by the singer to Pollack, with whom she signed a contract about five years ago, but who it's claimed, never rendered any professional services.

Sullivan-Moon Winners Shifting to N.Y. Strand

N. Y. Daily News columnist Ed Sullivan will take his Harvest Moon Ball winners into the Strand theatre, N. Y., for the first time. Unit, starting Friday (22), played the Roxy theatre, N. Y., for the past couple years and prior to that was an annual booking at Loew's State.

Surrounding bill will include the Three Stooges, the Weavers and Maxellos.

Harry Mayer, house booker, may have singer Lisa Kirk heading the following show.

Kentucky Fair Draws 237,610

Louisville, Sept. 19.

Despite a city-wide bus strike, and three days of rainy weather, Kentucky State Fair drew 237,610 patrons. Closing day Saturday (16) pulled 47,000 customers, while opening day Sunday (10) drew 34,977; a big drop from last year. State Fair Manager J. Dan Baldwin estimates that gross receipts will be a third lower than expected. However, predictions were based on the hope the Fair this year would surpass all previous records.

Principal attractions at the Fair this year were a Gospel Quartet contest, fiddlers contest, square dance contest, and the Grand Championship Horse Show, held in the Horse Show pavilion, and won by Wing Commander, stallion from Dodge Stables' famed saddle-bred farm at Lexington, Ky.

Joe Fahey has been named manager of the Arena, Holyoke, which uses stage shows Sundays. He also heads the Fahey Advertising Corp., Holyoke.

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America's Newest Ventriloquist Sensation, with his new pal, Humphrey Higsby. Billboard says, "Nelson is perfection."
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Court Okays Hotelman's $1,025,000 Purchase Of Carroll Coast Nitery

Hollywood, Sept. 19.

Sale of the Earl Carroll theatre-restaurant to Frank S. Hofues, Texas hotelman, for $1,025,000 was approved by Judge Newcomb Condee in superior court. Under terms of the deal Hofues turned over to the Carroll estate his $350,000 ranch in Arizona, a note for $475,000 and another for $200,000, each carrying 3½% interest.

Hofues also owns the Del Mar and Deauville beach clubs in Santa Monica. He will lease the theatre for radio and TV broadcasting in the daytime, meanwhile operating as a nightclub. He plans to reopen spot in November, with name acts and lavish productions.

MCA Builds Package Show For Haymes Nitery Tour

Hollywood, Sept. 19.

Release from the "Contented Hour" airer has paved the way for Dick Haymes to do the vaude and nitery work he wants and Music Corp. of America has fashioned a package with the singer toplined. Haymes wanted out from the Carnation Milk program because he couldn't tape his shows and was thus unable to make a tour.

MCA already has set Eileen Barton and the Three Stooges for the package, with several other acts to be inked. Unit already has been booked for an Oct. 8 date at the Roxy, New York, at a reported $10,000 per frame.

Miami's Summer Season Lush On Tourism But Cagey on Spending

Miami Beach, Sept. 19.

Despite the biggest summer tourist season this area has ever experienced, general trend was to cagey spending and careful shopping by the holidayers, with majority of niteries just getting by and only those with potent attractions getting type of business that meant profit-making biz. Threat of the hotels, cafe, lounges, which booked acts after they'd played the Olympia or a nitery, didn't make much of a dent either.

Such spots as the Five O'Clock Club packed them in with Martha Raye and solid supporting acts such as Lenny Kent; Clover Club drew heavy patronage when the Vagabonds were there through July. The hotel rooms did heavy business weekends. The no-minimum deal found loaded tables which averaged $5-10 tabs.

Hotel bookings for the higher salaried acts didn't mean full payoffs, because of room-board deal involved.

Big spots such as Copa City and Clover Club, as well as the more modestly-budgeted cafes can figure that the competition from hotels will hurt some, but not as much as expected. Some operators figure they'll make up any loss of patronage of their late shows; for, though the new local laws allow hotel cafes to remain open until 1 a. m. weekdays and 2 a. m. Sunday mornings, they still can set up only one show, thus negating any chance of real profits. With small turnover, and the small tabs, it adds to a strictly "good will" deal.

Situation this winter will thus make for a good deal for the minor acts for lounges and smaller situations.

Murray Weinger and Ned Schuyler plan three-name parlays for each show at their Copa City. As for the threat from hotels, they insist they're going to let the hotel men worry about their own problems and concentrate on getting the best talent possible. Jack Goldman and the other club operators have the same line of thought for the up-coming winter season.

Godfrey Trying Units Again

Arthur Godfrey is resuming the production of units. First is currently being formed with comedian Billy Gilbert to emcee and singer Bill Lawrence to headline.

It's the second time that Godfrey has gone into packaging units. A couple of seasons ago, Godfrey formed a unit which did terrific business wherever Godfrey appeared with it, but trade slumped whenever radio and tele commitments kept Godfrey in New York.

This time, concentration will be on talent winners that have reached name status. Outfit will play some dates on the RKO circuit in November. Use of the Godfrey unit by RKO will mark the first time chain has used units other than those formed by its booking dept.

RKO Sets Road Unit

RKO circuit is setting up a unit to be topped by Belle Baker and Smith & Dale to start at the Palace theatre, Cleveland, Sept. 28. It's slated to follow with the Palace, Chicago, Oct. 11 and the Albee, Cincinnati, Oct. 19.

Toppers were on the show which played the Palace, N. Y., anniversary show in May.

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For making the 1950 season at Cal-Neva Lodge the most successful in its 26 years of operation.

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Bonifaces Plan to Cash in on War Prosperity, More Niteries Opening

The optimistic outlook for cafes this season in New York is cuing more entries into the field. Current and future bonifaces figure the wave of prosperity being engendered by the Korean War will prompt more niteries.

Latest to swing to expansion is Tom Ball, operator of the China Doll, N. Y., who is planning to unshutter the long darkened La Martinique. The combine headed by Lewis Lewis, operator of Cafe Society Downtown, which has taken over the Havana-Madrid, is also shopping around for new cafe sites. As the season progresses, more bonifaces are expected to enter the field.

While this indicates more activity in cafe operations, many fear wholesale cafe openings may create an overseating problem which affected a majority of night clubs last year. Cafes, it's pointed out, began to get rolling only recently when economic conditions shuttered the weaker spots.

Jerry Colonna opens today (20) at Loew's Rochester for a week, following it up with a week at Loew's State, Providence, before starting a three-weeker at the Capitol, N. Y.

Montreal Nitery, Theatre Damaged by Fires

Montreal, Sept. 19.

Fires in past three weeks have shuttered one of Montreal's oldest boites, the Carousel and one of the two vauders in town, the Roxy Follies.

The Carousel (formerly the Samovar) blaze did an estimated $200,000 damage with the fire starting in the newly refurbished main room which was due for opening this month. Quick work by waiters in adjacent lounge, the only part of the club that was operating, prevented any loss of life as 200 patrons were led to safety.

Last Monday afternoon (12) a fire starting in a sign shop above the Roxy did $10,000 worth of smoke and water damage to the theatre. Acts ready to open the afternoon show managed to save some of their wardrobe and firemen herded 100 customers to safety.

JO STAFFORD SET FOR 'VOICE' B'CASTS

Jo Stafford will be featured on a 15-minute weekly broadcast for Voice of America, aimed at youth overseas. Show, first segment of which will be broadcast in about two weeks, is being recorded in Hollywood and packaged in New York for shortwave broadcast and distribution to Voice and cooperating stations.

First regularly scheduled Voice program by a recording artist, show features songs by Miss Stafford, plus her comments on youth and democracy. In addition, vocalist's Sunday night broadcasts for Radio Luxembourg are now being repeated on Thursday nights.

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THE UTMOST IN ACROBATIC DANCING
Opening Shortly
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Bill CALLAHAN

Currently Appearing
COPACABANA
New York

VARIETY — Callahan is a very personable gent with authoritative taps to match, who is a flash on any cafe floor, as he has been in legit, the picture houses, etc. Callahan reportedly had one Hollywood opportunity, and it's a wonder they didn't anchor him out there because he is obviously appealing, both on the hoof and above the shoulders. He uncorks a flashy "Minute Waltz," sliding from a good dash of Chopiniana on the piano to the terps. His flamenco taps is a rousing topper-offer. *Abel.*

EARL WILSON: "Bravo!"

ROBERT DANA, World-Telegram: "Plays fine piano solo."

JUSTIN GILBERT, Mirror: "Talented . . . tops."

BILLBOARD: "Excellent in theatres, equally good here. Routine pulled terrific."

Management: STANLEY RAYBURN, New York City

New Yorker Hotel Picks Up 4th Option on Cummins

Bernie Cummins orch has had its fourth option picked up by the New Yorker hotel, N. Y. Band will continue at the spot until Nov. 15, at which time a stay of about five months will have been completed. Cummins stay at the hotel has been continuous except for a one-week stand at the Cavalier hotel, Virginia Beach, Va.

If no more holdovers take place, the Cummins outfit is slated to follow the New Yorker engagement with a stand at the Edgewater Beach hotel, Chicago, late November or early December.

Vaude, Cafe Dates

New York

De Mattiazzis signed for the Waldorf-Astoria, N. Y., Nov. 28 . . . **Lea Mathews** into Cafe Society Downtown, Oct. 12 . . . **The Lunds** set for Hotel Plaza's Persian Room, N. Y., Oct. 25 . . . **Eddie Fisher** tapped for the 400 Casino, Albany, Sept. 21 . . . **Pat O'Brien** signed for a date at the Desert Inn, Las Vegas, in October.

Leo Fuld signed for the Latin Quarter, Montreal, starting Friday (22). It's his first date since returning to the U.S. from England. . . . **Eric Thorsen** starts the season at the Somerset Hotel, Boston, Friday (22) . . . **Zero Mostel** into the Club Charles, Baltimore, Sept. 25 . . . **Sammy Walsh** tapped for the Towne Room, Louisville, Oct. 28 . . . **Sarah Vaughan** pacted for the Birdland, N. Y., Nov. 4.

Chicago

Chicago, Sept. 19.

Ritz Bros. set for the Chez Paree, Oct. 6 . . . **Sid Epstein** has taken over the Club Hollywood bookings for the William Morris office . . . Crystal Terrace Club has gone into name policy with Paul Marr, new booker, setting the **Three Suns**, Nov. 10 to be followed by **Rudy Vallee** . . . Tipi-Ti-Inn, Waterloo, Ia., adds floor shows with **Minda Lang** and **George Moore** going in Oct. 27 . . . **Ralph Lewis** returns to Helsings, Sept. 21 . . . **Dorothy Dorben** line into Beverly Hills Country Club, Cincy, beginning Sept. 22 . . . Vine Gardens has lined up **Dolly Kay, Eddie White** and **Nadja Dolora** for Oct. 6 show, **Jan Bart** and **Lou Saxon** for the Dec. 1 bill and **Myron Cohen** and **Minda Lang** go in Dec. 29 . . . **Larry Ross** back to the Casino, Sept. 29 . . . Pastime, Des Moines, has set **Joey Rardin** Sept. 29, **Charles Frederics**, Oct. 13, **Mickey Sharp**, Oct. 27 and **Paul Gilbert** for Nov. 17 . . . Divena unit set for the Persian Palms, Mpls., Sept. 21.

Hollywood

Leo Fuld, who returned to this country from England recently, has been signed for the Latin Quarter, Montreal, Sept. 22.

Nino Milo, singer-comic at Larry Potter's San Fernando Valley Supper Club, starts a northwest nitery tour Sept. 28 with special material scripted by **Bob Ecton** . . . **Frank Fontaine** starts a two-weeker at the Capitol Theatre, N.Y., Oct. 19. . . . **Sanford Adler**, operator of Cal-Neva, Lake Tahoe, caught **Lillian Roth** doing a one-niter at Del Mar and promptly booked her for his own spot, holding it open a week extra to do so.

Joe Frisco, who started a "one week" stand at **Charley Foy's** San Fernando Valley Supper Club three weeks ago is still going strong . . . **Jon and Sondra Steele**, current at El Rancho, Las Vegas, at $2,250 per week, have been booked for four frames at the Palmer House, Chi, opening Nov. 30, at a flat $2,000 weekly . . . **Robert Allen Reed** keyboarding at the Gourmet Holyywood . . . **Lillian Roth** held over at Cal-Neva Lodge, Lake Tahoe . . . MCA set **Clark Dennis** for three months of Statler Hotel time, beginning in November

PATRICE JAN
HELENE and HOWARD
"Cavalcade of Bands"
T.V. Show, New York

HABIBI, 1ST ISREALI N.Y. CAFE, TEEING OFF

Latching on to the hypoed interest in Israeli affairs, Leon & Motya Nemiroff are opening the first Israeli cafe in New York, the Habibi. Spot is slated to open tomorrow (Thurs.) on site of the Russian Skazka, with a show including dancer Zamira Gon, singer Martha Schlamme, and song team Hillel & Aviva. Alexander Yahalomi will emcee and Julius Fuerstein will conduct.

The Nemeroffs also operated the Skazka before deciding to change the entertainment format.

Vet Bandleaders

Continued from page 43

trouble and the physical strain of one-nighters to maintain the band."

In the case of Krupa, who plans to break up his big band and possibly form an all-star group for a European tour, he worked only five weeks of locations in five months. The rest were all one-nighters. Herman provides a similar case. After closing this week at Frank Dailey's Meadowbrook, he plays the Boulevard, Long Island, for the week of Sept. 26, and is scheduled for one-nighters until Nov. 20, when he's set for a week in Pittsburgh. This after just completing a one-nighter tour through Texas.

The bandleaders agree that the one-nighters are profitable. That's their complaint, actually. One-nighters, with the exception of a few choice locations and theatres, are the only profitable dates they can find. And they ask, is it worth it?

The top frontmen have two choices. They can form small combos, or, since they collect royalties on their recordings, they can lay off for awhile. With combos, they can play locations and theatres profitably,—more important, they can get location and theatre bookings. They can also book concert tours.

A number of top bandleaders have chosen this latter course. Count Basie, who broke up his big band last spring, is playing top theatre and nitery dates with a seven-piece jazz group. Artie Shaw has reassembled his old big-band offshoot, the Gramercy Five, and is currently playing the Iceland, N. Y. Benny Goodman is on a weekly television show with his sextet.

What has caused the shrinkage in available and profitable locations remains a poser. Bookers generally credit television as one reason for keeping the customers away. Absence of any new dance fad, like the jitterbugging of the early 1940s, is another. The greater number of bands that are plucking the location plums are the sweet-styled units that are basically and elementally dance bands.

As for those locations which rely on bands, like the Roseland, in N. Y., they are simply booking on a lower budget, bringing in lesser-known units. The big name, who's used to big money, feels it just isn't worthwhile.

Lake Club, Springfield, Ill., Sets Hildegarde, Tucker In Pitch for Top Names

Springfield, Ill., Sept. 19.

Although niteries in the smaller midwest cities are tightening their budgets due to the clampdown on gambling in their casinos; Lake Club here, which has not had gambling in some time, is expanding its talent outlay for names. Teeing off its fall season is Buddy Lester, set for two weeks, Sept. 23. Janis Paige, film singer, is inked in Oct. 7 with Constance Moore to follow the next week. Betty Rielly headlines the Oct. 21 show with June Christy set for following week. Al Morgan heads the Nov. 4 revue and Sophie Tucker goes in on the New Years' bill.

Hugo Giovagnoli, owner, is bringing back Hildegarde, who broke all records here with sensational $50,000 gross last year, in mid-January. Paul Marr, Chi agent, books the shows. Georgie Rank's band has been held over for the fall.

COLUMBIA LECTURE SHIFTS

Columbia Lecture Bureau, of which Arthur Judson is president, is expanding its activities.

Eastman Boomer has joined the bureau as vice-president in charge of special attractions. Edna Giesen will continue as vice-president and managing director. Mrs. Theodosia Wood will be sales manager.

Toni Arden opened a fortnight stand at Mocambo last night (19)

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Sophie Tucker

September 20, 1950

Hildegarde
c/o Wm Morris Agency
New York City

Dear Hildy:

Instead of my annual announcement in VARIETY of my opening at the Latin Quarter in New York on September 24th, I feel I'd like to devote this space to you.

I want you to know what a privilege it was to hear you in your recent concert at Long Beach. I was thrilled, and want to go on record in saying that to me -- you're the last word.

Hildy, I do want you to know this.

Love,

Sophie Tucker

Me Too --
Ted Shapiro

P.S. By the way, I saw Joe E. Lewis at the Copacabana the other evening and I think he's tops in the male department.

Versailles, N. Y.

Edith Piaf (with Robert Chauvigny and Chorus), Emile Petti Orch (8), *Panchito Latin Band* (7); $5 *minimum.*

The return of Edith Piaf to the Versailles is a signal for boff business by the Nick & Arnold bistro. The French chanteuse indicated opening night (13) that the smash biz she did for 20 weeks in her last stand at the Versailles is going to be a repeat, in spades. She is as socko as ever in her vocalistics, as well.

There is hardly likely to be a more chichi opening than this one. Miss Piaf held them for more than 30 minutes with French love songs, songs of the streets and songs of frustration, with an occasional English lyric thrown in. She remains a performer whose singing in a foreign tongue is certainly no handicap for listeners unfamiliar with the lingo. There is no mistaking the meaning of her lyricizing, her English prefatory explanations notwithstanding.

Attired, as usual, in a simple black dress and backed by a chorus behind a closed curtain, Miss Piaf starts slowly with a couple of Gallic ballads, and then rocks the audience for the first time with her highly emotional "Hymn to Love." Her "Mariage," about a woman imprisoned for killing her husband, follows for another smash, especially with the simple, forthright histrionics involved. "Le Famion de la Legion" is still a great applause-getter as she belts it out with that clarion-like voice, and ditto for "La Vie En Rose" and "Monsieur St. Pierre." She walked off leaving 'em on the ropes, and perhaps should have done at least one more number.

Robert Chauvigny is her musical director and arranger, pianoing and leading the Emile Petti Orch for her numbers. The Piaf chorus comprises three boys and three girls. *Kahn.*

Cocoanut Grove, L.A.
(AMBASSADOR HOTEL)

Los Angeles, Sept. 12.

Constance Moore, The DeMattiazzis (2), *Larry Green Orch* (13); *cover* $1.50, $2.

First four-week layout of the new fall season shapes up as a pleasant package that should easily produce the desired results for the Ambassador hotel's room. No record attendance figures are in sight, but the stand will wind up comfortably on the profit side of the ledger.

Topbilled Constance Moore comes up with a 30-minute song stint that is perfectly paced and solidly sold for good returns. As a result, good word-of-mouth will make up for lack of strong name appeal.

Singer's offerings run a wide range, from "You and the Night and the Music" to "Diga Diga Doo" and she does each effectively. Voice and delivery would be even better in a more intimate room, but she has no difficulty holding her audience. Turn is bulwarked by some topnotch musical arrangements turned out by Sy Miller, who also penned the special material number "Never Underestimate the Power of a Woman." Save for a quickie perambulating session with "Harvest Moon" which helps draw the audience momentarily into the act, it's a straight standup job all the way.

Opener is the DeMattiazzis, featuring the European "remote control doll dancers." Routine is wisely held to a bare five minutes, attracting considerable interest as the stiff-legged movements of mechanical dolls are perfectly mimicked. Revelation that the dolls are actually activated by the femme half of the team comes as no great surprise but it's so well done that it earns a nice response.

Show backing chore and music for dancing is deftly handled by Larry Green's combo, making its Coast bow with this date. Outfit boasts a well-stocked library purveyed in highly danceable style through some effective arrangements and the date will boost Green's prestige in these parts considerably. *Kap.*

Bal Tabarin, S. F.

San Francisco, Sept. 7.

Ted Lewis, Geraldine DuBois, Reed Sisters, Paul White & Elroy Peace, Andre, Andree and Bonnie, Sol Klein Orch (14); *cover* $1.

Ted Lewis revue is a compound of nostalgia, slick timing and solid routining that pays off.

Comedian's commercial corn is as potent an applause-provoker as ever and he and his aides rack up solid returns on the 50-minute stanza.

Flanked by shapely Geraldine DuBois and sock comedy duo of Paul White and Elroy Peace, Lewis has a surefire layout. Miss DuBois cavorts, sings and partakes in snappy repartee with Lewis. White and Peace continue to pack a punch that scores big returns for their efforts. The lads are funny, dance well and work neatly with their boss; Peace especially in the classic "Me and My Shadow" bit. Other bits in which they are equally sock are "The Charcoal Dancers," a satire on the Cole Dancers and "The Woofenpoofs," in which Lewis joins.

Reed Sisters, working as a song trio and gal backdrop for Lewis are interlarded throughout the show and also do a snappy turn on own with a "Showboat" medley that gets over neatly.

Hefty punch of layout is the French terp trio of Andre, Andree & Bonnie, in a mannequin dance routine that's solid.

Most of the old Lewis standbys are employed (during the melange, including "Just Around the Corner," "Sunny Side of the Street," "A Million Memories," "Great Big Beautiful Doll" and "Tiger Rag"—some with, some without benefit of clarinet—but with Lewis always out in front punching every minute. On overall, Lewis and his revue should lure plenty biz. *Ted.*

Swan Room, N. O.
(HOTEL MONTELEONE)

New Orleans, Sept. 12.

Hank Fort, Pat McCaffrie, Danny Deane Orch (7); $2.50 *minimum.*

Audience response to current layout in this class nitery is so enthusiastic throughout that there's no mistaking the appeal of the two-act bill.

Top honors are shared by Hank Fort, a blonde songwriter and warbler with a Tennessee drawl, and Pat McCaffrie, versatile young comedian.

Miss Fort is a dynamic performer who sings and pounds the keyboard for 30-minutes for maximum results. Tunes she sings are all her own compositions. She is niftily garbed and attractive, and her originals are handled with a twangy-punchy delivery for several encores. Room packed to capacity with Shriners here attending southeastern convention.

McCaffrie, playing his first engagement here, is a personable performer with a smart sense of comedy and an easy knack of getting the customers from walkon. His stuff is breezy and original. His gags build steadily and with punch.

Danny Deane and his smooth orch have been heldover from previous show. Deane has found that the payoff in band biz lies in playing for the dancers, and that's what he does. Arrangements are comparatively simple, revolving around foxtrot rhythms, although his versatile seven-man crew can also dish out the zingy Latin rhythms and torrid tunes.

Deane opens the show with a Dixieland arrangement of "Honeysuckle Rose," with the spotlight on his clarineting. Band also provides neat backing for the acts. *Liuz.*

Cafe Society D'nt'n. N.Y.

Erroll Garner Trio, Phil Napoleon Orch (6); $3.50 *minimum.*

This Greenwich Village spot, which has been among the more important showcases of jazz names comes up with a topflight layout currently. This bill is one for the cognescenti, with two instrumental combos furnishing music in two different jazz idioms without any other floorshow furbelows.

Developing steadily for the last couple of years, Garner now is ready to take his place with the best of the jazz keyboard artists. Garner, flawlessly backed by bassist John Simmons and drummer Shadow Wilson, rolls out an extraordinary volume and variety of sounds from his piano. He has given up those superficial mannerisms which marked his earlier style and which now have been taken over by his imitators. Garner now plays with a remarkable inventiveness, ranging from solid rhythms to an impressionistic liquidity in a phenomenal flow of tasteful sound patterns. Garner has to beg off in this spot even after a half-dozen encores.

In the straight Dixie vein, Phil Napoleon's outfit plays with an appropriately driving beat. With Napoleon's horn in the lead, combo comprises trombone, clarinet, bass, drums and piano and dishes up the two-beat standards with a rousing instrumentation. Numbers are delivered in the usual format of a round-robin of instrumental solos breaking out of the ensemble jamming. Ruth Brown, billed with Garner and Napoleon, failed to show for the opening night. *Herm.*

Chez Paree, Chi

Chicago, Sept. 15.

Frankie Laine with Carl Fischer and Stan Kaye, Dave Barry, Los Gatos Trio, Chez Adorables (10), *Cee Davidson Orch* (10), *Chico Rhumba Band* (5); *minimum* $3.50; *cover* $1.

The Chez Paree, after several months of lesser fare, has drawn from the recording field for another unusual sock attraction, Frankie Laine. While Laine played a Chicago bistro four years ago, it was just at his start of his climb to vocal heights, and at a fraction of his present salary. He carries the load of the new revue, overshadowing the others with his rhythm singing.

His pacing and phrasing are acute, changing abruptly, but never jarring. He socks across "I Left Her By the River St. Marie," and follows in the same vein with "Georgia On My Mind." Then rides "Black and Blue" and a Latin lilt to "Give Me a Kiss for Tomorrow."

His terrific sense of dramatics is sold in "Lucky Old Sun," which almost has a reverent quality with the blacked-out room and the pin spot. Laine's vocal and body pleading is almost spiritual and he gets a tremendous hand. "Wild Goose" is a frantic, breathless thing and he reprises his first disk hit, "My Desire." In answer to demands, he gags through "Mule Train." For encore he speeds through "Shine." Carl Fischer on the piano does a slick backing job with Stan Kaye on the drums.

Dave Barry has a weak opening in his dialect quickies, with the payoff being lost in many cases to large segment of seat-holders. However, his takeoff of political types and his impression of a youngster at a party are solid. Los Gatos Trio contribs tumbling tricks at a jitterbug pace. They do some sensational pullups and three-high stunts to a rolloff finish.

Dorothy Dorben's Adorables has two new numbers, the first, "You Look Your Best in Love," mainly a parade number setting off the whirling of soloist Margaret Bates who receives a neat hand. "Las Vegas" has the chorus in cowgal outfits for a salute to that city. Cee Davidson's orch does its usually fine job and Chico combo takes over the rhumba sets. *Zabe.*

Mermaid Room, N. Y.
(PARK SHERATON HOTEL)

Irving Fields Trio, Mimi Warren, Ernestine Holmes; no minimum, no cover.

In the year and a half since manager Neal Lang changed the policy of this room to straight instrumental music with no minimum, cover or tax—with reportedly excellent business as a result—room has been playing small combos. Irving Fields, who last played the room with his trio a few months ago, is back for an indefinite stay, and he should draw plenty business.

Comprising Fields on piano, Henry Sargent on bass and Michael Bruno on drums, trio makes for excellent listening. Fields' piano achieves a full tone that fills the room, and the two rhythm instruments are closely attuned to his style, providing neat accompaniment. Fields is the heavy-fingered type of player, getting the most sound possible out of his piano, yet he displays a surprising nimbleness in his phrasing. Sargent's bass is strong and steady, and Bruno's drumming is steady and on novelties, imaginative.

Repertoire embraces jazz, pops, standards and Latinos. In a couple of sets on opening night, he went all the way from "My Foolish Heart" and "Third Man Theme" to "Nola" and "Twelfth Street Rag." Music is for listening only, and it's arranged as such.

Mimi Warren's piano work and Ernestine Holmes on organ supply relaxing intermission music and maintain a continuous-music policy. Both were repacted recently for an indefinite stay.

Biz good. *Chan.*

Minnesota Terrace
(HOTEL NICOLLET)

Minneapolis, Sept. 16.

Phil Silvers (3), *Rita & Alan Farrell, Cecil Golly Orch* (12) *with Mildred Stanley;* $1-$1.50 *cover,* $2.50 *minimum.*

Not counting a brief pinchhitting stint for the late Rags Ragland at New York's Copa, this is comedian Phil Silvers' second supper club engagement anywhere. If the reception accorded him in this plush spot here is a criterion his invasion of what thus may be called a new field for him promises to be highly successful. He carries on in the same topdrawer funmaking fashion that he has been doing on the stage and in the films and, accordingly, stacks up as an excellent bistro entertainer. He works hard and well, but, above all, wisely has provided himself with a cleverly conceived act, instead of tossing one together haphazardly. As a result, the customers get a real laugh run for their money and first-rate enjoyment.

Silvers' material seems to sort calculated to evoke the utmost audience response and he handles it with adeptness. At supper show Saturday night (16), he merited an ovation.

A combination of amusing song and patter, Silvers' nitery act during its course enlists, at one time or another, the services of his own pianist accompanist, a stooge and Cecil Golly, Terrace maestro, to assist in the assault on risibilities. The funster commendably eschews indigo stuff.

Via song Silvers starts out by informing the customers it devolves upon a person like him to "get out and enlighten the people." A lament about the fact that he wasn't cast in hit musicals and films that he names, affords an excuse for a vocal medley of snatches of "Oklahoma," "Annie Get Your Gun" and "South Pacific" song hits—clever parodying and travesty.

Silvers and his accompanist engage in a bit of amusing give-and-take patter before the comedian lampoons Nelson Eddy. A "Guide to Show Business" in song precedes comedy business with Golly. Much fun is packed into a vocal satirical tour of New York night life with "visits" to various bistros and Silvers utilizing various dialects and using a stooge to good effect.

Displaying his versatility, Silvers takes a whirl at the clarinet and clowns with the band. There's nostalgia as he tells of his Hollywood friends and chirps about "That Old Gang Of Mine" in his youth on New York's East Side when he played cops and robbers "with real cops" and slept in doorways. They're engaging and smile-producing memories. A big load of laughs has been delivered before Silvers begs off.

Rita and Alan Farrell, youthful dance team, score with tap ballets, spins and whirls and various unusual routines. The topper, however, is a revival of dances of 25 years ago with comedy trimmings.

The Golly orchestra and Mildred Stanley's singing, as usual, get heavy approbation. *Rees.*

Weylin Room, N. Y.
(HOTEL WEYLIN)

Rudy Barron Orch (6); *no cover, no minimum.*

The Weylin Room has become one of the favored dinner and after-theatre spots around town. It's an atmospheric room almost exclusively with candlelighting predominating.

For entertainment, it's adopted the zigeuner style of inciting pash with Rudy Barron's all-femme string ensemble. This quintet of lookers in back of Barron have some excellent arrangements. The Alt Wien and gypsy airs float through the room in a manner that compels listening and creates a glowing mood for the customers.

At the conclusion of a turn on the bandstand, Barron and four of the girls wander around the room dispensing music. Through this migratory stint, arrangements aren't lost and there's the feeling of individual attention without losing the mass touch.

These capers appear to be the strongest policy the room has latched onto. After a variety of formats, the Weylin has found a formula that's filling the spot. *Jose.*

Ritz Cafe, Montreal
(RITZ CARLTON HOTEL)

Montreal, Sept. 16.

Susan Wayne with Johnny Gallant, Joe Settano Trio; cover $1.

With the smart opening last Thursday (14) of newcomer Susan Wayne, the Ritz tees off in trim fashion and sets a pace that augurs well for the upcoming season.

Miss Wayne offers a diversified program that pleases. Petite songstress leads off with a sad song about Paris setting a mood that is typical of the Gallic chirpers who are crowding this side of the Atlantic. In direct contrast to this, she switches to "Man Around the House" mixing the torch stuff effectively with a few comic twists but her followup, "It Never Entered My Mind" hardly seems adapted to her particular vocal style. Appearance and manner throughout 25-minute session clicks with payees and gal gets a hefty assist from Johnny Gallant at the piano. The smooth Settano combo return for another season and split music sets between shows with Gallant. *Newt.*

Iceland, N. Y.

Artie Shaw & His Gramercy Five with Terry Swope, 4 Jacks & a Jill, Lanti & Nelson, Stan Erwin, Ted Allison, Guy Martin Debutantes (6), *Jack Palmer Orch* (7); $2.50 *minimum.*

Iceland Restaurant's decision to begin a name band policy is a questionable one in view of the fact that this bistro has been attracting the family trade for years. Fact that biz in the past year or so has fallen off is probably due to the lower talent budget that's been in effect, but whether using name bands will hypo biz remains to be seen.

First in under the new policy is Artie Shaw, with a 1950 version of his old Gramercy Five. Group, which comprises Shaw on clarinet and four standard rhythm, sounds essentially the same as the unit Shaw recorded with in the early '40s while he had his big band. The big difference is in the actual music they play, and a minor difference is that this group doesn't use a harpsichord, as the old one did.

As in the old Gramercy Five, the unit strives for unusual rhythm tones and phrasing to back Shaw's fluid clarinet. Opening number is an Afro-Cuban version of "Besame Mucho," in which the rhythmical phrasing is evident. Other instrumentals are "How High the Moon" and a couple of progressive-styled numbers. It's essentially good listening, with all personnel experienced and well-drilled musicians, but this group somehow seems to lack the drive the old one had. Shaw brings on vocalist Terry Swope, who incidentally, until recently was the girl singer with the 4 Jacks and a Jill, who are also on the bill, to sing "Bewitched" and "I Love the Guy." Girl is a looker and has a good voice and smooth delivery.

Actually, the bill here comprises two shows. Shaw follows a one-hour variety bill with a half-hour session, making a total running time of an hour and one-half, far too long. Bill opens with a production number by the Guy Martin Debutantes, a good-looking line that's nicely costumed. In this and the two other production numbers, they don't do much in the way of dancing, but that's secondary anyway.

Lanti & Nelson (New Acts) follow with an okay dance routine, and Ted Allison (New Acts), who sings the opening production number, comes on again as a single. 4 Jacks and a Jill, who have been playing theatre and nitery dates recently after a couple of years on radio, impress as a vocal group. Their staging is excellent, and choice of songs, while not distinguished, lends to their vocal setup. Arrangements are good, but solos for the girl should be eliminated, for while possessing a good voice for harmonizing with the boys, she doesn't register alone. Final act is comic Stan Erwin (New Acts), who emcees the bill.

Backing by Jack Palmer Orch is a bit too loud, but otherwise okay. Orch alternates with Gramercy Five for good dance sets. *Chan.*

Flame Room, Mpls.
(HOTEL RADISSON)

Minneapolis, Sept. 13.

John Sebastian (2), *Eddie Camden's Orch.* (8); $2.50 *minimum.*

This is the second engagement of John Sebastian in this plushy room and he again triumphs with his splendid musicianship and sly, dry humor. The combination of top drawer musical artistry and exceptional comedic ability, so infrequently found in an individual performer, once more makes for easy sailing. And, as before, his performance on the harmonica affords a treat for the ear and his amusing introductory remarks for his numbers and his single excursion into pantomime, so skillfully handled, tickle the risibilities.

"Ritual Fire Dance" is a stirring musical starter. In true virtuoso fashion, Sebastian then makes his harmonica an instrument of symphonic proportions as he gives his interpretations of such numbers as "Estralida" and "Turkish March." His conception of how various orchestras and maestros would render "St. James Infirmary" is a blues masterpiece and socko. His pantomimic talent finds expressions in a welcome repeat of a business magnate enjoying—with difficulty—the mastication of a peanut butter sandwich and again it's good for solid laughs. Albert Malber, his own pianist, lends fine support.

The Eddie Camden orchestra, making its first appearance here, proves a first-rate unit for playing the show and providing dance music. A full room at Saturday supper show. *Rees.*

Bop City, N. Y.

"The Jazz Train," musical revue written and directed by Mervyn Nelson; original music, Fletcher Henderson; choreography, Herbert Harper; featuring Leslie Scott, The Chocolateers, Irene Williams, Earl Bostic, Ann Lewis, Red Allen, Rose Hardaway, line; Earl Bostic Orch; $2.50 minimum, 98c general admission.

Having run through all the top names in jazz in all idioms from "progressive" sounds back to bedrock Dixie rhythms, this spot is now taking a fling at musical revues for a change of pace. With current show, packaged by the Music Corp. of America, as the teeoff, this experiment looks promising as a solid b.o. draw.

"Jazz Train" is being staged as a series of song and dance sketches tied together with a commentary purportedly aimed at giving a once-over-lightly history of Negro music in America. Some of the narration is pretentious but the revue is played by a talented group of young singers and hoofers who infuse plenty of life and color into it.

Maybe the hepsters won't go for this layout, but there's plenty of sex appeal in an old-fashioned undraped way for the touring firemen. In fact, this show is loaded with cooch packaged with a semi-arty tone that removes the "peep show" taint. Accent on the wild and primitive antics predominated in the early sketches, "Congo" and "Strange Mood," which was allegedly rooted in the jungle background of jazz.

Revue was mainly carried by a group of excellent performers who starred in each sketch. Leslie Scott, in the key role as narrator, does a firstrate job of vocalizing the special material written by Fletcher Henderson and J. C. Johnson. Irene Williams, as a blues singer, delivers in an individual, though slightly undeveloped style that promises a big future. Ann Lewis also scores strongly in a couple of impressions of Bessie Smith and Ethel Waters.

The Chocolateers sock across several low comedy routines in addition to their usually slick acrobatic hoofing. This team is the show's individual standout item but they are neatly integrated into the general pattern. Others who deliver strongly in solo bits are songstress Ann Lewis, dancer Rose Hardway, trumpeter Red Allen and drummer Buddy Gilmore. Show runs for slightly more than 70 minutes but plays at a fast pace. Fletcher Henderson skillfully backs the show with a fine group of instrumentalists.

Between shows, Earl Bostic's combo delivers hot music in the boppified style. Bostic, incidentally, also is part of the main show, delivering a long, hot sax chorus that sets the place jumping.

Herm.

Peacock Court, S. F.
(MARK HOPKINS HOTEL)

San Francisco, Sept. 13.

Dorothy Shay, Griff Williams' Orch (13); cover, $1.50, $2.

Dorothy Shay drew capacity at the Peacock Court and was given an ovation as she completed her 50-minute song session. Griff Williams' music-making was also appreciated.

Miss Shay ran through her familiar sock tunes and added a few new ones to round out the picture. Teeing off with "Why Don't Someone Marry Mary Ann," which hit the right slant from the start, she moved on to the punchy "Treat Me in the Style to Which I am Accustomed," which gleaned a solid hand, and then "Two Gun Harry from Tucumcari," "Agnes Clung," "I've Been to Hollywood," "I'm in Love With a Married Man," "Finishing School," "Love Isn't Born," and "It's the Little Things That Count." As encores the old reliables "Feudin'" and "Uncle Fud" score heftily.

Williams orch, with its three fiddle, three sax, three brass and three rhythm, plus Williams at the piano, backs the "Park Avenue Hillbillie" niftily and also does okay on the dance sets. *Ted.*

Oval Room, Boston
(COPLEY PLAZA HOTEL)

Boston, Sept. 14.

Carl Brisson with Dick Lewis at piano, Ranny Weeks Orch (11); minimum $1.50, $2.

Making his first appearance here in several seasons, Carl Brisson stresses charm, personality and showmanship, highlighted by the impeccable tails and top hat. He scores solidly from walkon and throughout the 50-minute stint. Opening with his trademark, "I Bring a Little White Gardenia," the entertainer unwraps a varied repertoire, displaying the unique ability of making each tune a story rather than just another song. Actually, it is this flair for dramatics plus the warmth and slyness of his Continental-type delivery that makes him such a fave with the cafe set.

Using a portable mike, Brisson wanders around the floor, sits on the back of a chair, or on the piano, sometimes winding up a number standing on the chair, but no matter where or how he does it, the ringsiders love it. Singing mostly standards associated with him, "Just For Laughs," "A Little Manicurist," "A Double Martini" and "While I Smoke a Cigarette," at one point he includes community singing of "Oh, You Beautiful Doll" and "Goodnight, Irene" aided by the ringsiders. A reprise of songs he introed in pix, "Cocktails For Two," "Isle of Capri" and "I Kiss Your Hand Madame" wound up the solid stint for a beg-off at show caught. Neat piano backgrounding by Dick Lewis adds to nifty overall effect.

Ranny Weeks orch, back again on bandstand, furnishes neat accompaniments and slick rhythms for customer dancing. Biz solid.

Elie.

Plantation Room, N. Y.
(HOTEL DIXIE)

Airlane Trio; no cover, no minimum.

Since Al Trace and his band played this room four years ago and the management subsequently abandoned a dancing policy, an organist alternating with an accordionist has been the only entertainment the bistro has offered. Now, despite continuation of the no-dancing policy, the hotel has brought the Airlane Trio, which, incidentally, alternated with Trace at the time he played there, into the room in the hope of hypoing business.

Trio, which played the room on and off for about three years before 1946, comprises leader Tony Lane on guitar, Nick Stella on organ and Ralph Prince on accordion. Trio plays mostly requests from the patrons, mixing rhythm adaptations of classics and semi-classics, current pops, and standards. On night caught, unit leaned heavily on their own classical adaptations, mainly because there weren't too many customers due to the High Holy Days.

Melody line is carried alternately by the organ and the accordion, with guitar furnishing rhythm. When organ plays melody, accordion helps on rhythm. However, when accordion carries the melody, organ either gives chordal background and fills phrases, or plays rhythm.

Result is easy listening. Group offered in a sample set "Liebestraum," "It Had to Be You," Sigmund Romberg's "Serenade," "Sometime," "Goodnight Irene," "Donkey Serenade," "My Blue Heaven," "Miserlou" and "The Minute Waltz." *Chan.*

Vine Gardens, Chi

Chicago, Sept. 13.

Barton Bros. (3), Judy Talbot, Folie Miller, Mel Cole Band (4); minimum $3.50.

Barton Bros. are the chief lure in current bill at this nabe nitery and should pull heavy patronage. Trio projects Yiddish songs and comedy material almost exclusively. This may not hold well with the nabe trade, but they're local faves and should attract plenty biz.

Brothers score from opening with some comic western patter in dialect, move on to standard impresses of Arthur Godfrey, Peter Lorre, and Groucho Marx. It's not until their comic Yiddish songs, however, that the heavy yocks take hold. "Joe and Paul" and "Troubles," both in Jewish and with some hilarious English translations tossed in, reap lusty response. Closer is the lament, "Where Can I Go," which would seem to fit anywhere in the stint but at the end.

Thrush Judy Talbot warbles in a pleasant manner, running through oldies for the most part. Her "Bill," "Mickey," "Charmaine," and particularly, "I Wish You Were Jealous of Me," all come off in good fashion. Singer does 10 numbers, all atop a piano.

Tapster Folie Miller rounds out bill with some okay hoofing to nice band. Jack Barton of comedy team handles emcee chores in okay fashion. However, opening the show with solo comic stint, which runs 15 minutes, would have been better left out. Despite the fact that the material is often funny, Barton's cold opener slows show considerably. Much better if Miss Miller came on ahead of Barton to give bill some pacing. Backing is handled by Mel Cole in neat fashion. *Mel.*

400 Casino, Albany

Albany, Sept. 15.

Fran Warren, Susan Brooks, Ready & Eileen, Ken Barry, Morey Small, Flame Durelle, Mildred Ray Girls (12), Henny Sidman Orch; minimum $3, $3.50.

With current layout Herman Halpern is making his most ambitious effort to give the Albany area a class nitery featuring top entertainment. Opening bill, which brought in Fran Warren for four days, is undoubtedly the most expensive that has been presented in a theatre-restaurant here during the past two decades. With a string of name bands and smart singles signed for the coming weeks, and with the large sum sunk into the remodeling, enlarging and beautifying of the old Barbara Coast Club, Halpern is taking a gamble of magnitude. He believes the upstate and adjacent area, reached via heavy newspaper advertising and a nightly radio program from Casino WPTR, will respond to the best in after-dark divertisment.

Local observers, admitting they do not know whether Halpern's optimism will prove justified, applaud his courage. The opening (14) drew capacity—reported to be 520. Despite difficulties—notably in amplification and probably corrected since—second show moved swiftly, clinched by Miss Warren's solid 20-minute next-to-closer stint. Singer, who recently drew record business in "Finian's Rainbow" at the Saratoga Summer Theatre, obviously attracted many of the first-night Casino attendees. They gave her undivided attention—a courtesy which unfortunately all did not extend to the other performers.

Dimming room lights and focusing three-spots on Miss Warren was a smart move by Halpern, who graciously introduced her. She used three different types of microphone before abandoning them—with audience approval—for the final numbers. Insistent applause stretched singer's skein to eight, emphasis being on ballads and a smartly arranged modernized version of "Take Me Out To the Ball Game," plus a "Finian" tune. In good voice and high fettle, the warmly vibrant gal held them all the way. Clicked solidly.

Dizzying kicks, flips and spins come from blond Susan Brooks in a strikingly presented "Feathers and Fashion" routine. She works at breathless speed to catch and hold the diners. Ready & Eileen also score in a fast moving, superbly executed terp turn. It includes a brief striptease by the duo as they tap, and wind with a clever drunk dance. Considering the small stage, the dance acts and line of girls deserve kudos for adept maneuvering.

Flame Durelle, attractively dressed blonde, suffered from amplification trouble at the start of her singing; she managed to overcome this somewhat. Leading a South American number later, Miss Durelle hit her stride. Morey Small's rendition of a Cole Porter medley and "Mr. Music" registered. Ken Barry did only straight introductions until he went into story telling grabbed laughs, which might have built if the audience were quieter. Mildred Ray Girls are lookers, niftily costumed, who get over neatly in production numbers. Henry Sidman's five-piece band backs show expertly.

Jaco.

Marine Room, Chi
(EDGEWATER BEACH HOTEL)

Chicago, Sept. 12.

Lillian Brooks, Keith Knight, Dorothy Hild Ballet, Bill Snyder Orch (13); $2.50 minimum.

With its current show operation has moved indoors from its summer roost on the Beachwalk and into the Marine Dining Room, which apparently isn't the only change wrought. Choreographer Dorothy Hild, in what appears to be a hastily whipped up package of straight terping, has patterned the present set-up along book-show lines. Miss Hild has attempted to base her ballet numbers on Maestro Bill Snyder's own compositions and current waxings. Not only is there an absence of a central theme to tie the production numbers together, but the choreographer simply has her troupe terping to little consequence, sans the customary grace or movement she usually manages to prod from her femmes. While this falls short of the mark, show could be shaped up nicely by bringing in another act for a bolster.

As something of a lift, and to nifty mitting, chirper Lillian Brooks cuts through the huge slice of terping with some lush vocalizing. Singer gives forceful renditions of "What Is This Thing," "Somebody Loves Me," and others, all of which are perfect for her throaty delivery.

Snyder, who has moved into this spot for a seven week run prior to a New York Paramount stand, is spotted off the podium for his lead 88'ing. Leader has cut down his instrumentation for this room, using a three brass, three rhythm, four reed, three fiddle set-up. He has little to do but reprise his current diskings of "Bewitched," "My Silent Love," the fastie "Choppin' Up Chopin," and his upcoming disk, "Black Orchid." Band is highly listenable and shows some jump feeling on show numbers, in spite of the sweetish instrumentation. What scoring is necessary for the show Snyder handles in good fashion, while Keith Knight is okay on production narration. *Mel.*

Oasis, L. A.

Los Angeles, Sept. 14.

Billie Holiday, Scat Man Carruthers, Lee Young Orch (5); admission $1.25.

This Southside spot is the jazz sanctuary in Los Angeles and its layouts are aimed at followers of that idiom. Consistently a user of big name talent, the spot long ago hit a high level of business and has maintained it pretty steadily. Current layout, however, may prove to be something of a wallbulger.

The lure is Billie Holiday—and a Lady Day date is a must to the followers of jazz. She doesn't disappoint, dishing a 20-minute show that never sags or gets square. Capacity firstnight crowds at the three shows knew what they wanted, asked for it—and got it. Singer introed only one number, "You Gotta Show Me," which looks like it will quickly become a Holiday classic. Remainder of the stint reprises the numbers with which she has been identified for some time, all chanted for maximum effect in the pure Holiday style. And she gets generally good backing from the Lee Young orch, altho the quintet intruded at times during the stint.

Scat Man Carruthers gets the layout underway with a trio of numbers which register well.

Kap.

Buttery, Chi
(AMBASSADOR WEST HOTEL)

Chicago, Sept. 12.

Phil Gordon, Ralph Rotgers Orch (4); $3.50 minimm.

Phil Gordon is making his annual return to this small chi chi room, making the third of a series of Freudian fable spinners. Pianist-singer, however, is the first of his type here and has built up an established audience for the fables of the wayward miss, misfortunes of oysters, and some other tunes not familiar to the kindergarten set.

For the few, who seemingly are not in the know, singer makes things fairly plain, if not blunt, in several lines.

Peculiarly enough he gets his biggest hand with the oldies, "Lady is A Tramp," "Someone To Watch Over Me," and "There's Nothing Like A Dame." Youthful lad has an infectious personality, backed by a Southern drawl, which registers strong in a Dixieland medley. On the pianoing, he shows a strong flair on the boogie passages.

Ralph Rotgers is going into his second six-month period with four piece combo doing a noble job. Leader blows a fine, sharp trumpet and piano, which establishes the lead in decisive style. Book here leans heavily in the Latin American department, with Rotgers occasionally taking over the bongo drums. *Zabe.*

Swiss Chalet, Chi
(BISMARCK HOTEL)

Tito Guizar Lee Morgan, Jerry Glidden Orch (5); minimum $2.50, cover 80c.

In booking Tito Guizar this room careens from its policy of low budget entertainment, and as it stands all indications are that the switch might pay off. Although there is a conscious effort to keep the room on a Swiss kick, Guizar seems out of place only on repertoire. Otherwise he's perfect for the small floor. He has a refreshing personality, clowns with the patrons, and gets across with the nitery's predominately older crowd.

Singer's idior is romantic Latin tunes, to which he provides own guitar accompaniment. His "Linda Mujer," "La Paloma," and "Guadalajara," and others of the same ilk, jell nicely. Guizar keeps 'em attentive all the way, begging off after several encores.

The perennial male yodeler in this room also has been forsaken. This time it's femme Lee Morgan doing the piping. Chirper, garbed in Tyrolian costume, gets neat mitting with some Swiss melodies. Jerry Glidden orch has danceable five-man unit which seems made to order for room. *Mel.*

Ice Review

Ice Capades of 1951
(THE GARDENS, PITT)

Pittsburgh, Sept. 12.

John H. Harris and Arena Managers Assn. production of ice revue in two acts and 17 scenes, Directed by John H. Harris; dances, Chester Hale, Rosemarie Stewart and Robert Dench; costumes, Billy Livingston; scenery, Richard N. Jackson; musical direction, Jeri D. Mayhall, assisted by Fran Frey and Leon Rosebrook. At The Gardens, Pittsburgh, Sept. 11; $3.75 top.

Cast: Donna Atwood, Bobby Specht, Orrin Markhus, Irma Thomas (The Old Smoothies), Ruby & Bobby Maxson, Gil & Tuffy McKellen, Ken Mullen & Eddie Raiche, Larry ackson & Bernie Lynam, Jeanne Sook & Teddy Roman, Patti Phillippi, Alan Konrad, Helen Davidson, Johnny Lettengarver, Trixie, Esco LaRue, Don Bearson, Joseph Setta, Mary Lou Landreville, Paul Castle, Nadine Jackson, Frank St. Amant, Randy Kent, Ice Capets (48) and Ice Cadets (16).

If 1951 edition isn't just about the best of the various "Ice Capades" yet, it'll come mighty close. Latest of John H. Harris' winter wonderlands is a lush spectacle, beautifully skated, costumed at a king's ransom and unveiling something brand new on ice. This year Harris has invaded the operetta field and come up with a condensed version of Sigmund Romberg's "Student Prince" that opens untold fields for these frosted pageants.

Just as he did with Walt Disney's "Snow White and the Seven Dwarfs" last season, Harris has had the songs and dialog recorded and they're skillfully synchronized to the movements of the silver bladesters on the rink. "Prince" runs over half an hour and is in six scenes, all of them neatly bridged to still get the story idea across while concentrating, of course, on the Romberg tunes. Donna Atwood as Kathy and Bobby Specht as the Prince skate it with story-book imagination and the whole miniature's an eye-filling job and an altogether neat one. Certainly the click of "The Student Prince"—audiences at The Gardens are eating it up—means a limitless horizon for these frozen extravaganzas and removes them for all time from the strict category of vaude on ice.

Other big numbers in "Ice Capades" measure up, too. "East Indian Fantasy" has a couple of crack skaters in Helen Davidson and Alan Konrad, and it's neatly done in the modern dance school, under the direction of Beatrice Kraft. "Kittens on the Blades" is a cutie with well-trained Ice Capets made up like pussycats and the precision wagging of the tails as girls form a line clear across the ice a neat bit. "Raggedy Rhythm" is done entirely in masques, and mighty effective, with Disney's Chip 'n' Dale and Little Chip giving it a sock finish. "Lights and Shadows" has the most lavish costumes in the show and permits Miss Atwood and Specht to demonstrate again why they're of icedom's royalty and the finale, "The South American Way," is a riot of good-neighbor color and movement.

Comedy is well-handled by McKellen Bros. and team of Larry Jackson & Bernie Lynam, all of whom are skillful skaters and crack clowns, and among the newcomers to the cast, Jeanne Sook & Teddy Roman score solidly with some amazing lifts and spins. Mullen & Raiche have improved on their spectacular acrobatic tricks and Trixie, after couple of seasons in ice shows at Center Theatre, N. Y., has come back to "Ice Capades" to bang out her usual session of sock juggling. Alan Konrad gets a second-act solo spot that he turns into a session of skating thrills and Orrin Markhus & Irma Thomas (The Old Smoothies) stop the show cold, as usual, with their winning routine. The Maxsons are a cute couple who have a nice production idea, "The Disk Jockey and the Girl," to get them on; Esco LaRue, Mary Lou Landreville and Joseph Setta have a slapstick session adapted from LaRue's old vaude dance act that's over big; diminutive Paul Castle pulls off some terrific leaps and Patti Phillippi kicks up her heels in a lively rhythm number. Precision number of Johnny Lettengarver and Don Bearson is an early eye-opener and later Lettengarver shows the class that got him on the last Olympic team.

Whole show gets a crack musical accompaniment from Jeri D. Mayhall and Randy Kent handles the announcements effectively.

Cohen.

VARIETY BILLS

WEEK OF SEPTEMBER 20

Numerals in connection with bills below indicate opening day of show whether full or split week.

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Capitol (L) 21
Noro Morales Ore
Hal Le Roy
Phil Foster
Rosita Serrano
Edwards Bros.

Music Hall (I) 21
Glen Burriss
George Dyer
C & F Szony
Jessica Halst
Nonchalants
Corps de Ballet
Rockettes
Sym Ore

Palace (R) 21
T & F Vallett
Maria Neglia
D'Arco & Gee
Gibsons
Billy Gilbert
3 to fill

Paramount (P) 20
Tony Pastor Orc
De Marco Sis
Son & Sonny
Myron Cohen

Roxy (I) 22
Mindy Carson
B & J Kean
Mr. Ballantine
Carol Lynne
Phil Romayne
Brandt Sis

Strand (W)
Harvest Moon Winners
3 Slooges
Florian Zaback
Maxellos

Apollo (I) 22
Calvin Boze
Anita O'Day
Ravens

BANGOR
Bijou (P) 22 only
Asylum of Horrors

BATH
Opera House (P) 20 only
Asylum of Horrors

BUFFALO
Paramount (P) 21
D Martin & J Lewis
Dick Stabile Orc
Perry Bros
Barr & Estes
Marilyn Maxwell

CHICAGO
Chicago (P) 22
Ilona Massey
Gary Morton
Charioteers
3 Dunhills

Oriental (I) 22
Janis Paige
Sheldon Fisher
Bobby Joyce & Ginger
P Remos & Toy Boys
Sherman Hayes Orc

COLUMBUS
Palace (R) 21-24
4 Das
Reddingtons
Walters & Priscilla
Al Gordons Dogs
Ryan & McDonald
Yonely
Helen Kane
Lee Davis
Kim Yen Soo

FORT FAIRFIELD
Paramount (P) 24 only
Asylum of Horrors

HOULTON
Temple (P) 25 only
Asylum of Horrors

PHILADELPHIA
Earle (W) 22
T & M Conine
Don Cummings
Nora Toomey
R Calhoun & L Baron
Sugar Chile Robinson

ROCHESTER
Loews (L) 20
3 Suns
A & D Russell
Jerry Colonna
H & W Bell

ROCKLAND
Park (P) 21 only
Asylum of Horrors

UTICA
Stanley (W) 26-28
Martez & Lucia
P Hill & L Delma
Berk & Hallow
Phil Brito
Wally Brown
Appletons

WASHINGTON
Capitol (L) 21
4 Moroccans
Claire Hogan
Johnny Morgan
Di Gatanos

Howard (I) 22
Duke Ellington Orc
Bobby "Tables"
Davis
Co-ops
Dusty Fletcher

WATERVILLE
Haines (P) 23 only
Asylum of Horrors

YOUNGSTOWN
Palace (R) 25-27
Reddingtons
Walters & Priscilla
Al Gordon's Dogs
Ryan & McDonald
Yonely
Helen Kane
Lee Davis
Kim Yen Soo
Patterson & Jackson
Elizabeth & Collins

GLASGOW
Empire (M) 16
Norman Evans
Gray & Austin
F & P King
Senor Carlos
Bill & Bill
3 Cordells
Maple Leaf 4
John Tiller Girls

HACKNEY
Empire (S) 16
Issy Bonn
Hazel
V & T Elliott
L Clifford & Freda
Maurice & May
John Tiller Girls
Bonn-A-Chords
Sweet Notes
Patricia & Rudy
Denis Gordon
Arthur Valum
Gordon Rolfe

LEEDS
Empire (M) 16
Cheerful C Chester
Fred Ferrari
Arthur Haynes
Edwina Carol
Len Marten
Ken Morris
Boliana Ivanko 4
Marriott & Wenman
5 Brahims

LEICESTER
Palace (S) 16
Svend Asmussen 5
Ulrik Newman
D & J O'Gorman
Jack Watson
O'Connell Twins
North & Stoyle
Cynthia & Gladys

LIVERPOOL
Empire (M) 16
Frankie Howerd
Charlie Clapham
Mandos Sis
Walter Niblo
C & R Yale
Voltaire
Les Ritchie & Wendy
Koy Kortz & Eugene

LONDON
Palladium (M) 16
Tommy Trinder
Rose Murphy
Deep River Boys
Lois Green
Barbara Perry
3 Bentley Sis
Iris & Ribeiro

MANCHESTER
Hippodrome (S) 16
5 Smith Bros
Robert Lamouret
Jon Pertwee
Alan Clive
A & V Farrell
Doreen & Victor
Collins & Brett
Peggy Cavell

Palace (M) 16
Betty Hobbs Girls
Nat King Cole 3
Benson Dulay
Dick Henderson
Iris Sadler
E & J Slack
Pierre Bel

NORWICH
Hippodrome (I) 16
Billy Whitaker
Mimi Law
B & M Clayton
C Fairweather
Phil Lester
Pat Hagen
Sonny Hughes
Elizabeth Parsons
Eric Marsh
Jill Diddle Diddle Debs
Terry's Juveniles

NOTTINGHAM
Empire (M) 16
Harry Lester Co
3 LeRoys
Cycling Astons
Lesters Midgets

PORTSMOUTH
Royal (M) 16
Eddie Connor
Les Trois D'Artagnans
J Frazer & G Sandiford
McAndres & Mills
Eric Corrie

SHEFFIELD
Empire (M) 16
Phyllis Dixey
Bill Kerr
Tipsy & Brow
Howard De Courcey

SUNDERLAND
Empire (M) 16
O'Connell Twins
B Reid & D Squires
Sicki Co
B Caryll & H Mundy
Fran Dowie
T Fayne & D Evans
Roger Smith

WOLVERHAMPTON
Hippodrome (I) 16
Tex McLeod
Harold Walden
Vera Cody
Cherokees
Boots Gibson
Ottawa Henry
Bunkhouse Boys
Texas Cowgirls

WOOD GREEN
Empire (S) 16
Billy Cotton Bd
Tovarich Tp
Eddy Reindeer
Eva & Lillian
Tattersall
Jerry Co
Barclay Sis

YORK
Empire (I) 16
Jack Haig
Gay Euridge
John Boye
Ann Peel
Riga & Dorita
K Keen & S King
3 Orlandos
Sybil Dunn
Charles Doakes
Marietta Dancers
Nudes Parisian

AUSTRALIA

MELBOURNE
Tivoli (I) 18
Guus Brox & Myrna
M & H Nesbitt
Wally Boag
Babs Mackinnon
Marquis & Family
Detroy
Chevalier Bros.
Ileana Sazova
Rob Murray
Eugene's Ballet
Celebrity Octette

PERTH
His Majesty's (I) 18
Armand Perren
Marion Davies
Elinor
Devine & King
Gerda Bornstad
Chribl
Marika Saary
Phillip Tappin
Wim de Jong
June Lindgren
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Alice Bronlmann
Cissy Trenholm

SIDNEY
Tivoli (I) 18
Arthur Askey
Valerie Tandy
Roy Royston
Gil Johnson
Charles Norman
Ray Johnson
Audrey Jeans
Charles Rolfe
Bobby Mack
Wilma Harrison
Frank Thring
Ernest Maxin
Anthea Askey

BRITAIN

ASTON
Hippodrome (I) 18
Jane
Del Monico Dancers
Nixon & Dixon
Francis Duncan
Lennox 3
Wilson, Keppel & Betty
Erikson
Joe Black

BIRMINGHAM
Hippodrome (M) 16
Hal Monty
Johnny Denis Co
Venus
Rosemary Andree
Flack & Lucas
Margerita & Charles
Kirk Stevens
Zio Angels

BLACKPOOL
Grand (I) 18
Josef Locke
Jack Radcliffe Co.
Ronnie Ronalde
Joan Stuart
F & J Grey
Larry Drew
Jimmy Wheeler

Opera House (I) 18
Tessie O'Shea
Nat Jackley
Jerry Desmonde
Terry Thomas
Ben Yoat Guards
5 Olanders
Sheila Mathews
Maureen Sims
Tiller Girls

Palace (I) 18
Moreton & Kaye
Stump & Stumpy
Clifford Stanton
Canfield Smith
Harvards
Joan Hinde
Society 4
Terry

Tower Circus (I) 18
Charlie Caroli
Paul Co.
Ernie's Sealions
Gilbert Houcke
Pierre Alizes
Jacques & Maryse
7 Ashtons
Roberto Chiesa Co.
3 Peters
Baudy's Animals
Knie's Horses
3 Goetachis
Dorchesters
Laconas
Jimmy Scott
Annettes
Circusettes
Balcombes

WINTER GARDEN
Pavilion (I) 18
Jimmy Edwards
Joy Nichols
Dick Bentley
Costello Twins
Nina Wonder Dog
St. Clair & Day
3 Bassi
Peter Grant
Patricia Hartley
Bobby Beaumont

BOSCOMBE
Hippodrome (I) 18
Billy Whitaker
Mimi Law
B & M Clayton
C Fairweather
Phil Lester
Pat Hagen
Sonny Hughes
Elizabeth Parsons
Eric Marsh
Hi Diddle Diddle
Debs
Terry's Juveniles

BRISTOL
Empire (I) 18
Ossie Morris
Dan Donavan
George Tuzzi
Anne Adrian
Ken Wilson
Teress Waters
Frank Davison
Frank James
Welcome Choir
J D Girls

CHISWICK
Empire (S) 18
Anton Karas
Michael Howard
Johnny Lockwood
Steve Conway
Janet Brown
Edward Victor
3 Le Roys
Sheilah
Jerry & Mandy

EAST HAMPTON
Palace (I) 18
Billy Thorburn
Arthur English
Rondart
Arthur & Nadia
Shaun Glenville

EDINBURGH
Empire (M) 16
Johnny Lawson 3
Will Mahoney
Levanda & Van
Adrian & Spero
George Meaton
Sirdini
Annell & Brask
Bobbie Kimber

FINSBURY PARK
Empire (M) 16
John Tiller Girls
Sid Seymour
Madhatters Bd
Scott & Foster
B & A Pearson
Les Romanos

Hotel Taft
Vincent Lopez Ore

Latin Quarter
Sophie Tucker
Mons. Choppy
Kamazawa 3
Harrison & Fisher
Napoleon Reed
Naaman Ders
Art Waner Ore

Penthouse
Paul Taubman

Riviera
Billy Daniels
Paul Gilbert
Jack Cole Ders
Pat Terry
Arden Line
Walter Nye Ore
Pupi Campo Ore

Versailles
Edith Piaf
Emile Petti Ore
Panchito Orc

Village Barn
Gerry Fitzgerald
Tex Fletcher
Freda Wing
4 Some
David Blight

Village Vanguard
R Dyer-Bennet
Marie Young
Charlotte Rae
Clarence Williams 3

Waldorf-Astoria
Vaughn Monroe Orc
Ziggy Talent
Griff Williams Ore

CHICAGO

Blackhawk
"Roaring Twenties"
Susan Scott
Joel Friend
Connie Baxter
David Vogel
Jesse Elliot
Ray Arnett
Bobo Lewis
Bobby Barry
Henry Brandon Orc

Chez Paree
Frankie Laine
Dave Barry
Los Gatos 3
Doran & France
D Dorben Ders
Chico Orc
Cec Davidson Ore

Palmer House
Georgia Gibbs
M & M Vierra
Eileen O'Dare
Mervyn Roy
Abbott Ders
Eddie O'Neal Orc

Heisings
Georgie Gobel
Jayne Walton
Billy Chandler Ore

H Edgewater Beach
Keith Knight
Lillian Brooks
Vic & Adio
Bill Snyder Orc
D Hild Ders

Hotel Stevens
Joan Hyldoft
Arnold Shoda
Jerry Mapes
Jack Raffloer
Farrar & Carter
Douglas Duffy
Harper Flaherty
Bob Fitzgerald

Skating Bivdeare
Mary A Fitzgerald
Phyllis Miles
Maxwells (2)
Frank Masters Ore

Vine Gardens
Barton Bros
Folie Miler
Judy Talbot
Mel Cole Ore

Unit Review

Skating Vanities of 1951
(FORUM, MONTREAL)

Montreal, Sept. 16.

Harold Steinman production of roller skating revue in two acts. Staged by Gae Foster. Costumes by Joan Personette. Choreography by Flo Kelly and Anolyn Arden. Music arranged and directed by Benjamin Schwartz. Skating directress, Betty Hand. Dance director, Kenny Springer. At the Forum, Montreal, Sept. 13, '50; $2.50 top.

Cast: Gloria Nord, Douglas Breniser, Bob Foy, the Roulettes, Tom & Jerry, Peggy Wallace, Tony Mirrelli, Eileen McDonnell, Bob Grimes, Karen Larsen, Ernie Wetler.

Harold Steinman's '51 "Skating Vanities" combines lavish spectacle, brilliant costuming and socko comedy in neat fashion to make the current layout a rousing roller revue and one of the series. Building the show around four big productions, "Society Circus," "Cinderella," "Easter Parade" and "Far East Fantasy" this 16-scene program moves smoothly for a solid two hours and 30 minutes.

Cast for the most part is the same as in other years. Blonde Gloria Nord sparks the big offerings with her smooth wheeling and draws salvos for her session with partner Doug Breniser in the "Cinderella" set. Peggy Wallace shows marked improvement in all numbers and registers solidly with her interp of "Blues in the Night." Comedy antics are deftly handled by Tony Mirrelle and Ernie Wetler who draw heaviest yocks with their "Pool Shark's Dream." The Roulettes (Bob Ritz, Sis Ritz and Terry Taylor), supply the sensational takes as trio hold attention during their fast spins and acro whirls.

Second half of program builds strongly from the opening "Easter Parade" through the comedies of the ballet stint, to the smash closer featuring the entire company in the "Far East Fantasy" which makes the most of trick lighting and effective costumes. The injection of juggler Boy Foy plus the trim bar work of Tom and Jerry do much to boost this section.

Staging throughout shows firm hand of Gae Foster who reprises the feather routine for salvos. Choreography in general is better adapted to rollers than in previous showings with skating talent putting over both ensemble and single efforts, avoiding the overgimmicked, prop-heavy turns of past performances.

Musical backing is under the direction of Benjamin Schwartz with Tom Tracy and Julie Dee Verne doing both vocal spots and voice parts for skaters. Keeping the admission charge at $2.50 top, Steinman has a package that is a cinch draw. *Newt.*

Buff Dance Spot Burns

Buffalo, Sept. 19.

Colvin Gables, famed local dance spot of the 1920's, was destroyed by first Sunday (17) with damage estimated at over $10,000.

In the decade following 1925, many of the then leading name bands played the spot. Recently, Bingo operation was attempted in the building but was abandoned.

Cabaret Bills

NEW YORK CITY

Birdland
Charlie Parker
Coleman Hawkins

Blue Angel
Tony & Eddie Weavers
Bob MacArthur
Stuart Ross
Harold Cooke
Eadie & Rack
Chittison 3

Bon Soir
Jimmie Daniels
Baby Hines
Norene Tate
Garland Wilson
Ellis Larkin 3

Bop City
Cavalcade of Jazz

cave Society
Errol Garner
Phil Napoleon Orc
Ruth Brown
Cliff Jackson

Copacabana
Joe E Lewis
Carol Bruce
Bill Callahan
M Durso Oro
Jean Marie & Robert
Shaye Cogan
Mickey Devine
Austin Mack
F. Alvares Orc

Diamond Horseshoe
Walter Dare Wahl
W. C. Handy
Billy Banks
Gloria LeRoy
Noble Sissle Orc
Chic Morrison Oro
Rigoletto Bros
Jack Spoons
Frank Evans
Tommy King
Harry Meehan
Billy Banks
Harry Armstrong

Embassy Club
Artie Shaw ore

El Chico
Rosita Rios
Los Gitanos
Pilarin Tavira
Sirdini Herrera
D'Alonso Orc

La Commedia
Maxine Sullivan

Leon & Eddie's
Eddie Davis
Nola Pardi
Jean March
Wayne Thompson
Bourbon & Bayne
Irma Henriquez
Al Wallis
Geraldine & Joe

Le Ruban Bleu
Shirl Conway
Michael Brown
Four Lads
Deuces Wild
Norman Paris 3
Julius Monk

Little Club
Ernie Warren Orc

No 1 Fifth Ave
Simone Dolphin
Jim Hawthorne
Christine Barrett
Downey & Fonville
Hazel Webster

Old Roumanian
Sadie Banks
Ollie White
Althea
Christine Scoville
Alverda
Marsha Stevens
Joe LaPorte Ore
D'Aquila Orc

Park Ave
Ray Bourbon
Ruth Webb

Hotel Ambassador
Jules Lande Orc

Hotel Astor
Xavier Cugat Orc

Hotel Biltmore
Sydney Ross
Harold Nagel Ore

Hotel Edison
Henry Jerome Orc

Hotel New Yorker
B Cummins Orc
Rookies
Jean Arlen
B. Pennington
Arthur Johnson

Hotel Pierre
Mimi Benzell
Stanley Melba orc

Hotel Park Sheraton
Irving Fields 3

Hotel Plaza
Jane Froman
Raye & Naldi
Mark Monte
Nicholas Matthey Orc
M Bergere

Hotel Roosevelt
Guy Lombardo Orc

Hotel St. Regis
Margaret Phelan
Milt Shaw Orc
Horace Diaz Orc

Hotel Statler
Ralph Flanagan orc

Blacklist

Continued from page 22

of RWG which "denounces Communism, the Communist party, fascism and totalitarianism in all forms and pledges itself to defend the Guild against any manifestation of such philosophies within or affecting the organization." Dissident group also urged other member guilds "immediately to join with it to take such action as may be necessary to obtain passage of a similar resolution by the parent organization, the Authors League of America."

RWG Council Denunciation

This move was followed immediately by the RWG council, which denied the resolution virtually word-for-word. Council, declaring that the RWG "does not and cannot under its constitution uphold or denounce any political point of view," passed its own resolution, which said: "No member or group of members will be allowed to use the Guild or any of its committees or its council to further any political point of view, whether Republican, Democratic, Socialist, Communist, Fascist or whatever." Complete difference of opinion between the council and the 30 members is expected to be settled at the next election, when the dissident group is expected to attempt to attain a majority on the council.

Authors League, for its part, has not yet acted on the RWG fracas but entered the blacklist arena this week by objecting to a proposal put forward by GF for the establishment of a joint industry board to pass upon so-called controversial persons. Terming the proposal a "sorry plan for back-door censorship," the AL declared: "We of the Authors League still stand solidly on the principle, possible only in a free democracy, that a playwright's audiences, an author's readers, are the sole rightful arbiters of his works. We still maintain that he is entitled to be judged by those works alone. Neither defending nor condemning any of our members' political opinions, we still object to the rating of their life-labors on a basis of hearsay and association."

"We particularly object to this perious method propos l by the GF Corp., which would process public personalities in private session. We can share in no such scheme of ideological control which would lack even the least governmental responsibility. We do not believe in a little censorship, any more than in a large. We do believe that the American people are too adult to want their intellectual and artistic fodder squeezed through a screen of self-constituted censors. Growths as potentially malignant as Red Channels (a brochure purporting to list Communist sympathizers in radio-TV, which included the names of both Miss Muir and Miss Lee) cannot be cured by commercial compromises."

On another front, the American Civil Liberties Union appointed author Merle Miller to head its investigation of political blacklisting. ACLU exec director Patrick Murphy Malin, in announcing Miller's appointment, reiterated that the organization is "opposed to suppressing any publication but is equally opposed to suppression or attempted supression of persons because of listing in private publications for alleged beliefs or associations." ACLU, Malin added, is "concerned with the general question of blacklisting, from whatever quarter it emanates." He said the ACLU would "welcome the aid of any interested citizen who has information that can be helpful to our inquiry."

AFRA resolution, meanwhile, is generally interpreted in the trade as being a denial, at least temporarily, of GF's proposal for an all-industry review board. If the reps of the webs, sponsors, agencies and AFRA agree on the establishment of such a board, however, AFRA is expected to move to bring one into existence. Resolution, adopted unanimously by the regional boards in N. Y., Chicago and Hollywood, noted that Miss Muir's dismissal technically may not have been within AFRA's province, since "Aldrich" is a TV show. AFRA pointed out, however, that "it has been shown and threatened that such dismissals without trial or redress are imminent in the radio field."

In a subsidiary resolution, AFRA also voted to petition the cast sheets of all radio-TV directors "that we may be thoroughly informed on the entire problem of blacklisting, to be brought before this industry committee." This was interpreted as answering the claims of some AFRA members that rightwingers in the industry were being discriminated against by leftist radio and TV producers and directors.

Miss Lee's show, "What Makes You Tick," preemed on schedule Saturday night (16) when ABC prez Robert E. Kintner refused to heed the protests filed by a subversive commission of the Illinois American Legion. Kintner, forwarding Miss Lee's denial to the Legion execs, asked for more proof, if any was to be had. Legion, in turn, backed down, claiming the burden of proof rested with Red Channels, in whose pages the actress' name had been listed.

WNBC's $6,000,000

Continued from page 22

their present series on WOR, N.Y., under the new WNBC pact but will continue their Sunday afternoon program on the CBS web.

(Longines also pacted this week with ABC for a new symphonette series Mondays through Thursdays starting Oct. 2.)

2. Bruno-N. Y., which inked a 52-week pact for the Sunday edition of the Tex McCrary-Jinx Falkenburg "Hi Jinx" show. Bruno tees off Oct. 24 on the show, which is aired from noon to 12:30 p. m.

3. Italian Swiss Colony Wine bought the last sustaining day on Kenneth Banghart's 6 p.m. news roundup, taking on the Saturday edition in addition to its current sponsorship on Tuesdays and Thursdays. Show is bankrolled Mondays, Wednesdays and Fridays by White Rose Coffee.

4. Associated Savings Banks assumed sponsorship for the second time Sunday (17) of the "Savings Banks' Quiz Kids," Louis G. Cowan package with Durward Kirby as quizmaster.

New sponsors on WNBT include:

1. Brooklyn Union Gas Co., which signed for the Monday night stanza of the new McCrary-Falkenburg video show, "Close Up." Series, which is to be aired cross-the-board, tees off today (Wed.).

2. Savarin Coffee bought a new 15-minute Saturday night news roundup, with Ben Grauer as commentator. Program tees off next week (23) at 10:30 p. m. Starting Oct. 7, the network preempts that time for the Lucky Strike "Hit Parade," so the Grauer show will be aired then from 11 to 11:15 p. m.

Savarin also pacted for a spot a week on "Date in Manhattan," WNBT's cross-the-board morning show. Station, finding itself unable to snag a bankroller for the entire hour program, opened it up to participations last week and has sold 14 to date.

3. Old Dutch Coffee bought a 15-minute "Review of the News" show, to be aired Sundays at noon. Show will probably comprise mostly film.

4. Bruno-N. Y. pacted as sponsor of "Say It With Acting," WNBT's half-hour charade program. Show, formerly aired Sundays at 6:30 with Ben Grauer as emcee, is to be moved into the 11:15 p. m. slot Sundays starting Oct. 1, with Bill Stern taking over as emcee.

10,000,000 TV Sets

Continued from page 1

cense, an estimated 7,000,000 sets in use as of Sept. 1 is indicated.

Although a sizable proportion of the TV sets are combinations, the demand for radios continues surprisingly high. August production exceeded 1,200,000 sets, with the fourth week in August indicating the industry producing at the rate of 14,000,000 sets annually. Approximately 8,750,000 radio sets were produced during the first eight months, with a production of nearly 15,000,000 sets indicated for the whole year. This would compare with the peak radio output of 20,000,000 sets in 1947 when TV production totaled only 178,000 receivers.

Roxy, N. Y.

Mindy Carson, Mr. Ballantine, Betty & Jane Kean, Carol Lynne, Phil Romayne, Brandt Sisters (2), Hollace Shaw, H. Leopold Spitalny Chorus, Roxyettes, Escorts, Skating Blades & Belles, Paul Ash House Orch; "My Blue Heaven" (20th), reviewed in VARIETY *Aug. 23, '50.*

With the Roxy resuming its usual fall format by the resumption of ice shows, the house line plus the retinue of variety acts, house is back to its accustomed policy.

The A. J. Balaban-Sammy Rauch engineered layout comprises a good combination and somewhat more ambitious than previous displays of similar format. Production values are accentuated with good vocal work by Hollace Shaw plus the H. Leopold Spitalny chorus. The Roxyettes and Escorts, the boy-and-girl line have some attractive numbers, and the icer provides additional smartly paced entertainment.

Headliner is Mindy Carson, whose Copacabana appearances and Victor diskings have catapulted her into name status. She's a fetching and personable singer with smooth projection. Her stylings are easy to take. Offerings are strong enough to win salvos with audience chiming in on whistling accompaniment to her "Candy and Cake."

There are two comedy acts on this bill, Betty & Jane Kean (New Acts) followed by Mr. Ballantine, who should have been slotted in another position rather than follow the raucous comedics by the Kean gals. As it is, Ballantine does plenty well with his pseudo magic. Charm of the act is the fact that he never completes a trick, he talks his way around that obligation neatly, and registers frustration at inability to complete his legerdemain in a manner that hits the mob. Gets his share of plaudits.

The house production is centered around the operetta "Mlle. Modiste" theme. The blades stanza is handsomely mounted with mighty mitts for the smooth skating of Carol Lynne, who tops the ice roster. Phil Romayne has a good routine, but displayed nervousness at show caught inasmuch as he was rarely sure of his landings. However, tricks are solid enough to rate with the house. The Brandt Sisters (2) provide a neat opener in a rink replica of the mirror trick. The ensemble work is uniformly good. *Jose.*

Apollo, N. Y.

Duke Ellington Band (14), Dusty Fletcher, Tables Davis, Chubby Kemp, Al Hibbler, Three Co-Ops; "Thunder in the Pines" (SG).

Currently sparking the bill at the Apollo, Duke Ellington's band rates as one of the topflight theatre outfits around. Crew scores strongly from both a music and showmanship standpoint. In the latter division Ellington is standout, particularly when handling the emcee chores. Judging by the audience response registered at show caught opening night, Thursday (14), house should be racking up neat returns.

In familiar fashion orch makes its entrance playing a medley of tunes that puts the spotlight on various featured artists in the aggregation. Included in that category are saxer Johnny Hodges, trumpeter-violinist Ray Nance, trombonist Lawrence Brown and Harry Carney. Throughout opener Ellington fronts band, besides fingering the ivories. Lighting, pace and first-rate instrumentalizing add to the effectiveness of this initial bit.

Following the medley, new band songstress Barbara Windfield comes on to render "Don't Blame Me" in pleasant fashion with Ray Nance's fiddle making nice background accompaniment. Tables Davis, decked out in a white dress suit, draws appreciative response via his routine of picking up tables and chairs with his teeth. Mitting is especially heavy when Davis uses his teeth to pick up three tables, one on top of the other, with two chairs also added to the pile. He augments this with some fancy terping.

Chubby Kemp, songstress, gives out with two blues tunes. Gal's delivery is pleasing, with audience showing strong approval. Dusty Fletcher in the comedy slot is a sure bet with this house. However, comic shouldn't spend so much time working without a mike, since its difficult for those in the rear of the house to catch what he's saying.

Vocalist Al Hibbler is another sure entry. Singer's style of constantly breaking his voice while singing tends to become a little hard to take after a while. However, it seems to go over big at this spot. Among numbers rendered are "Do Nothing Till You Here From Me," "Lover Come Back To Me" and "Danny Boy."

Hodges and Brown are spotlighted again later in the show on "Sunny Side Of The Street" with both coming through solidly. Ellington also takes a solo spot around the mid-way mark. Ray Nance provides some comic antics with his vocaling of "I Want To Be Loved. The Three Co-ops, dance trio, are reviewed under New Acts. *Gros.*

Capitol, Wash

Washington, Sept. 16.

The Beachcombers (4), Artie Dann, Nora Toomey & Co. (3), The Paysees (2); "Summer Stock" (M-G).

This is a nice, tight show, well paced and smooth. Accent at Capitol is on film this week, but vaude layout garners good share of payees' enthusiasm.

Beachcombers, singing quartet of three men and their Hawaiian femme partner, achieved showstopping heights at show caught. Combo, grads of the Arthur Godfrey TV show, have novelty, style and a general air that wins the galleries. They're well poised and assured for newcomers, but have retained the freshness and appeal that won them their big chance. Large share of act's appeal lies in the pint-sized, vivacious femme member of the troupe, but the boys back her up well and add their share to the routine. Open with "Sands of Waikiki," to tune of "Million Dollar Baby," which introduces the gal, who carries the ball in a "Hawaiian Chant" in the native tongue. Wind with a blues version of "Lucky Old Sun" and return with a highly animated song and dance version of the barn fave, "Skip to My Lou." Latter, a hep salute to the square dance craze, brings down the house.

Artie Dann, show headliner, clicks in his zany patter routine. He manipulates a Sinatra physique and a Durante nose as his stock in trade, and customers go for it. It's the old technique of the funny looking little guy provoking laughs and sympathy at the same time. Dann's humor is rib-tickling and inoffensive, largely on the schmaltzy side. Sings a parody of "Lucky Old Sun" built around his proboscis. Does some takeoffs, highlight of which is his Jimmy Durante. Walks off to hefty response and returns with a human interest tune, "There Are Hands," to tune of "Smiles."

Nora Toomey and her teammates have a bell ringing trapeze act with an audience participation gimmick. Latter consists of team member stooging from the aisles, and performing some hair-raising acro stunts dressed in street clothes.

The Paysees do okay as curtain raisers with a routine terp act. There's plenty of whirling and stunting, but nothing of special interest. *Lowe.*

Palace, N. Y.

Church & Hale, Frank Paris, Buddy Boylan & Muriel King, Bobby Pinkus & Ruth Foster, Dewey "Pigmeat" Markham & Co. (4), Francis Renault, Paul Gilbert, Rosales Sisters (2), Don Albert's House Orch; "Sierra" (U), reviewed in VARIETY *April 26, '50.*

Plenty variety and novelty spark the current bill at the Palace. Despite the modest talent budget, there is sufficient diversity in the eight-act display to hold audience attention throughout.

Church and Hale, mixed team, are lively pacemakers with their expert taps and ballet turns to nice reception. Frank Paris scores, as usual, with his slick puppeteering, with Carmen Miranda and skeleton dolls standout. Bobby Pinkus, aided by Ruth Foster, gets over neatly in his knockabout comedics via clownantics and manhandling by robust partner. Buddy Boylan and Muriel King offer a pleasant session of pops and musicomedy tunes for nice returns. Dewey "Pigmeat" Markham & Co., add potently to the comedy element of bill with a courtroom skit that's a Harlemese version of "Irish Justice" and hits high on the laughmeter.

Francis Renault, femme impersonator who had been a Palace fave in the two-a-day era of that house and headlined on current bill, gives out with satirical impreshes of Lillian Russell, Eva Tanguay, et al., to keep the audience in roars of laughter. Aided by piano accompanist and decked out in modern editions of yesteryear finery, Renault's falsetto versions of "After the Ball," "I Don't Care" and "Diamonds are a Girl's Best Friend" garner appreciative response. Paul Gilbert, youthful comedian is reviewed under New Acts. Rosales Sisters, Brazilian team, close proceedings heftily with their sock balancing and perch act. Don Albert's house orch provides capable backgrounding for the acts. *Edba.*

Geo. Formby, Scot Comic, Big Click in Toronto In 'London M. H. Varieties'

Toronto, Sept. 18.

Ernest M. Rawley presents George Formby and the "London Music Hall Varieties" in two acts (nine scenes). Stars George Formby, with Harry Bailey, Roger Carne, Marion Sanders, Mills & Belita, Henri Vadden, Herschel (Jizz) Henlere, Carsony Bros. At the Royal Alexandra, Toronto, Sept. 18, '50; $3.50 top.

With turnaway business on opening night and a solid sellout for the fortnight's Toronto engagement, George Formby is exceeding his last season's first appearance in Canada, when this long-established Lancashire singing comedian then sold out long ahead of time. This time, in his new edition of his "London Music Hall Varieties," he has surrounded himself with an even more talented and better balanced group of acts than before, although it is Formby the customers are paying out that $3.50 top for.

With his natural warmth and astute stage technique, the ace comic again indicated his gauge for audience values and had the enthusiastic payees calling out for numbers that have made him such an empire and Royal Command Performance favorite. True, he's often somewhat on the blue side but his delivery is so ingenuous that there is no offense, judging from staid and well-mannered audience. Apart from his comedy ditties, he is an excellent monologist and notable for sharp characterizations.

On a costlier investment than last season, his new "Varieties" will pay dividends. Well-paced, these acts, all toppers in their own class, punch over on speed and novelty and set a peak standard. This goes for Roger Carne and his talking tomcat in a terrific ventriloquist act; Henri Vadden and Co. for dramatic balance work; Harry Bailey, with Irish songs and patter; the Carsony Bros. in amazing hand-to-hand and foot catches; Herschel Henlere for his pianistics and clever kidding of the old masters; Mills and Belita for sophisticated dancing; and Petite Marion Sanders for her comedy song-styling. It can be said with restraint that this is a perfectly balanced bill that is not only an audience delight but wins professional approval for its showmanly assembly. *McStay.*

Hippodrome, Balto

Baltimore, Sept. 17.

Herb Shriner, Fontane Sisters (3), Ciro Rimac (4), Jimmie Crosso, Jo Lombardi House Orch (12); "The Underworld Story" (UA).

This is a rather brief layout which holds good pace and packs some okay entertainment nicely mixed for maximum appeal. Ciro Rimac, sans a band of his own, fronts the able house combo for a click opener featuring Latino rhythms and fast stepping by two femmes and lad. Gives show a snappy start and sets matters for Johnny Crosso, youthful mimic to score with okay run-through of all the familiars.

Herb Shriner, in the trey, is completely at home on a stage with his down-home chatter and harmonica stuff. Times perfectly for laughs and gets off to neat audience response. Fontane Sisters follow with three-way vocalizing of recording favorites, laying it on extra-thick with okay treatment of "Deep Freeze Dinah" and the Cinderella "Work Song." Gals look well and handle a tune for top results.

Biz fair. *Burm.*

Casino, Toronto

Toronto, Sept. 15.

Nellie Lutcher, Cookie Bowers, The Staffords (3), 2 Eddies, Bob Goodman, Naomi Irwin, Charles Gregory Girls (18), Archie Stone House Orch; "Flame of Youth" (Rep).

It's the third engagement here in recent months for Nellie Lutcher but the exuberant singer, with her pianistic dynamics, is packing them in for a mitt-pounding reception at every performance. In a new routine switch, Miss Lutcher opens with her famous "Hurry On Down" and, from there on, has the customers in a frenzy and yelling requests. At the piano herself, and with George Duvivier on the bass and Earl Hyde on the drums contributing terrif rhythm support, she follows through with "For You, My Love," "Real Gone Guy," and a slow-tempo "Lovable" that gives her a breather for a vigorous "Alexander's Ragtime Band," and another couple of her show-stopping standards before she had to begoff when caught.

In one of the neatest presentations in weeks, Murray Little starts off the proceedings with a Dutch village opening in full-stage for a "Polka Dots Polka," complete with nice precision work by the line-girls and a neat solo by Dorothy Courtney, plus a flash finish. This has everything warmed up for The Staffords (two boys and a girl), for brisk concerto taps and challenges, notable for polish, and leading into Cookie Bowers, in one, for his very funny male-and-female dialog duets that score on dialect mimicry.

"Pride of the Jungle" production number rates a bow to Lisa McCaul for her spectacular staging of a gigantic eye-rolling gorilla as background to the line on in feathered costumes and headdresses for a climactic fan drill, with Naomi Irwin on for a neat single, Bob Goodman doing his usual commendable singing chore, and The Two Eddies in for their effortless acrobatics and flips, topped with a double four-twist and a somersault. It's a rousing 70-min. stanza but Miss Lutcher, with her better-known reputation, is the marquee strength the customers are lining up for. *McStay.*

Helen Lowe Exits Barron

Helen Lowe, one of two femme vocalists with Blue Barron's orch, has exited the band.

Remaining chirp is Betty Clarke.

New Acts

TED ALLISON
Songs
9 Mins.
Iceland, N. Y.

A handsome youth with a deep baritone, Ted Allison needs a lot more work before he can make his way as a single. While his voice has a good sound, his delivery is mechanical, and gives the impression he is trying harder to sing the right notes than to put any meaning into his songs.

Sings "Blow, Gabriel Blow" and "Golden Earrings," and encores with a "South Pacific" medley. In opener, he delivers automatically, and while there is more emotion in "Earrings," he's flat on a couple of notes. The medley showed lack of rehearsal, with him and the band unable to get together on transitions between the individual tunes.

Allison did an okay job singing to one of the production numbers in the Iceland bill. He should try his hand at more of this before any more work as a single. *Chan.*

MEG MUNDY
Songs
9 Mins.
Blue Angel, N. Y.

Meg Mundy, who achieved a considerable prominence several seasons ago with her Broadway legit debut in "The Respectful Prostitute," is essaying her cafe bow with this Blue Angel booking. She has much to learn about the cafes.

With a strong family background in longhair music, Miss Mundy naturally leans toward the esoteric. While she imparts a lot of feel in her lyricizing, her voice is somewhat harsh. And her routining is faulty. Her first several numbers are much too slow, and she speeds it up only with her finale "Hooray for Love." Her "Who Are You," however, is special evidence of good selling.

Gowned attractively in filmy blue, Miss Mundy is, surprisingly, held to be responsible for a goodly portion of the biz being drawn here. *Kahn.*

STAN ERWIN
Comedy
20 Mins.
Iceland, N. Y.

Stan Erwin has some good comic material, but his stint, as presently constituted, is far too long. Erwin is of the vocal type, using little physical business for his turn. Consequently, a long string of gags begins to wear after a while.

His husband and wife exchanges are good, as is his hospital routine, but his bit on Mexicans skirts the indigo side. In all three, though, he would do well to prune material and retain the better gags.

Comic also should refrain from baiting the customers. His personality is not that genial that he can do it without offending. Erwin also emcees the Iceland bill, and does generally well except in one respect — he intersperses gags between introductions, slowing up the pace of the bill.

With proper revision and a little restraint, Erwin will be okay for theatre and nitery dates. *Chan.*

THREE CO-OPS
Dance
8 Mins.
Apollo, N. Y.

This dusky trio, comprised of two guys and a gal, shape up as okay material for vaude and niteries with policies similar to that of the Apollo. Decked out in skin-tight costumes, trio work their way through a ballet number of the type offered by Katherine Dunham's troupe. Act, however, fails to achieve any of the exotic quality projected by the Dunham dancers. Dancing and choreography are both average.

With plenty of emphasis on the sex motif, trio offers their conception of the blues. This was done at show caught with effective backing from Duke Ellington's crew, with a nice low-down beat throughout. *Gros.*

BETTY & JANE KEAN
Comedy
15 Mins.
Roxy, N. Y.

Betty and Jane Kean, who merged some time ago, have played a number of dates together but haven't been documented in VARIETY's New Act File. The pair have a line of comedics bound to please majority of audiences. They're energetic workers who seem to have found their proper niche.

The duo dotes on familiar comedy patterns, Betty Kean provides impressions, Jane mugs generously and taps out a few terp passages and both have a line of patter, majority of which has been familiar to vaude goers for years. Some original stuff would bring this act into the upper echelons. As it is, it's a playable turn that can hold up in vauders and cafes. *Jose.*

PAUL GILBERT
Comedy
9 Mins.; One
Palace, N. Y.

Paul Gilbert is a personable chap with pleasant delivery, who knows his way around a gag. He has played a few nitery dates, but this is his N. Y. theatre bow. What he needs most is better material than that now constituting his act. Some of it hits for laughs, but a greater part, which may be okay for family time vauders, is too familiar for the more hep audiences.

His chair-balancing stunt with stooge from audience comes off neatly. With better material he'd be set for the plushier spots. *Edba.*

LANTI & NELSON
Dance
10 Mins.
Iceland, N. Y.

Lanti and Nelson, a boy-girl dance team that combines tap work with modern and ballroom stylings, is a fairly promising act. Routines indicate a good deal of thought and work, and their execution, though rough in spots, is generally good.

Pair mixes precision work with modern steps for good effect. Roughness in precision tapping will probably be ironed out with additional playing time, while otherwise, execution is okay.

Pair seems okay for theatre and nitery dates. *Chan.*

Arnall Eyes

Continued from page 3

confusion quickly so that the producers can concentrate on picture-making. He added that obtaining financing coin appeared to be no problem to the producers if the distributing situation were clarified.

Joseph Alioto, San Francisco anti-trust lawyer who reps SIMPP in the suit it has brought in Detroit, was in Hollywood for some of the Society sessions, Arnall said. Methods were agreed on, SIMPP topper noted, for expediting action on the case, which has been hanging fire for two years. Defendants are United Detroit Theatres and Cooperative Theatres of Michigan.

Arnall said that SIMPP members were well pleased with the new Anglo-U. S. film agreement, on which they stamped their okay, and that the German pic situation, which also took their attention, was still in the air. They are considering the number of indie import licenses to request and the hiring of an attorney to represent the Society in Frankfort.

Arnall expects to be in New York next Monday (25) morning and to hold a series of conclaves with sales reps of the producers.

$1,250,000 Budget for N. Y. City Center This Year; Opera Season Tees Off

Teeoff of the N. Y. City Opera Co. season tomorrow (Thurs.) at City Center, with "Turandot," will mark the seventh year for the N. Y. City Center of Music & Drama and the continued success of one of the most unusual projects in show business.

(Enterprise, though it uses a N.Y. city-owned house, isn't a municipal setup, being privately run and supported. Outfit, however, has benefit of a nominal house rent from the city; the support of various organizations, clubs and unions (who give donations, or concessions on pay or personnel); a varied list of civic leaders on its board of directors and several of its top officials serving without pay).

City Center this season will operate on a budget approximating $1,250,000. Opera production (including the fall and spring seasons, and the Chicago tour) will cost an estimated $650,000. The N. Y. City Ballet Co., for its fall and spring seasons of four weeks each, and excluding any possible touring, will need another $300,000. The modern dance group known as the N. Y. City Dance Co. will cost another $50,000. And the drama season of the N. Y. City Theatre Co. will cost $250,000.

Management feels that receipts this season will equal costs, or keep losses nominal. (Price range at City Center runs from $1.50 to a $3 top). Last year ('49-'50), the total gross was $1,125,555, which represented a $3,517 loss for the house. (Lucrative rentals from outside legit bookings helped to keep losses down to that nominal amount). The 1948-49 loss was $9,465. Opera deficit each season runs around $40,000.

Center admits that it couldn't operate without subsidies, or without its modest rental, and especially not without getting the services free of Georges Balanchine, artistic director of the ballet troupe; Lincoln Kirstein, general director of ballet; Maurice Evans, director of the drama company, and Morton Baum, exec committee chairman and the Center's general sparkplug.

This year there are no outside legit bookings looming (as yet) to

(Continued on page 58)

'Mice' to 1-Night Midwest Sticks

Chicago, Sept. 19.

"Two Blind Mice" is going to beat the cornfields with one-night bookings of many midwest towns that haven't seen major drama in years. Convinced that rich farm income makes many stops profitable that heretofore have not been on the booking schedules, Harald Bromley, producer of the Melvyn Douglas starrer, has set it for several weeks in the farmland area.

Show splits next week between Buffalo and Rochester, after the current week in Detroit. Toronto and Montreal will share two weeks beginning Oct. 2 and then two more weeks of one night stands in upper New York, Ohio and Pennsylvania before coming back to the rural midwest. It will probably reach the Coast next spring.

'Hadleyburg' Optioned By Lawrence for B'way

Philadelphia, Sept. 19.

Lawrence Shubert Lawrence has taken option on Bernard Evslin's "The Man Who Corrupted Hadleyburg," which had its preem last week at the Hedgerow theatre here, and hopes to do it on Broadway this season. He's offered it to his uncles, Lee and J. J. Shubert, but will do it on his own if they're not interested. Lawrence manages the four Shubert houses in Philly for his uncles.

Lawrence also wants Ronald Bishop, who staged the play for Hedgerow, to direct the play for Broadway. He signed contract for the opus Monday (18), with playagent Carl Cowl repping the author. This would make Evslin's Broadway bow, although he's also author of "The Bostonians," which was done on the strawhat circuit.

Already 200G Advance For Chi 'Pacific' Run

Chicago, Sept. 19.

Pandemonium broke out here last week when it was announced that "South Pacific" would open its local run Nov. 14 at the Shubert. Since the ads have appeared about 30,000 mail orders have swamped the theatre. The boxoffice sale doesn't open until Oct. 12. With a limit of four tickets per order and a $6 top, the advance sale is already figured at around $200,000.

Shubert management announced that an additional boxoffice man would be put on to assist Irv Wander, Shubert theatre treasurer.

Balto Critic-Author Don Kirkley Finally Gets to Tell Off B'way

Baltimore, Sept. 19.

After waiting five years, Donald Kirkley, drama critic of the Baltimore Sun, finally got a chance last week to tell off Broadway. The occasion was the production by the Hilltop Theatre, at nearby Lutherville, Md., of "Happily Ever After," comedy by Kirkley and VARIETY mugg Howard Burman, which the New York critics panned when it was presented briefly on Broadway, during the 1944-45 season.

When the opening night Hilltop audience gave the play an enthusiastic reception, Kirkley responded with a 15-minute curtain speech. Besides quoting from memory from the New York reviews and pointing out the apparent fallacy of the critical opinions, the local aisle-sitter hold the Lutherville patrons they were an "incomparably better audience than the noisy, inattentive, blase first-nighters of Broadway." He also gave a scathing account of how Gene Lockhart, the star of the original New York production, had "ruined" the play by his faulty conception of the leading part. The listeners, many of whom knew Kirkley by name and reputation, gave the speech a delighted hand.

At subsequent performances, the critic-author turned actor in the show, taking over the small role of the sheriff from Bruce Jewell, the latter succeeding Larry Brown as one of the leads. Brown had to leave the cast to go to the bedside of his seriously ill mother, in Georgia.

Burman, who co-authored "Happily Ever After" with Kirkley, also attended the play's Hilltop opening, but did not make an appearance at the curtain.

Brown Closing 'Harvey' Oct. 13 in Australia

Joe E. Brown will close Oct. 13 in "Harvey" at the Theatre Royale, Sydney, to return to the U. S. for a film stint. J. C. Williamson Theatres is releasing him from his original contract, which ran into December, to enable the star to take the role of Captain Andy in Metro's remake of "Show Boat." Actor, who has made only one film in the last six years ("The Tender Years" in 1947), is wanted on the Coast by Oct. 15.

Brown opened in Melbourne in "Harvey" the end of June to good but not smash biz. Sydney run, which opened Sept. 8, has been better than Melbourne. Williamson plans to reopen "Harvey" (after its Sydney closing) at a later date, with another star if it can't get Brown, with the idea of playing the Mary Coyle Chase comedy through the balance of Australia as well as New Zealand.

K.C.U. Expands Drama Dept.

Kansas City, Sept. 19.

Kansas City U. drama department has been enlarged with the addition of Charles Moore to the teaching staff. He will assist Dr. John Newfield, drama department head, in production of the University Playhouse series, this season's schedule being the most ambitious the school has yet attempted.

Playhouse season opens Oct. 19 with Shaw's "Saint Joan."

Marie Wilson to Do One-Acters on Coast

Hollywood, Sept. 19.

Marie Wilson returns to the tiny Circle Theatre here Oct. 4 to star in "Three Out of Four," a package bill of one-acters. Actress recently set a new record for the house in "The School for Scandal."

Miss Wilson will star on "Op O' Me Thumb," by Frederick Fenn and Richard Pryce; "Sparkin'," by E. P. Conkle, and Anton Chekov's "The Bear." She will not appear in Susan Glaspell's "Suppressed Desires," which rounds out the program.

Pick Hotels Plan 27-Arena Circuit

Chicago, Sept. 19.

Theatre-in-the-round entertainment has been set for the Pick hotels, with Heidelberg hotel in Baton Rouge, La., picked as the first spot. Season starts Oct. 12, under the direction of Herb Rogers, producer of the Tenthouse theatre-in-the-round, Highland Park, Ill. Group will use all-Equity cast, featuring Marian Walters, Helen Stenborg, Barnard Hughes, Gertrude Kimmel and George Womack. Director Michael Ferrell will change bills weekly.

Pick chain includes 27 hostels, majority with ballrooms and entertainment. It will expand the operation, if the Heidelberg hotel venture is successful. Chain has just bought the Congress in Chicago and has several spots in Washington. Rogers' usual winter operation in Palm Springs, Calif., will be held in abeyance until the hotel deal is along, at which time several companies might be formed for a circuit tour of the various cities, changing plays weekly.

Philly Arena Theatre

Philadelphia, Sept. 19.

Negotiations for a theatre-in-the-round here have narrowed down to a midtown office building and the annex of a suburban restaurant. Sponsors of the project are Leon Guber, operator of the Rendezvous nitery and the Senator Hotel, and Leon Bronesky, Broadway producer.

Pair became acquainted and linked up in show business deals following the producer's tryout of "How Long Till Summer?" here last season. Bronesky operates a summer theatre in Chestertown, N. Y. The Philadelphia project is slated for summer and winter audiences, however.

Margaret O'Brien Mulls 2 B'way Debut Offers

Hollywood, Sept. 19.

Possibility of Margaret O'Brien making her Broadway bow in "Tomorrow Is a Secret" will be discussed next week when the young actress and her mother visit playwright Elsa Shelley in Margaretsville, N. Y. Central figure in the new play is a teen-age girl. Actress is also considering an appearance in New York in a revival of Ibsen's "Wild Duck."

Likewise up for discussion during the trip east is a tentative date for a two-week personal appearance at the Strand, New York.

Toumanova May Join De Cuevas Ballet in N.Y.

Tamara Toumanova, now in Buenos Aires as guest ballerina with the Paris Opera Ballet on its South American tour, may dance in New York this fall. Dancer may appear as guest star with the Marquis de Cuevas' Grand Ballet, which will make its American debut when it bows at the Century, N. Y., Oct. 30. Appearance would be a strong bolster to the visiting French company, as was Yvette Chauvire's guest engagement with the Ballet Russe de Monte Carlo here last season.

Miss Toumanova danced with the Paris Opera Ballet in France all last season, as guest artist.

Charlotte, N. C.—Josephine Niggli, U. of North Carolina playwright-novelist, sailed for Europe last week on a Rockefeller fellowship. Her latest play, "Sunday Costs Five Pesos," will be premiered here Nov. 6.

Inside Stuff—Legit

Although the Theatre Guild already has three plays set for its subscription season in New York, it still hasn't scheduled any productions of its own. Of the two shows currently in rehearsal, "Curious Savage" is being produced by Russell Lewis and Howard Young, and "The Relapse, or Virtue in Danger," is being produced by Brattle Theatre, with the Guild the associate presenter in each case. The third scheduled show, Christopher Fry's "Lady's Not for Burning," is being brought from London by John C. Wilson and H. M. Tennent, with the Guild again due for associate billing.

Of the Guild's 1949-50 offerings, "I Know My Love" was presented in association with Wilson and "Arms and the Girl" in association with Anthony Brady Farrell. In the case of the firm's own "As You Like It" revival, most of the major production decisions were understood to have been made by the star, Katharine Hepburn, while in the case of "Come Back, Little Sheba," director Daniel Mann reportedly had virtually complete authority.

Backers of the Broadway production of "Daphne Laureola" include pressagent Leo Freedman, general manager Herman Bernstein, columnist Hedda Hopper, theatrical accountant J. S. Seidman, actress-singer Mary Martin, playwright-film-scripter Paul Osborn, film director Billy Wilder, theatre party agent Leonore Tobin, and Louis Smith, Paul Smith, Robert Rosen, Maurice Gelfer and Irwin D. Wolf, all associates of co-producer Herman Shumlin, $1,100 each; pressagent Sol Jacobson and a syndicate headed by Meyer Davis, $550 each; attorney Morris M. Schrier, representing Music Corp. of America, agent William Liebling, tobacco dealer Howard S. Cullman and film executive Joseph H. Hazen, $3,300 each; attorney Michael Halperin, representing the William Morris agency, $2,200; film executive David L. Loew, $4,950, and producer Anthony Brady Farrell, $1,650. The venture is capitalized at $55,000, with provision for a 10% overcall, and the general partners are Leland Hayward and Shumlin, who are presenting the James Bridie play in association with Laurence Olivier.

Perfect performance record of Dave Mallen in the touring company of "Oklahoma!" was broken last week when the actor missed five performances in Pittsburgh because of illness. Veteran character man, who plays Ado Annie's rifle-totin' pappy, had never before been out of the cast since the Rodgers-Hammerstein show first went on the road more than six years ago. Only he and Mary Marlo, as Aunt Eller, remain of the original troupe.

Legit Bits

Bert McCord, in the N. Y. Herald Tribune, this week "recast" **Katharine Hepburn** in the title part of **Katharine Cornell's** last season production, "That Lady"... **Mary Martin** and **Ruth Bedford**, a production assistant with Rodgers & Hammerstein, each with a $1,200 share, are virtually the only show business names among the backers of "Southern Exposure," the **Margo Jones-Manning Gurian-Tad Adoue** production financed at $60,000... **Carol Goodner** joins "Cocktail Party" next week, succeeding **Eileen Peel** as the unloved wife. Miss Peel goes to London to take over the same part there... **Herb Ward**, former Broadway designer, hurried from Chicago last week to enter Polyclinic hospital... **Harry Minskey** succeeded **Dave Rosen** as company manager of "Two Blind Mice," with **Lorella Val-Mery** replacing **Byron Bentley** as pressagent... **Sydney J. Harris**, Chicago Daily News drama critic, was injured last week in an auto crash at Burns, Ore., but is due back on the job Oct. 2... **Douglas Watson** is set for the part of Romeo in the **Olivia de Havilland** revival of "Romeo and Juliet," to be presented by **Dwight Deere Wiman**. The production will open a tryout tour Dec. 21 in New Haven, with the Broadway premiere set for early March.

Claude Dauphin will remain with "Happy Time" until Sept. 30, when **Roger Dann**, understudy, will take over the leading part. **Richard Hart** exits his featured role Oct. 8, with **Tod Andrews** succeeding... The Omaha Community Playhouse last week refused a demand of the local American Legion Post that it cancel a scheduled production of **Garson Kanin's** "Born Yesterday" because the author is listed in "Red Channels."

The ANTA Play Series, planned for this fall at the ANTA Playhouse, N. Y., may include **Gertrude Lawrence** in "Major Barbara," **Katharine Cornell** in "Captain Brassbound's Conversion," **Helen Hayes** in Barrie's "Mary Rose," **Judith Anderson** in **Robinson Jeffers'** "Tower Beyond Tragedy" and **Louis Jouvet's** French repertory company... Suit by **Stanley Ellman**, head of Encore scenic studio, to force a sale of **Elisabeth Bergner's** personal belongings, to satisfy a $1,700 judgment for money owed on a Broadway production of several seasons ago, has been postponed at least two weeks by N. Y. supreme court judge Bernard Botein. Meanwhile, however, Hattie Carnegie slapped another judgment of $96 on the actress for an unpaid costume bill. Stock Managers' Assn. will hold its first fall meeting Oct. 3 at the Theatre Guild office, N. Y.

After concluding her summer stock season with **Richard Charlton** at Santa Fe and taking a week's vacation at her Texas home, **Ann Lee** has arrived in Hollywood to ready the winter stock season at her Sombrero Playhouse, Phoenix... Play agents **Carl Cowl** and **Claire Leonard** have split up partnership to operate separate agencies. They still have certain income-bearing properties which they handle in common.

Stan Brody, who was pressagent for the ice shows at the Center, N. Y., has been hired by NBC for a special two-week publicity stint for the broadcasts that will open the network's operation of the Center as a TV-radio studio... **Joseph Heidt**, formerly general pressagent for the Theatre Guild, has taken offices in the Guild headquarters for his freelance legit-television publicity activities... **Marilyn Cantor** presented an audition Monday night (18) for prospective backers of a revue, "Curtain Going Up," with **Mervyn Nelson** reading the sketches... **Russell George** has succeeded **Cornell MacNeil** in the male lead of "The Consul."... **Martin Gabel** will play the Earl of Kent in the **Robert L. Joseph-Alexander H. Cohen** revival of "King Lear," with **Louis Calhern** as star.... An additional $15,000 was distributed last week to backers of "Member of the Wedding," bringing the total profit to $37,500 thus far on the $75,000 production... **Ruth Matteson** has a co-featured role with **Cyril Ritchard, Madge Elliott** and **John Emery** in "The Relapse, or Virtue in Danger," currently in rehearsal... **Charles Freeman**, who staged the "Diamond Lil" revival with **Mae West**, will get a royalty from the show's tour, sponsored by the **Shuberts**. If such a setup had not been worked out, **Herbert J. Freezer**, who co-produced the revival on Broadway, was ready to take legal action to halt the tour.

Mary Hunter, who staged outdoor musicals at Dallas last summer, flies to the Coast today (Wed.) to confer with **Ken Englund** and **Sidney Field** about the revised script of their "Deep, Seductive Wound," for which she is sought as director... **Sammy Fain** has succeeded **Burton Lane** as composer on "Flahooley," for which **E. Y. Harburg** and **Fred Saidy** are authoring the book and lyrics... **William Eythe** will be a lead in "Out of This World," with **Charlotte Greenwood** and **Billie Redfield**... **Sylvia Siegler** will establish branches of her Show-of-the-Month Club in Boston and Philadelphia... **Margaret Webster** has cancelled the scheduled tour of her Shakespeare repertory company because of insufficient financing... Theatre Enterprises, which presented "Forward the Heart" two seasons ago, opens an off-Broadway operation tomorrow (Thurs.) through Sunday (24) at the Master Institute, N. Y., with "Mourner's Bench," by **Maire Nolan**.

Strawhat Tryouts

(THIS WEEK)

"Head of the Family"—Westport (Conn.) Country Playhouse (18-23) (Reviewed in VARIETY this week.)

(NEXT WEEK)

"The Antagonist"—Hilltop Theatre, Lutherville, Md. (26-1).

HOUSING A PROBLEM IN LEGIT

Barn Producer's Lot Not All Hay, Has $7,415 Loss; Other Loft News

Princeton, Sept. 19.

McCarter Theatre, operated as a strawhat last summer by Herbert Kenwith, had a very bad season and may not reopen in 1951. In its nine-week season, the spot had only five profitable weeks, absorbing a net operating loss of $1,464 in addition to its $5,951 preliminary expenses.

Only sock week was provided by Eve Arden, with the top gross of nearly $8,700 and an operating profit of over $2,200 for "Over 21." However, that was negated by Laraine Day's sad $3,900 in "Angel Street," for a loss of $2,300, and Raymond Massey in "Our Town," for a gross of $4,100, and a loss of $2,100. Other weeks' results were Shelley Winters in "Born Yesterday," which grossed $7,000 and netted $800; Franchot Tone and Margaret Lindsay in "Second Man," which grossed $6,300 and netted $95; Burgess Meredith in "Harvey," grossing $6,800 and netting almost $400; Margo in "Respectful Prostitute," taking in $5,700 and netting over $700; "Gay Divorcee," with Jack Whiting, Carol Stone and Lenore Lonergan, which grossed $5,300 and lost $400, and Zachary Scott in "Blind Alley," grossing $4,500 and losing $900.

Total gross for the season topped $52,300, and among the total items of expense were $33,600 for payroll, $329 for boxoffice, $200 for front of the house, $250 directors' fees, $2,748 advertising, $597 publicity and postering, $3,630 royalties, $473 props, $380 wardrobe, $354 company transportation, $1,255 printing and mailing, $1,125 for rent, $805 electrical, $293 sound, $175 painting, $694 miscellaneous, $450 agents' fees, $484 social security taxes and the $5,951 pre-production outlay. Latter item included $1,505 payroll, $914 electric, $850 air-conditioning, $385 telephone, $300 accounting, $488 scenery and props and $337 advertising.

Summer's operation represented an investment of $7,500 and assets as of the season end included about $3,000 in cash, an Equity bond of $3,160, a theatre deposit of $1,000 and a $90 deposit for costumes. There were also liabilities of over $1,200.

Boat 'Smash' Lambertville

Lambertville, N. J., Sept. 19.

"Show Boat," final bill of the season, is proving bonanza of the year at St. John Terrell's Music

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Evans Winding 'Disciple' Tour; Plans to Resume It Next Spring in East

San Francisco, Sept. 19.

Maurice Evans, winding up an engagement at the Geary here this week, will close his "Devil's Disciple" tour Oct. 14 in Los Angeles and, after completing a co-starring assignment with Ethel Barrymore in Metro's filmization of "Kind Lady," will return east to supervise the winter drama season at the N. Y. City Center. He plans to resume the "Disciple" tour next spring, playing such key spots as Boston, Philadelphia and Chicago, where the Shaw revival hasn't been seen.

While on the Coast, the star hopes to line up names for the City Center schedule. The film assignment, for which he signed last week, will be his first in the U. S.

Sarah Churchill's Tour

Hollywood, Sept. 19.

Sarah Churchill will return to England next month after a two-week West Coast tour doing monologs and readings from classics.

Tour was set up by Paul Gregory, who also arranged the recent Charles Laughton series of Bible-and-classics-reading appearances, and has set a somewhat similar tour for actor-director Hume Cronyn for next spring.

Came Prepared

New Hope, Pa., Sept. 19.

When the cast of "Dream Girl" took its final curtain call Saturday night (16) at the Bucks County Playhouse, resident actor Harry Mehaffey stepped to the footlights and said he'd like to introduce a character who hadn't been on-stage all year. After eulogizing the gent in question, he announced, "And now will the ushers kindly go out and collar our producer, Theron Bamberger." Presenting the impresario with engraved cuff links as a token from the cast, he turned to Bamberger for an acceptance speech.

"Gee," blinked the strawhat maestro, "I'm glad I wore a white shirt for a change."

Angels OK in 40G 'Wisteria' Deficit

"Wisteria Trees," which closed Saturday night (16) after 21 weeks (165 performances) at the Martin Beck, N. Y., represents a deficit of around $40,000, but will not involve any loss for the backers. That is because the adaptor-director, Joshua Logan, has arranged to devote his royalties to making good the deficit, plus the fact that Orange Productions, which he and co-producer Leland Hayward jointly own, guaranteed the investors against loss.

The production, financed at $100,000, actually cost about $110,000 to bring to Broadway, including around $25,000 in bonds and deposits. Although it played to several weeks of large grosses, chiefly on the strength of a huge advance sale, subsequent losing weeks used up most of the operating profit, leaving an operating net of only about $5,000. Besides the bonds and deposits, assets include about $40,000 worth of electrical equipment.

Logan's accumulated author-director royalties, which will be credited against the show's accumulated deficit, reportedly amount to about $33,000. That excludes about $7,500 he paid to cover operating deficits for losing weeks. Logan, who adapted the drama from Chekhov's "The Cherry Orchard," hasn't actually taken a cent of royalty from the show since its road tryout opened. In addition, Helen Hayes, the star, recently took a salary slice at her own suggestion.

Orance Productions, which presented the show and guaranteed the backers against loss, has various assets, including interests in several hit shows, such as "Mister Roberts" and "South Pacific," and it owns the rights to a number of literary properties.

SOL LESSER, STILLMAN OWN 31% OF 'CHIFFON'

Two indie film producers own 31% of "Black Chiffon," British legiter which is now trying out in Boston and slated to preem on Broadway next Wednesday (27). The film men are Sol Lesser, who owns 21% of the play, and Robert Stillman, who holds 10%.

Both acquired their interests for pounds sterling their films had earned in England and which were frozen there. Lesser also acquired the film rights to the show, which is being produced in New York by John Wildberg.

Flora Robson stars in the play, written by Lesley Storm. It was originally produced in England and is being presented here with the British cast.

NEW THEATRE SETUPS LOOM

By HOBE MORRISON

Legit is apparently undergoing a virtual revolution in theatre building and operation. The rapid spread of theatre-in-the-round, both the tent-show and hotel ballroom versions, plus the inroads of television and radio in taking over legit houses, especially in New York, are indications of the trend. But there are various others.

The two-fold theatre-in-the-round development, and the loss of existing legit houses to television and radio, are different aspects of changing economic conditions. Both stem from the steadily rising cost of legit production and operation. But other manifestations of the same economic situation are the number of bookings of musical shows in auditoriums and music halls instead of regular legit houses, the dearth of new theatre construction, and the growing popularity of such outdoor operations as St. Louis, Dallas, Pittsburgh, etc.

According to theatre operators, all these simultaneous developments are closely related phases of revolutionary change. In many cases, it's predicted, the smaller and even medium-size legit houses of traditional design are doomed. In general, they will be taken over by television or radio, or torn down. Legit, meanwhile, will turn more and more to larger houses of traditional design, or medium-size theatres of radically new design.

In any case, it's argued, it's idle to decry the loss of theatres to television or radio. They are, in

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Tent-Show for Westport Seen Playhouse Rival; Form Corporate Setup

Westport, Conn., Sept. 19.

Tent-show for arena-style presentation of musical comedies and operettas is being planned for next summer here. Group of local residents is reportedly dickering with St. John Terrell, producer of the Musical Circus at Lambertville, N. J., to manage a similar operation here. Oscar Hammerstein, II, Richard Rodgers and Laurence Schwab, associates of Terrell in the Lambertville spot, would also be interested in this one.

Plans for such a canvas playhouse were announced last spring by Lawrence Langner, who operates the local Westport Country Playhouse in partnership with John C. Wilson. However, the only tangible result was the decision by James Westerfield and Ben Boyar to shift their proposed Melody Fair from the Norwalk-Wilton town line near here to Danbury, some miles away, where they operated through the summer. Langner never did anything about carrying his announced plans out.

Music Circus of America, the corporate outfit through which Terrell operates the Lambertville spot and will produce others, will be chartered this week at Albany. Officers, besides Terrell, include Schwab, attorney Howard Reinheimer, producer Richard Aldrich (who operates the Cape Cod Music Circus, at Hyannis, Mass.) and Richard Myers, and tent-show stager Robert Jarvis. Directors include Rodgers, Hammerstein and TV producer Richard Berger. Cornelius P. Cotter, manager of the Lambertville tent, is general manager, and the pressagents are William Fields and Arthur Cantor.

Romero's Coast Bow

Hollywood, Sept. 19.

Cesar Romero makes his local legit bow Oct. 9, starring in "Strictly Dishonorable" at Las Palmas, as the first in a series of revivals with name stars to be presented by Harold J. Kennedy and Paul Schreibman. Kennedy will direct.

Fred Clark has also been inked for a top role in the opener.

No Serious Booking Jam Expected On B'way This Fall for 1st Time in Years

For the first time in years, no serious booking jam is expected on Broadway this fall. Although only two houses are ostensibly without bookings, various others will probably become available if the anticipated proportion of incoming productions fail to click. Also, if the pressure of new shows were to become stronger than anticipated, some of the moderate-grossing holdovers would be forced out.

The question of what constitutes a booking jam is naturally a matter of opinion. Whenever a producer cannot get the particular house he prefers at the terms he expects, he's likely to blame it on a booking jam. Conversely, theatre owners practically never admit the existence of a booking jam, since their idea of healthy conditions is apt to be one in which their houses are in demand, and they can select shows and get the terms they want.

But a tipoff on the situation this fall is that the operators of most theatres, even ones whose houses are already booked for incoming shows, are quietly dickering for subsequent attractions. Also, two shows with theatres set for their openings already face the prospect of having to move to other locations within a few weeks. One such is "Affairs of State," which must vacate the Royale to make way after several weeks for "Lady's Not for Burning." The other is "Curious Savage," which was set for the Booth, but lost that house when the Shuberts substituted "Day After Tomorrow" there. The John Patrick play is now slated to open at the Beck, but must move shortly in favor of the incoming "Ring 'Round the Moon."

Theatres with incoming bookings include the Barrymore ("Bell, Book and Candle"), Beck ("Savage"

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Guild Still Seeking New Curly for 'Okla.'

Pittsburgh, Sept. 19.

Theatre Guild is still looking for a replacement for Jack Kilty as Curly in "Oklahoma." The actor leaves the show at end of Boston engagement middle of next month. Role was to have gone to Wilton Clary, who played it on the road for a couple of seasons, but he's just signed for the new Lawrence Tibbett-Muriel Rahn musical, "The Barrier," and won't be available.

Kilty, who played "Oklahoma" in London for a couple of years, took the part in the current production for six weeks to start the 1950-51 tour. Production was here last week and is in Baltimore currently.

Credits Managers Of 'South Pacific'

Denver.

Editor, VARIETY:

Orchids to Harold Goldberg, company manager of "South Pacific," and Tommy Turner, stage manager, for the gigantic job they did in bringing the show into Denver. You had a squib in last week's paper about the train wreck at Green River, Wyo., coming into Denver. You have no idea what happened. If it had not been for these two gentlemen, 3,300 Denver people would have missed a performance of "South Pacific," tickets for which were sold last May.

I consider Goldberg one of the great managers in this business because this is not the first time that he has had mishaps due to train connections, but he always gets the show on. In Green River the baggage cars were wrecked and he saw to it that all the baggage was transferred into other cars and brought into Denver. He also persuaded the company to give an extra performance here. Turner also worked like a demon to get the show on, so we only lost one performance.

These men should have recognition. Congressional medals are handed out to heroes and in our business they should be given a diploma, at least.

Arthur M. Oberfelder.

'RED, WHITE, BLUE' TOUR SET THROUGH FEB. 10

Los Angeles, Sept. 19.

Total of 22 dates, extending through next Feb. 10, have been set for "Red, White and Blue," new revue which LeRoy Prinz and Owen Crump are producing for the American Legion. Show bows Oct. 7 at the local Downtown Paramount for a 19-day run, first week of which coincides with the American Legion Convention here.

Following the local stand, "Red, White and Blue" plays two days in Pasadena and two days in Long Beach before heading out of Pasadena. Company of 125 then starts eastward, playing two nights each in Phoenix, El Paso and San Antonio, five nights in Houston and then moves to Fort Worth, Dallas, Oklahoma City, Tusa and Wichita for two nights each. After four nights in Kansas City, show plays two in Topeka, three in Des Moines, two in Davenport, four in Indianapolis, two in Dayton, six in Cincinnati, eight in Detroit, two in Flint and three in Grand Rapids before opening Jan. 1 at the Civic Opera House, Chicago, for a six-week stay.

Touring star has not yet been selected, but George Jessel will star during the Los Angeles premiere and Joe E. Brown is a possibility thereafter.

Philly Ticket Broker Called by Grand Jury; Named in Senate Probe

Philadelphia, Sept. 19.

Abe Glassman, operator of one of Philly's largest theatre ticket agencies, was summoned last week to appear before a Federal Grand Jury investigating rackets in this city and the metropolitan area. Government attorneys gave reporters no reason for the summons.

U. S. Senate's crime investigating committee, in its report on Miami Beach, listed an "Abe Glassman, of Philadelphia" as being among the clientele and associates of a gambling syndicate operating out of one of the resort's leading hotels.

Oscar Hammerstein, II, has been called for possible service as member of grand jury. Composer, who lives near Doylestown, Pa., was among 15 persons summoned to enlarge the present panel of 19 members. The new veniremen are to report at the Federal Building here Thursday (21) morning.

At Hammerstein's farm home the composer's wife said he is in New York and is occupied with preparations of "Burning Bright," new John Steinbeck drama which he and Richard Rodgers are producing. The play opens a pre-Broadway tryout next week in New Haven. The composer was subsequently excused from jury duty, it was learned this afternoon (Tues.).

Elsa Lanchester Hurt; Laughton Subs for Her

Hollywood, Sept. 19.

Elsa Lanchester missed the Saturday night 16) performance at her Turnabout Theatre here. It was her first absence in eight years. Actress walked into a door at home, breaking a blood vessel in her eye.

Her husband, Charles Laughton, subbed, doing one of his reading routines.

Plays Out of Town

Season in the Sun

Boston, Sept. 12.

Courtney Burr and Malcolm Pearson presentation of comedy in three acts by Wolcott Gibbs. Stars Richard Whorf and Nancy Kelly. Directed by Burgess Meredith; scenery, Boris Aronson; costumes, Natalie Barth Walker. At Wilbur, Boston, Sept. 12, '50.

Billy Crane ..... Eugene Stiener
Marcia Crane ..... Kathy Chapman
George Crane ..... Richard Whorf
Emily Crane ..... Nancy Kelly
Mae Jermyn ..... Grace Valentine
Charles Farber ..... Jack Weston
Michael Lindsay ..... George Ives
Paul Anderson ..... Eddie Mayehoff
Virginia Anderson ..... Doreen Lang
Deedy Barton ..... Joan Diener
John Colgate ..... King Calder
Molly Burden ..... Paula Laurence
Arthur Dodd ..... Anthony Ross
Will Jermyn ..... Charles Thompson
Messenger Boy ..... Stanley Martin
Woman ..... Maggie Gould

It isn't hard to predict that Wolcott Gibbs' "Season in the Sun" is going to keep him and his B'way audiences comfortably warm for some time to come. Properly touched up here, it is clearly in the works as the first and perhaps top comedy hit of the season.

In the cold light of analysis, the New Yorker critic's first play is as shaky a proposition as Gibbs himself ever devastated with a hunk of lethally-barbed prose. In it are dramatic cliches (a little girl overhearing papa making a pitch to a blonde and reporting it to mama with artless precosity, to cite but one) that, in less amusing pieces, would send the critic and all his colleagues scuttling up the aisle shuddering. In it, also, is a plot, if such it can be called, that might just miss third prize in the playwrighting class of Jones Junior High.

But this—as in the case of a few other fellows by the name of Shakespeare, Moliere, etc.—isn't the point. For, in telling the story of a New Yorker "Talk of the Town" writer who heaves his job to compose, in the hilariously incongruous atmosphere of Fire Island, the great American novel, the author achieves extraordinarily comic characterization and a neat, if not gaudy, point. He also achieves some of the sharpest dialog to appear in many a new day.

Reduced to its simplest terms, and it never gets very complex, the story finds George Crane contemplating both his previous literary output and his previous associates with that non-alcoholic majesty attained only by those who have gone on the wagon. He cannot understand the tolerant amusement his new attitude reflects in his wife, who feels that his work, his colleagues and his way of life are perfectly suited. The arrival of an accommodating blonde in company with an old journalistic friend leads to the inevitable break with his wife, the equally inevitable reunion, junking of the novel, and return to the gay old life.

The playwright's method, once he gets his narrative line under way, is merely to introduce the wonderful procession of characters, give each what amounts to a comic monolog, and keep the story going somehow between the subsequent appearances of each. There is first of all the beat-up old landlady (gorgeously done by Grace Valentine), then a couple of the Fire Island boys (caught to the life by Jack Weston and George Ives), and then a screamingly pompous suburbanite and his wife (done memorably by Eddie Mayehoff with a neat assist by Doreen Lang).

There follow the benevolent blonde (done with full measure of voluptuosity by Joan Diener), the roistering journalist (with King Calder at his best), the supermadame of the super-call market (drily done by Paula Lawrence), the editor of the magazine (made a preposterously vivid portrait of Harold Ross by Anthony Ross), and the landlady's whimsical husband (drolly done by Charles Thompson).

This is not to mention the superb characterizations of the novelist himself, played on a virtuoso level by Richard Whorf, and the wife, which finds Nancy Kelly giving perhaps the best performance of her career. The reason all this proves so entertaining, aside from the sheer wit and invention of the lines, is that everybody in the audience is either well aware of the identity of the prototypes or recognizes, in those not drawn from the author's circle, the validity of the types. On Broadway this audience identification should prove one of its strongest attractions. On tour this factor is of less importance, but the comic impact is always strong enough to carry.

There are, at this point, a number of weaknesses ranging from incorrect timing of laughs to inconvenient stretches of dullness. However, it appears that Burgess Meredith's direction (which is inventive and lively of itself) and Wolcott Gibbs' doctoring will probably extend this sunny season around the calendar indefinitely.

It might be added that Boris Aronson's set of a Fire Island beach house in toto is a knockout, that Natalie Walker's costumes are gay and picturesque, and that there are a couple of juvenile performances (by Eugene Steiner and Kathy Chapman) that are okay. The comedy got nine curtains at opener, fairly unusual in this town. *Elie.*

The Man Who Corrupted Hadleyburg

Philadelphia, Sept. 15.

Hedgerow Theatre presentation of comedy in two acts by Bernard Evslin, dramatized from the short story by Mark Twain. Directed by Ronald Bishop; scenery, Ronald Bishop; lighting, Martha Handley; costumes, Dolores Tanner. At Hedgerow Theatre, Rose-Valley, Pa., Sept. 15, '50.

Here is an item way outside Hedgerow Theatre's usual category and one that suggests a multitude of ideas for its future career. The author, Bernard Evslin, has taken a fairly well-known story by Mark Twain, written in his middle-to-late period, has captured much of the gusto of the famed American writer as well as plenty of his sardonic wit, and hasn't hesitated to make numerous changes.

This, alone, is no mean achievement and the dramatized version of "The Man Who Corrupted Hadleyburg" would have been assured of a certain definite artistic importance on this score alone. However, it is the novel and extremely imaginative direction given the Hedgerow production by Ronald Bishop that makes this a real standout.

Bishop uses the ballet technique in his presentation of Twain's story and he has done a masterful job. The two moods, of mordaunt, biting small-town comedy, and of fanciful flights of imagination, never clash. All the characters join, at one time or another, in the ballet and it is a distinct credit to Hedgerow that, while not going heavily terpsichorean, its members come up with their dance and chorus requirements with ease and nonchalance.

In the second act, the author, with Bishop's aid, turns the theatre into a village Town Hall and allows the action to rove up and down the aisles and even occupy some of the orchestra seats, a la Olsen and Johnson. This has been achieved to an extraordinary degree and that goes for lighting, settings, costumes and acting as well as Bishop's extremely facile direction.

The Mark Twain story tells of a young man summoned to the bedside of his uncle in the small (presumably western) town of Hadleyburg, which has the reputation of being the only completely incorruptible community in the U.S. Uncle, however, doesn't agree with this viewpoint of the town's moral virtues; in fact he thinks they're all a bunch of errant hypocrites and he bequeathes to his nephew, in addition to a sum of money, the task of "corrupting Hadleyburg."

The scheme involves the "planting" of a bag supposedly filled with gold, to the tune of $40,000, in the home of one reputable burgher, with a note explaining that the donor, a one-time gambler, has been befriended by a prominent citizen of Hadleyburg whose name he doesn't know but whose kind deed he wants to repay. The key to the identity of the man is said to lie in a parting remark he made to the one-time gambler and the solution will only be found when the bag is opened.

Just as the uncle expected, all Hadleyburg's bigwigs claim to have been the benefactor and, through a trick, they are all led to supply what is supposedly the important speech. Their duplicity is exposed at the Town Hall meeting when the minister reads their various letters of explanation. One couple alone is apparently innocent of charges of greed and avarice and to them is given a reward left by the Uncle. Ironically enough—and typical Twain—they are equally guilty but the minister, in return for a past favor, has withheld that particular letter. Hadleyburg is now wide open, filled with bickering, dissension and thoroughly corrupted, and the young man departs for other fields.

Jasper Deeter, Hedgerow's founder, has one of the best roles of his career as an old town character who greets the young man on his arrival, describes Hadleyburg much as the Narrator did in Wilder's "Our Town," adds his acidulous comments to the action from time to time, especially in the Town Hall scene, and finally bids the young man goodbye in a magnificently ironic finale.

The other members of Hedgerow's cast surpass themselves on this occasion and the overall effect would be difficult to beat. Whether lifted bodily into a commercial big-city playhouse, some or all of the effectiveness would be lost, is a matter of conjecture. It certainly looks like the best bet for future Broadway presentation that Hedgerow has had in years. As it is, right now, this is about the juiciest package of footlight entertainment that's been seen around these parts in a long time—lusty, gusty, by turn hilarious and rueful, capturing the mood of Twain and at the same time injecting the flavor of a Broadway musical. *Waters.*

Play on B'way

Daphne Laureola

Leland Hayward & Herman Shumlin presentation, in association with Laurence Olivier, of comedy-drama in three acts (four scenes), by James Bridie. Stars Edith Evans. Cecil Parker; features Ernest Jay, Peter Williams, John Van Dreelen, Martin Miller, Mark Stone. Staged by Murray Macdonald; lighting, Ralph Alswang. At Music Box, N. Y., Sept. 18, '50; $4.80 top.

Maisie MacArthur ..... Joyce Linden
Bill Wishforth ..... Robin Lloyd
Helen Willis ..... Eileen O'Hara
Bob Kentish ..... Alexander Harris
Waiter ..... Martin Miller
Lady Pitts ..... Edith Evans
Ernest Piaste ..... John Van Dreelen
Bored Woman ..... Elizabeth Ashley
Bored Man ..... Ireland Wood
Mr. Gooch ..... Ernest Jay
Mr. Watson ..... Mark Stone
Vincent ..... Peter Williams
Sir Joseph Pitts ..... Cecil Parker
Restaurant Manager ..... Terence Owen

With Edith Evans giving an incandescent performance in her original starring role, "Daphne Laureola" is an amusing, occasionally touching and frequently captivating comedy. But it probably won't repeat its London smash. The James Bridie play has a provocative, if not completely credible, first act and a sagacious, affecting second act, but drifts into puzzling mysticism and symbolism in the third. The gifted Miss Evans is its principal asset.

The play, presented here by Leland Hayward and Herman Shumlin, in association with Laurence Olivier, who produced it originally in London, has apparently been revised slightly, at least to the extent of the elimination of two bit parts in the opening and closing restaurant scenes. However, it obviously remains essentially as seen in the West End, with Cecil Parker giving a persuasively subtle performance of the octogenarian husband and most of the other principals unchanged. And since the staging and scenery are the same, its fate on Broadway will be a yardstick of British and American audience tastes.

Bridie's comedy, the title of which refers to a fable in Greek mythology, is about a middle-aged femme dipsomaniac who enchants an impressionable youth in a cheap restaurant. When he and the other assorted patrons arrive at the lady's home for tea to which she doesn't remember inviting them, her husband shrewdly extricates her from the situation by sending the youth away. In the third act, after the husband has died, the lady returns to the restaurant with a younger spouse and manages to avoid shattering the over-emotional youth's illusions.

Besides Miss Evans, whose performance should establish her as one of the finest actresses on Broadway, as she already is in London, Parker makes an impressive co-starring appearance as the husband (his first part in the U. S.). There are also capable supporting portrayals by Ernest Jay as a garrulously pompous restaurant patron, John Van Dreelen as the youth, and Peter Williams as the lady's servant-bodyguard. Joyce Linden, Robin Lloyd, Eileen O'Hara, Alexander Harris, Martin Miller, Elizabeth Ashley, Ireland Wood and Mark Stone are effective types in bit parts.

Murray Macdonald's direction seems properly unobtrusive and the original settings by Roger Furse and Roger Ramsdell (who are denied program credit under U. S. scenic artists' union regulations) are acceptable. *Hobe.*

Ballet Russe Agrees To Jobless Insurance

American Guild of Musical Artists, in its negotiations completed last week for a new basic agreement with Ballet Russe de Monte Carlo, has persuaded the management to include unemployment insurance. Ballet Russe, as a non-profit organization, has not been required by law to carry such insurance, and has thus far avoided doing so.

Ballet Theatre, another non-profit group, has been paying unemployment insurance right along, having voluntarily assumed this obligation for its dancers. New move by Ballet Russe is considered significant, as it's considered likely that AGMA will press for insurance inclusion, in its negotiations starting next week with the N. Y. City Ballet Co., also non-profit.

Legit Housing a Problem

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effect, being abandoned by legit because they no longer meet the economic needs of the stage, so their loss to other forms of show biz is inconsequential. In some cases, it may even benefit the theatre, since the revenue from tele and radio may enable the owners to continue as legit producers and possibly even build more modern houses for stage presentations.

In-the-Round Spread

Spread of in-the-round theatres, both indoor and tents, obviously reflects changing economic conditions. Since both types of operations involve reduced production costs through simplified scenic setups and fractional operating expenses because of the lesser stagehand payrolls, they are figured likely to continue to mushroom, and wholesale plans in that direction are under way. But some other form of theatrical presentation, involving novel building design, will probably also be evolved to meet new requirements.

Although the trend may now be in abeyance, with film attendance generally rising, there may ultimately be a return to recent conditions, which saw the shuttering of numerous picture houses throughout the country. Operators of some such houses had been trying to work out some system of routing musical comedy and operetta revivals over a new circuit they would form, with the N. Y. City Center as the production hub of the setup. That would be another significant change in the overall legit picture.

A basic development, sooner or later, must be the construction of new houses in New York, where no legit theatre has been built in about 25 years, and also on the road. But that will probably involve drastic modification of traditional theatre design, also for economic reasons. For example, it's estimated that a new 1,500-seat theatre would cost as much as $4,000,000-$5,000,000 to construct at current prices, which are due to rise even higher in the near future.

New Types Of Design

On the basis of such an investment, a theatre would have to make an operating profit of at least $5,000 a week, 52 weeks a year, to pay off. In the face of such a prospect, some other type of design will have to be used to increase the seating capacity without a corresponding boost in building costs, or to provide additional revenue from some other source. A proposed method of achieving the latter would be to place the theatre proper on the second floor or in the basement of the building, with stores and restaurants on the ground floor to help pay the overhead. That would require a change in the New York building code, which is already in the works.

In New York theatre investment circles it's regarded as significant that the Shuberts, by far the biggest theatre operators in town, were not represented at the recent public hearings on the proposed building code amendments. With such a huge investment in existing theatres, the Shuberts would presumably oppose any change in the law that might encourage new construction and thereby jeopardize their holdings. However, they apparently considered it advisable not to fight the proposed amendment, at least openly.

The recent switch of the Mansfield to CBS, for use as a television studio, leaves 33 Broadway houses available for legit, including the City Center and the Bijou, the latter currently playing films and probably too small for most legit productions. Other houses are the Alvin, ANTA Playhouse, Barrymore, Beck, Biltmore, Booth, Broadhurst, Broadway, Century, Coronet, Cort, Empire, 48th Street, 46th Street, Fulton, Golden, Hellinger, Imperial, Lyceum, Majestic, Miller, Morosco, Music Box, National, Playhouse, Plymouth, Royale, St. James, Shubert, Winter Garden and Ziegfeld.

Former legit houses currently used for radio or television include the Adelphi (Dumont), Ambassador (Dumont), Avon (CBS), Belasco (NBC), Center (NBC, Elliott (CBS), 58th Street (ABC), Hammerstein (CBS), Hudson (NBC), International (NBC), Longacre (Mutual), Mansfield (CBS), New Amsterdam roof (WOR), New Yorker (CBS), Ritz (ABC) and Vanderbilt (ABC). The National, Biltmore, Playhouse, Century, Broadway, Cort and 48th Street are also understood to be available for tele-radio lease or purchase if terms are satisfactory.

The likelihood that the need for additional television studio facilities will continue to increase, plus the prospect of a steady rise in legit production and operating costs, apparently presages further switches of Broadway theatres to TV. And, also stemming from pyramiding legit costs, it's expected that straight shows will continue to require the larger-capacity houses formerly used for musicals, while touring musicals will be booked more and more into music halls and auditoriums. That will tend to accentuate the present trend of shutting down regular legit houses.

$1,250,000 Budget

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aid in offsetting deficits. Department heads have been warned to watch costs, and that they must break even.

The ballet troupe is returning this week from a 10-week tour of Europe, and will resume at the Center in November. Interest centers on the opera troupe, which begins an eight-week fall season tomorrow (21).

Variety of Repertoire

What impresses about the opera troupe is the variety of its repertoire, the number of its singers and its general artistic growth since its beginnings in 1944. Troupe this year is the largest it's ever been, with over 50 principals, a chorus of 54 and a special dance group of another 14 people.

Troupe will give 15 operas during the eight fall weeks. (It has another 15 operas, already performed, on its reserve, or inactive list). In variety or richness, the troupe's repertory is considered by many to be unequaled elsewhere in the U. S. or Europe. This season's repertory includes seven Italian operas, three French, four German, and one Russian.

New this year is "Die Meistersinger," while the season will also include revivals of "Faust" and "Aida." Brought over from last season will be "La Boheme," "Carmen," "Cavalleria Rusticana," "Pagliacci," "Don Giovanni," "Love of Three Oranges," "Madama Butterfly," "Marriage of Figaro," "Der Rosenkavalier," "Tales of Hoffmann," "La Traviata" and "Turandot."

Met soprano Rose Bampton has joined the singing troupe, and four absentees are back in Joseph Laderoute, Emile Renan, Norman Scott and Oscar Natzka. Other artists include Irra Petina, Ann Ayars, Adelaide Bishop, Ellen Faull, Eva Likova, Dorothy MacNeil, Virginia MacWatters, Dragica Martinis, Leona Scheunemann, Gladys Spector, Wilma Spence, Lucia Turcano, Camilla Williams, Frances Yeend, Margarita Zambrana, Edith Evans, Frances Bible, Winifred Heidt, Mary Kreste, Frances Lager, Margery Mayer, Elaine Malbin, Rosalind Nadell, Betty Wermine, Giulio Gari, Rudolph Petrak, Robert Rounseville, Nathaniel Sprinzena, Fernando Bandera, Luigi Velucci, Frans Vroons, Raphael Arie, Cesare Bardelli, Walter Cassel, Edwin Dunning, Carlton Gauld, Raimundo Torres, Nino Luciano, George Jongeyans, Arthur Newman, James Pease, Eduard De Decker, Sumner Crockett, John Tyers, Richard Wentworth, Lawrence Winters, David Lloyd and Luis Pichardo.

Ex-Met basso Friedrich Schorr has joined the company as special adviser to the German wing. Laszlo Halasz, the opera company's artistic director, has added Felix Popper to the conducting staff. Julius Rudel has been appointed Halasz's assistant, replacing Paul Jaretzki.

Troupe has straightened out its difficulties with the Chi musicians local, and will hold its scheduled Chi season, beginning Nov. 15. During the four week Chi visit, troupe will also play Milwaukee and East Lansing, and perhaps elsewhere. For tomorrow's "Turandot" opening, Halasz will conduct. Vladimir Rosing staged, with dances set by Charles Weidman. Dragica Martinis and Raphael Arie will sing the leads.

Total Legit Grosses

The following are the comparative figures based on VARIETY's *boxoffice estimates for last week (the 16th week of the season) and the corresponding week of last season:*

BROADWAY	This Season	Last Season
Number of shows current	14	17
Total weeks played so far by all shows	276	246
Total gross for all current shows last week	$371,500	$492,100
Total season's gross so far by all shows	$6,275,500	$6,433,700
Number of new productions so far	3	3
ROAD *(Excluding Stock)*		
Number of current touring shows reported	18	13
Total weeks played so far by all shows	158	160
Total road gross reported last week	$434,900	$314,200
Season's total road gross so far	$4,173,500	$3,961,800

'Ear' Rings Up $22,700 Finale, Chi; Mae West and 'Innocents' Replace

Chicago, Sept. 19.

Although there was only one legit entry playing last week, "Lend An Ear," which closed 25-week run Saturday (16), prospects look exceedingly good for the newcomers, "Diamond Lil," and "The Innocents." "Texas Li'l Darlin'" and "Come Back, Little Sheba" are due next Monday (25). "Texas," originally slated for a day earlier, couldn't make the transportation schedule.

"Springboard to Nowhere" premieres here Oct. 2, with Eddie Dowling planning to bring in his other show, "Angel in the Pawnshop" about Nov. 20. Also skedded are "Lady From Paris," Oct. 9; Katharine Hepburn's "As You Like It," Oct. 23, and "Lost in the Stars," Oct. 30.

Estimates for Last Week

"Diamond Lil," Blackstone ($4; 1,358). Opened Sunday night (17) for an indefinite run.

"Lend An Ear," Great Northern (25th wk) ($4.95; 1,500). Closed Saturday (16) with excellent $22,700.

"Innocents," Harris ($3.80; 1,000). Opened last night (Mon.).

Future B'way Dates

"Affairs of State," Royale, Sept. 25.
"Southern Exposure," Biltmore, Sept. 26.
"Black Chiffon," 48th Street, Sept. 27.
"Season in the Sun," Cort, Sept. 28.
"Amazing Adele," Golden, Oct. 2.
"Giaconda Smile," Lyceum, Oct. 3.
"Pardon Our French," Broadway, Oct. 5.
"Curious Savage," Beck, Oct. 10.
"Legend of Sarah," Fulton, Oct. 11.
"Call Me Madam," Imperial, Oct. 12.
"Burning Bright," Broadhurst, week of Oct. 16.
"Relapse," unspecified theatre, Oct. 23.
"Day After Tomorrow," Booth, Oct. 26.
"Hilda Crane," Coronet, Nov. 1.
"Country Girl," unspecified theatre week of Nov. 6.
"Lady's Not for Burning," Royale, Nov. 8.
"Guys and Dolls," 46th Street, Nov. 9.
"Bell, Book and Candle," Barrymore, Nov. 14.
"Late Edwina Black," unspecified theatre, week of Nov. 20.
"Ring 'Round the Moon," Beck, Nov. 23.
"Golden State," unspecified theatre, Nov. 25.
"Out of This World," Century, Nov. 20.
"Bless You All," Hellinger, Dec. 14.

'Affairs' $18,800 'Kate' 33½G, Phila.

Philadelphia, Sept. 19.

There was a very healthy and encouraging pickup all along the line in Philly's legit biz last week. The three current attractions boosted their grosses over the Labor Day week figures by substantial margins and advance sales are healthy and promising.

On the books here next week are the Theatre Guild's revival of "As You Like It" with Katharine Hepburn on ATS subscription at the Shubert, and "The Legend of Sarah," tryout, at the Locust, both for two weeks. On Tuesday (26) the Erlanger, now operated as an indie by Lawrence Shubert Lawrence and William Goldman, tees off with "The Lady from Paris," completely renovated version of the operetta, "Music in My Heart." It's set for two weeks only, with "Streetcar Named Desire" named to follow.

The Walnut joins in the legit parade Oct. 9 with "The Relapse" and follows up with two tryouts, "The Late Edwina Black" on the 23rd and Sam Spewack's "Golden State" first week of November. Raphaelson's "Hilda Crane" comes to the Locust around the middle of the month and "The Barrier" is also an October booking, with no date or house yet announced.

Estimates for Last Week

"Mister Roberts" Forrest (2nd week) (1,760; $4.55). Picked up sensationally and turned in a corking $29,500 week. Balcony goes clean at all performances and overflow has been handled in the last three rows of the orchestra. Comedy looks set for six or eight weeks certainly.

"Kiss Me, Kate" Shubert (2nd week) (1,810, $4.55). Also registered healthy increase and chalked up nearly $33,500 in second of three stanzas. House gets Theatre Guild's "As You Like It" revival next Monday (25) for two weeks on subscription, and then the preem of "Guys and Dolls" on Thursday, Oct. 12.

"Affairs of State" Locust (2nd week) (1,450; $3.90). Tryout comedy clicked neatly here and jumped almost $4,800 to hit $18,800 on the coming week. House is dark this week, with "Legend of Sarah" skedded next Monday (25).

'INNOCENTS' BIG $22,500, 'TEXAS' $12,200, DET.

Detroit, Sept. 19.

"The Innocents," starring Sylvia Sidney, grossed a hefty $22,500 last week on Theatre Guild subscription, at the Cass. Current play is "Two Blind Mice," featuring Melvyn Douglas, in for one week, with "Lend an Ear" due next week.

"Texas Li'l Darlin'" eked out a pathetic $12,200 at the Shubert. It remains this week, then is booked into the Great Northern, Chicago.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Opera, Operetta).

"Burning Bright" (D)—Rodgers & Hammerstein, prod.; Guthrie McClintic, dir.

"Day After Tomorrow" (C) — John Shubert, prod.; Gerald Savory, dir.

"Giaconda Smile" (D)—Shepard Traube, prod.-dir.

"Guys and Dolls" (M) — Feuer & Martin, prod.; George S. Kaufman, dir.

"Hilda Crane" (CD) — Arthur Schwartz, prod.; Hume Cronyn, dir.

"Lady from Paris" (O) — Franz Steininger, prod.; Jose Ruben, dir.

"Legend of Sarah" (D)—Kermit Bloomgarden, prod.; Benn W. Levy, dir.

"Relapse" (C) — Theatre Guild, prod.; Cyril Ritchard & Albert Marre, dir.

"Southern Exposure" (C) — Jones, Gurian & Adoue, prod.; Margo Jones, dir.

"Springboard to Nowhere" (D) —Eddie Dowling, prod.-dir.

HOLLYWOOD

"Ballet Ballads" (M)—Dick Martin, Jerome Moross. Bruce Savon.

"Red, White and Blue" (R)—LeRoy Prinz and Owen Crump, for American Legion; Prinz directing.

"Burning Bush" (D) — Walter Wicclair.

'PACIFIC' STILL A WOW; $58,494 IN 7, DENVER

Denver, Sept. 19.

"South Pacific" packed the city auditorium here last week, grossing a capacity and (it's believed) a new house record of $58,494 for seven performances. That included an extra matinee Friday (15) to replace the scheduled opening Tuesday night (12), which was cancelled because the company was in a train wreck the previous day in Wyoming, en route from the Coast.

Nine members of the troupe were injured in the crash, but Diosa Costello, with severe bruises, was the only one unable to go on here. She was replaced by Jeanette Migennes. Others injured were Louise McMillan, Carmen Navarro, Perry Lopez and William Ambler, singers; Norman Weiner, trumpet player; Ethel Sayles, assistant wardrobe mistress, and Mrs. Charles Lawrence, program concessionaire, all of New York. Ray Walston, who sings the Luther Bills role, left the cast after four performances because of a leg injury and facial cuts received in the wreck. But he and Miss Costello are expected back in the cast sometime this week, in Des Moines.

In line with the rest of the country, the advance sales on Sadler's Wells Ballet of London is big. Within a week of the first announcement A. M. Oberfelder, local manager, has sold $10,000 worth of seats for Nov. 17-19. Oberfelder also reports heavy advance sale on "Death of Salesman," set for Denver Oct. 2-4.

'Chiffon' $11,500, 'French' $31,500, 'Season' 10G, Hub

Boston, Sept. 19.

The Hub legit season is finally underway with a vengeance. A couple of indicated hits and a near-hit are current and, as of tonight (Tues.) the biggest advance attraction the town ever had, "Call Me Madame." Latter went clean the day after mail orders were announced, and tickets are now at a premium. Show is in for a three-week run at the Shubert.

The two hits are "Black Chiffon," doing moderately at the Plymouth, and "Season in the Sun," fair at the Wilbur. Both got sock notices. "Pardon Our French," second week at the Opera House, slacked off somewhat after its first week and has two more to go. In the offing are "Curious Savage," "Oklahoma," "Burning Bright," "Guys and Dolls," "I Know My Love," D'Oyly Carte, "The Barrier" and "Lady's Not for Burning."

Estimates for Last Week

"Black Chiffon," Plymouth (1st wk) ($3.60; 1,200). Drew unanimous approval and got a passable $11,500 on eight performances; continues this week.

"Pardon Our French," Opera House (2d wk) ($4.20; 3,000). Slipped a little on second week to $31,500, not bad; two more weeks to go.

"Season in the Sun," Wilbur (1st wk) ($3.60; 1,200). Okayed by the crix, but got only a mild $10,000 on its first seven performances; winds up this week.

'Madam' Record $39,155, New Haven Tryout Wk.

New Haven, Sept. 19.

Shubert Theatre rafters were groaning for entire stand of "Call Me Madam" last week. It was an eight-performance sellout. New record of $39,155 was set for the 1,657-seat house at the $5.40 top, bettering the $36,500 figure set two seasons ago by "South Pacific," at a $4.80 top. Show underwent considerable revision during its stay and plans call for new scenes and songs to be inserted during three-week run in Boston, starting tonight (Tues.)

House has most ambitious line-up in several seasons set to go, with emphasis on premieres. Among these are "Burning Bright" (Sept. 27-30), "Bell, Book, Candle" (Oct. 25-28), "Ring 'Round The Moon" (Nov. 1-4), "Bless You All" (Nov. 13-18).

Other bookings include "I Know My Love" (Oct. 2-7), opening of D'Oyly Carte tour (Oct. 11-14), "Mister Roberts" (Nov. 27-Dec. 2). Penciled in are breakins of "Late Edwina Black" (Oct. 19-21) and "Let's Make An Opera" (Nov. 23-25).

B'way Boxoffice Again Makes Spurt; 'Blondes' $48,100, 'Kate' $39,800, 'Peep Show' 50G, 'Pan' $30,700

Business took another healthy spurt on Broadway again last week, with grosses in some cases jumping as much as $7,000 over the previous week. With the arrival of the fall season, attendance has resumed the winter pattern of slow Mondays and Tuesdays and a steady build to generally capacity proportions Saturday nights.

Last week's only closing was "Wisteria Trees," which folded Saturday night (16) at the Martin Beck. "Daphne Laureola," which premiered Monday night (18), was this week's only opening, but there are four scheduled arrivals next week.

The total gross for all 14 shows last week was $371,500, or 81.68% of capacity. The previous week's total gross for 17 shows was $402,000, 72.53% of capacity

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Opera).

Other parenthetic figures refer, respectively, to top price, number of seats and potential capacity gross. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Cocktail Party," Miller (35th wk) (C-$4.80; 940; $21,600). Last week over $14,900; week before, $13,400.

"Death of a Salesman," Morosco (84th wk) (D-$4.80; 914; $23,800). Last week about $13,100; week before, $13,300.

"Gentlemen Prefer Blondes," Ziegfeld (41st wk) (M-$6; 1,628; $48,244). Last week topped $48,100; week before $47,400.

"Happy Time," Plymouth (4th wk) (C-$4.80; 1,063; $29,019). Last week over $23,500; week before, $20,300.

"Kiss Me, Kate," Shubert (89th wk) (M-$6; 1,361; $40,000). Last week about $39,800; week before $36,500.

"Member of the Wedding," Empire (37th wk) (D-$4.80; 1,082; $24,000). Last week about $17,000; week before, $14,000.

"Mister Roberts," Alvin (130th wk) (CD-$4.80; 1,360; $34,276). Last week about $29,500; week before, $27,900.

"Peep Show," Winter Garden (11th wk) (R-$7.20; 1,519; $53,000). Last week reached $50,000; week before, $43,000.

"Peter Pan," Imperial (21st wk) (M-$4.80; 1,400; $34,500). Last week about $30,700; week before, $28,200.

"South Pacific," Majestic (74th wk) (M-$6; 1,659; $50.186). Nearly $50,800, as always.

"The Consul," Barrymore (27th wk) (O-$4.80-$6; 1,066; $28,000). Last week almost $18,900; week before, $16,300.

"Tickets, Please," Coronet (21st wk) (R-$4.80; 998; $26,600). Last week over $15,100; week before, $12,800.

"Wisteria Trees," Beck (21st wk) (D-$4.80; 1,214; $33,000). Last week about $17,100; week before, $11,400; closed Saturday night (16) after 165 performances.

Stock

"Medium" and **"Telephone"** Arena (9th wk) (O-$3; 500; $10,600). Last week, $3,000 again.

Opening

"Daphne Laureola," Music Box (CD-$4.80; 1,012; $25,000). James Bridie's London success, co-starring Edith Evans and Cecil Parker, presented by Leland Hayward and Herman Shumlin, in association with Laurence Olivier; production was financed at $55,000, cost about $35,000 and breaks even at around $16,000; opened Monday night (18) to negative reviews.

'Smoke' Hot 9G, Portland

Portland, Sept. 19.

Dorothy McGuire, John Ireland and Una Merkel in "Summer and Smoke" did a near-capacity $9,000 gross at the 1,500-seat Mayfair theatre here last week. The Actors Co. of Los Angeles played two evening performances and one matinee.

The house was scaled at $3.60.

'Stars' $45,800, L.A.; 'Blondes' $62,500

Los Angeles, Sept. 19.

"Gentlemen Prefer Blondes" rocketed to a $62,500 climax last week to conclude the Greek Theatre's greatest season. Ozoner grossed $550,600 during the 11 weeks it operated. "Blondes," in for 20 days, grabbed $174,500 of the total.

Other Gene Mann productions during the year included "Finian's Rainbow," $107,100; "Desert Song," $97,000; "Miss Liberty," $87,000; and "Rio Rita," $85,000, each a two-week offering.

Also shuttering last week was "Little Boy Blue," which ran only one week of a scheduled three-week pre-Broadway tryout. Producers Paula Stone and Mike Sloane decided to shutter and undertake extensive revisions and cast changes rather than attempt them while continuing to operate.

This week's only newcomer is "The Burning Bush" which bows Friday (22) at the tiny Coronet.

Estimates for Last Week

"Gentlemen Prefer Blondes," Greek Theatre (3d wk) ($3.60; 4,400). Socko $62,500 for seven days gave it a great $174,500 for the 20-day run, to wind up the spot's fifth season.

"Ice Follies of 1951," Pan Pacific Aud (2d wk) ($3.60; 6,600). First full week registered a walloping $101,000 for nine performances.

"Little Boy Blue," El Capitan (1st wk) ($4.80; 1,142). Dismal $11,500 for the session was $5,000 below operating costs. Musical cost $75,000. Closed Saturday night (16), and extensive alterations start this week, with producers hoping to ready the new version in time for a Broadway debut in January.

"Lost in the Stars," Philharmonic Aud (2d wk) ($4.80; 2,670). Over-quoted the previous week when it did $45,800, which it repeated last week.

'Okla.' Vigorous $30,700 In Second Pitt Week

Pittsburgh, Sept. 19.

"Oklahoma" smashed through to almost $30,700 in its second and final week at Nixon to send city's new legit house off to a fast start for the season. Show, returning here for fourth time, grabbed nearly $58,000 for the fortnight engagement.

Rodgers and Hammerstein musical started off the second stanza a little slowly in the downstairs pews, although balcony went virtually clean at every performance. But by the end of the stay the musical had developed to near capacity again. Final day brought $8,000 at matinee and evening.

Nixon currently has "Come Back, Little Sheba," under subscription auspices, the Shirley Booth-Sidney Blackmer vehicle launching its tour here. Nothing is immediately in prospect following this one and the house may bring in the Charlie Chaplin picture, "City Lights," until a new legit booking turns up.

'Salesman' 17G in Split

Pasadena, Sept. 19.

Touring edition of "Death of a Salesman" put together a fair gross of nearly $17,000 last week in a string of one-nighters ending with three performances Friday and Saturday (15-16) at the Civic Auditorium here. Other dates were in Lobero, San Diego and Santa Barbara.

Arthur Miller drama is continuing one-nighters this week.

EVANS ROBUST $20,900, 'BLONDES' OPENS IN S.F.

San Francisco, Sept. 19.

"Devil's Disciple," Russell Lewis & Howard Young presentation starring Maurice Evans, chalked up a hefty $20,900 last week for its second stanza on Theatre Guild subscriptions at the 1,600-seat Geary which is scaled to $4.80. Revival should better that mark this week, its final, off subscriptions.

Gene Mann makes his entrance into Frisco production when he brings Gertrude Niesen in "Gentlemen Prefer Blondes" into the 1,775 seat Curran tonight (Tues.). Big advance promotion portends good advance.

Barn Producer's Lot

Continued from page 57

Circus here. Svelte arena presentation of the Kern-Hammerstein classic has been turning them away despite foul weather for first four nights. Only performances that didn't jam the tent were matinees the first week. Single seats are at a premium for second and final week ending Sunday (24). Featured are Lawrence Brooks, Evelyn Wyckoff, Helen Raymond, Jack Blair, Dorothy Keller, George McBride, Terry Saunders, William C. Smith, Zelda Shelton, George Lipton, Howard Ross and Rowan Tudor.

Presentation was well integrated after playing Hyannis, Mass. Thinness of small orchestra was the only gripe of the spectators, who are familiar with theatre and concert orchestrations of the score. Looks certain "Show Boat" will leave Terrell operation in the black for the season.

Aherne 10G, Olney

Olney, Md., Sept. 19.

Despite chill winds and rain, Brian Aherne in "Dear Brutus" racked up a healthy $10,000 in eight performances last week at the Olney Theatre. Star and leading lady Helen Craig were backed up by a competent resident cast.

Franchot Tone and Margaret Lindsay open tonight (Tues.) in revival of S. N. Behrman's "Second Man," as the season closer.

'Girl' No Dream, New Hope

New Hope, Pa., Sept. 19.

Jean Parker in "Dream Girl," which wound up the Bucks County Playhouse season, turned in anemic gross last week for the worst tally of the year. Opposition from lighted Philly houses, plus miserable weather until weekend were held responsible. End of season has never been forte at this deluxe strawhatter, but even so it wasn't this bearish in past.

Production of Elmer Rice comedy was liked by the few who turned out. Featured with Miss Parker were Robert Lowery, Matthew Smith, Elaine Ellis, Harry Mehaffey, Ruth White, Henry Jones, Carl White and James Doohan. John Armstrong staged against ingenious wagon sets by David Reppa.

Raines In Finale

Somerset, Mass., Sept. 19.

Ella Raines is making her final barn appearance this week in "Voice of the Turtle," which she's doing with Lenoire Lonergan and George Englund at the Somerset Summer Theatre here. She plans to stay in the east, mulling some TV offers, and would like to do a Broadway show.

"Turtle" package was produced and directed by Jean Dalrymple.

Authors Sue Gould

A $5,000 suit against Edward Gould and the Peak's Island Playhouse, Portland, Me., was filed in N. Y. federal court last week by Howard Richardson and William Berney.

Latter two charge that Gould, who operates the strawhatter, presented their musical-drama, "Dark of the Moon," there last August without their consent.

Grist Mill to Pix

Andover, N. J., Sept. 19.

The Grist Mill Playhouse here, which finishes its first season Sunday (24), will reopen late next month as a film house, according to director-manager Robert E. Terry. The 800-seat theatre will undergo some alterations before relighting. House will operate as a flickery for about five months, reverting to strawhat operation next June.

House took in around $6,300 for seven performances of "Finian's Rainbow" last week. Edward Everett Horton begins the final five-day stand in "His French Wife" tonight (Wed.)

Crooked Lake Eyes '51

Albany, Sept. 19.

Thomas Beall Chatham and Homer Poupart, whose first season of theatre-in-the round at Crooked Lake, near Troy, N. Y., was cut short the final week through a heavy rain that broke a hole in the tent, are reported planning to operate there next summer, but "under shelter." The old Methodist farm on which the canvas was erected has a barn, which the pair may convert into a small theatre.

Play Abroad

Accolade

London, Sept. 9.

H. M. Tennent, Ltd., production (in association with Leland Hayward and Joshua Logan) of drama in two acts (six scenes) by Emlyn Williams. Directed by Glenn Byam Shaw. At Aldwych, London.

Will Trenting	Emlyn Williams
Rona Trenting	Diana Churchill
Albert	Anthony Oliver
Thane Lampeter	Anthony Nicholls
Marion Tillyard	Ruth Dunning
Phyllis	Dora Bryan
Harold	John Stratton
Baker	Noel Willman
Ian Trenting	John Cavanah
Parlormaid	Mac Maxwell

Emlyn Williams, back on the London stage after three years, has provided himself with a meaty Jekyll and Hyde role, with a supporting company that acquits itself admirably. It is definitely good theatre and certain to draw full houses on this side. As a prospect for Broadway it would be a good gamble, particularly with its present cast. Its unpalatable seamy side would preclude any chances of screening unless blue-pencilled out of all resemblance to the original.

A popular Nobel Prize winning novelist surprises his family by announcing he has accepted a knighthood in the New Year's Honors List, for services to literature. His wife realizes it is mainly for her benefit, as he is a thorough Bohemian and still keeps contact with many companions of his unsavory past. She feels this has helped sustain the backgrounds for his books, and even tolerates his promiscuous associations.

On the day he is to receive the accolade from the King, he is confronted by an unknown caller possessing pictures of an indecent orgy held in a dockside inn. Not only is the writer recognizable, but the adolescent girl whom he is embracing. Caller is the seduced girl's father who demands, as the price of his silence, that he be taken into the household as a secretary. This is refused, and he agrees to a cash settlement, suitably covered by a protective letter stating it is a loan, cunningly avoiding the risk of a blackmail charge. Half drunk, and goaded by the other man's opulence against his own wasted life, the extortioner changes his mind and calls the public prosecutor, realizing he will gain more satisfaction from the other's public disgrace.

Most moving scene is where the novelist has to break the news of the nature of his crime to his young son, who displays the same incredible tolerance and forgiveness as the wife.

Williams succeeds in making the unpleasant character a pathetic example of human frailty, and Diana Churchill is warmly human and natural as his wife. The young boy is played with dignity by John Cavanah, while Noel Willman almost steals top honors with his portrayal of the down-at-heel blackmailer. Dora Bryan and John Stratton provide realistic slices of slum life as a married couple who earn a bit extra by attending odd parties. *Clem.*

Current Road Shows

(Sept. 18-30)

"Affairs of State" (tryout)—Gayety, Wash. (18-23) (Reviewed in VARIETY, Sept. 6, '50).

"As You Like It"—Community, Hershey, Pa. (18-23); Shubert, Phila. (25-30).

"Barrier" (tryout) — Gayety, Wash. (25-30).

"Black Chiffon" (tryout) — Plymouth, Bost. (18-23) (Reviewed in VARIETY, Sept. 13, '50).

"Brigadoon" — Court Square, Springfield, Mass. (19-20); Academy of Music, Northampton, Mass. (21); Bushnell Aud., Hartford (22-23); Metropolitan, Providence (25-26); Aud., Worcester, Mass. (27); State, Portland, Me. (28-30).

"Burning Bright" (tryout)—Shubert, New Haven (28-30).

"Call Me Madam" (tryout)—Shubert, Boston (19-30) (Reviewed in VARIETY, Sept. 13, '50).

"Come Back, Little Sheba" — Nixon, Pitt. (18-23); Erlanger, Chi. (25-30).

"Curious Savage" (tryout)—Playhouse, Wilmington (21-23); Wilbur, Bost. (25-30).

"Death of a Salesman" — Aud., Fresno, Cal. (18-19); Aud., Oakland (20); Civic Aud., San Jose (21); Aud., Sacramento (22-23); Capitol, Salt Lake City (25-26); Aud., Pueblo, Col. (28); Chief, Colorado Springs (29); Macky Aud., Boulder (30).

"Devil's Disciple" — Geary, San Francisco (18-23); Biltmore, Los Angeles (25-30).

"Diamond Lil"—Blackstone, Chi. (18-30).

"Gentlemen Prefer Blondes" — Curran, San Francisco (25-30).

"Innocents"—Harris, Chi. (18-30).

"Kiss Me, Kate"—Shubert, Phila. (18-23); Ford's Baltimore (25-30).

"Lady from Paris" (tryout)—Erlanger, Phila. (25-30).

"Legend of Sarah" (tryout)—McCarter, Princeton (23); Locust, Phila. (25-30).

"Lend an Ear"—Lyceum, Minneapolis (18-23); Cass, Detroit (25-30).

"Lost in the Stars" — Philharmonic Aud., Los Angeles (18-30).

"Mister Roberts"—Forrest, Phila. (18-30).

"Oklahoma" — Ford's, Baltimore (18-23); Colonial, Bost. (25-30).

"Pardon Our French" (tryout)—Opera House, Bost. (18-30). (Reviewed in VARIETY, Sept. 6, '50).

"Season in the Sun" (tryout)—Wilbur, Bost. (18-23). (Reviewed in VARIETY this week).

"South Pacific" — KRNT Playhouse, Des Moines (18-23); Kiel Aud., St. Louis (25-30).

"Texas, Li'l Darlin'"—Shubert, Detroit (18-23); Great Northern, Chi. (25-30).

"Two Blind Mice"—Cass, Detroit (18-23); Erlanger, Buffalo (25-28); Aud., Rochester (29-30).

No Booking Jam

Continued from page 57

and "Moon"), Biltmore ("Southern Exposure"), Booth ("Tomorrow"), Broadhurst ("Burning Bright"), Broadway ("Pardon My French"), Century ("Out of This World"), Coronet ("Hilda Crane"), Cort ("Season in the Sun"), 48th Street ("Black Chiffon"), 46th Street ("Guys and Dolls"), Fulton ("Legend of Sarah"), Golden ("Amazing Adele"), Imperial ("Call Me Madam"), Lyceum ("Giaconda Smile"), Hellinger ("Bless You All"), Music Box ("Daphne Laureola"), Royale ("Affairs" and "Burning"), Only the National, Playhouse and ANTA Playhouse are officially without bookings.

Theatres with holdover bookings include the St. James (to which "Peter Pan" transfers from the Imperial), Alvin ("Mister Roberts"), Empire ("Member of the Wedding"), Miller ("Cocktail Party"), Majestic ("South Pacific"), Morosco ("Death of a Salesman"), Plymouth ("Happy Time"), Shubert ("Kiss Me, Kate"), Winter Garden ("Peep Show") and Ziegfeld ("Gentlemen Prefer Blondes").

Among the imminently arriving shows (besides "Affairs" and "Savage," which will have to move) for which no theatres have been booked are "Relapse," "Country Girl," "Late Edwina Black," "Golden State," "Lady from Paris," "The Barrier," "Springboard to Nowhere," "Enemy of the People," "Cock of the Walk," "King Lear," "Let's Make An Opera," "Love Among the Ruins," "Darkness at Noon," "Miss Mabel," "Romeo and Juliet," "Second Threshold," "Deep, Seductive Wound," "Hanging Judge," "Lily Henry," "Story of a Woman" and "Tevyes Daughters."

COAST 'SMOKE' BOOKS DATES IN SOUTHWEST

Dallas, Sept. 19.

Tennessee Williams' "Summer and Smoke" will be seen at the Melba here Oct. 3-4. The Coast production, co-starring Dorothy McGuire, Una Merkel and John Ireland, also ha the following bookings: Sept. 23, El Paso; Sept. 24-26, San Antonio; Sept. 27, Austin; Sept. 28-30, Houston; Oct. 2, Fort Worth; Oct. 3-4, Dallas; Oct. 6, Wichita Falls; Oct. 7, Amarillo, and Oct. 8, Albuquerque.

R. J. O'Donnell, Interstate Circuit head, returned last week from a California vacation during which he set the dates. "Smoke" is currently playing the northwest.

Legit Follow-Ups

Diamond Lil'
(BLACKSTONE, CHI)

Chicago, Sept. 17.

Although Mae West has not appeared here in the last five years, few stars have received the acclaim that greeted her revival tonight (17) of "Diamond Lil" at the Blackstone. Not only did her entrance in the first act draw an ovation, but at the finale, when she sings a song, first nighters stomped and yelled until she gave two encores, and then good-maturedly booed when the actors attempted to go on with the threads of the hokey melodrama.

Miss West still gives a kidding (on the square?) performance with her free-swaying hips and shoulders, and a wandering eye, the appearance of laughable depravity. Others in the cast are Billy Van as the song and dance man; Carles G. Martin as Flynn, the aspiring politician, Walter Petrie as Gus Jordan; head of the white slave racket; James Courtney as the Latin lover and Val Gould as her former amour and escaped convict, are passable as a few of the men in star's dallying antics. Dan Mathews as Capt. Cummings, the detective masquerading as a Salvation Army officer, balances himself well in what might be a ludicrous part. Zolya Talma as Rita, a madam, gives a spirited performance.

Direction by Charles K. Freeman allows few lags in the acting, but it's still Miss West and her hilariously sinful epigrams that carry the farce. *Zabe.*

The Innocents
(HARRIS, CHI)

Chicago, Sept. 18.

William Archibald's "The Innocents" opened an indefinite Chicago stand tonight (Mon.) with David Cole the only holdover from the original Broadway cast. Harald Bromley and George Brandt are presenting this touring edition and have not stinted on production values. However, in this eerie wordy thriller, the direction of David Gould fails to create continuous suspense.

Action doesn't build and the final scene in which the harassed governess struggles for the evilly-possessed lad's soul seems jarring rather than a natural climax. But both Cole and Sylvia Sidney are superb in this scene. Patsy Bruder, as the sinister little girl, sustains the vacillating moods required by the part, at times giving a winsome winning touch to the proceedings. Regina Wallace, as bedevilled housekeeper, projects strongly.

One-set Victorian drawing room by Jo Mielziner is grimly authentic but the lighting effects miscued several times opening night. Music by Alex North, played by solovox, creates weird atmosphere which dominates the two acts. With tighter pacing, the play should recapture the success of the Broadway presentation. *Zabe.*

'Mice' $11,200, M'w'kee

Milwaukee, Sept. 19.

"Two Blind Mice," Samuel Spewack farce starring Melvyn Douglas, grossed a mild $11,200 last week at the Davidson here.

Harald Bromley presentation moved out over the weekend to Detroit.

Strawhat Review

Head of the Family

Westport, Conn., Sept. 18.

Westport Country Playhouse presentation of Theatre Guild production of comedy in three acts (five scenes) by George Norford. Stars Frederick O'Neal, Etta Moten; features Avon Long, Rosetta LeNoire, Harry Belafonte, Frank H. Wilson, John Marriott. Staged by David Alexander; associate producer, John Cornell; setting and lighting, Herbert Gahagan; music directed and arranged by Joshua Lee. At Westport (Conn.) Country Playhouse, Sept. 18, '50; $3.60 top.

Henry Jackson	Frederick O'Neal
Jerry Jackson	Harry Belafonte
Lois Jackson	Billie Allen
Rhythm Nelson	George Fisher
Officer Thomas	Frank H. Wilson
Minerva Jackson	Etta Moten
Sarah Francis	Jacqueline Andre
Caroline Francis	Anita Turner
Slocum	Rosetta LeNoire
Maestro	Avon Long
Hot-Stuff	Oliver Grandi
Dr. Sampson	John Marriott
Triumphant Virtue	Lillian Cowan
Rev. Stokes	P. Jay Sidney
Prof. Alindara	Ken Renard
Lt. Oliver	Louis Sharp

Theatre Guild's interest in George Norford's first play, "Head of the Family," hardly seems justified. Piece is a loosely-strung episodic farce, too thin to command attention and owing what impression it makes to the earnest trouping of a well-picked all-Negro cast headed by Frederick O'Neal.

Tryout, which buttons up an unusually long Westport season, evolved as a tired effort to capitalize on the Father Divine and kindred race movements several years ago. Understood Norford wrote it quite a while back, and the datedness shows. There is little notable about the writing or construction.

Titular character, played by O'Neal, a superb actor who has long been trying to find a role to follow his smash in "Anna Lucasta," is a warehouse watchman who has never gotten over missing a job on the police force. His wife, a frustrated operatic singer who is a sucker for movements, has most recently latched onto the "Mighty I" cult which is operated by a phony who sells singing lessons and advocates sexual abstinence. The son of the house is a college-bred singer who works in a trio, much to his old man's disgust, and the daughter is a looker who attracts the "Mighty I" leader.

The harassed husband-father, with the assistance of his pals at the police station, works himself out of a series of crises, even though practically all the family are in the toils of the law at one time or other. The wife, saved from the "Mighty I," does better as a trade unionist, but gets arrested for militant picketing. The farce poses this as the big climax of the show, but it's not worth the fuss. At the last curtain the father's claim to being head of the house is well established.

David Alexander has directed the large company well, but the rambling script is too much for him. Stickouts among O'Neal's associates are the co-starred Etta Moten, handling herself surely as the movement-addicted wife, Harry Belafonte and Billie Allen as the son and daughter, Avon Long as the cult's "Maestro," Rosetta LeNoire as a zealous widow, P. Jay Sidney as an evangelist who uses football lingo, Lillian Cowan as a typical divine sister and John Marriott in a show-stopping bit as a doctor.

Herbert Gahagan's simple Harlem set accommodates the big cast comfortably. *Elem.*

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Literati Chatter

Clara Bow (Mrs. Rex Bell) is planning to write her memoirs.

Lillian Ross in Hollywood to write a profile on John Huston for the New Yorker.

Jeanne Bartlett wrote the foreword for Harrison Forman's new book, "Three Lamps."

Dimitri Tiomkin signed to contribute an article every month to Musicale, new magazine.

New Bedford, Mass. Standard-Times marked its 100th anniversary Sept. 10 with an issue of 220 pages.

Mack Sennett completed the final chapter of his book, "Don't Step on My Dreams," for Doubleday publication.

Dance magazine is preparing a 25th anniversary edition, called "25 Years of American Dance," as a separate, special issue.

Beth Brown sold a series tagged "Escape to the Country" to United Features with the first installment scheduled to run Oct. 23.

Avon Press putting out a pocket-book edition of Louis Sobol's pieces in the N.Y. Journal-American, skedded for next spring.

Norman Vunin, formerly with St. Petersburg (Fla.) Times, now associate editor of Police Gazette mag, replacing Jeane Hoffmann.

William A. Taylor, radio editor of the Musical Courier, and his wife, returned last week from a vacation tour of France and Italy.

Pete Dailey opened California quarters for McCall's mag on Hollywood Boulevard, in the same building as Look's Hollywood office.

Shirley Burke has exited the Gale Agency to open her own N.Y. literary agency. Prior to joining the Gale office, she had been with the Theatre Guild.

First prize for editorial excellence among AFL labor publications went to Overture, monthly mag of Local 47, American Federation of Musicians.

Richard Joseph, travel editor of Esquire, heads for East Africa, Oct. 4 on a new six to eight week assignment in line with the British Overseas Airways inception of a new African service.

British Book Centre bringing out today (20) Deryck Lynham's "The Father of Modern Ballet," bio of Chevalier Noverre, 18th century dancer-choreographer. Sylvan Press publishes in England.

Hy Gardner's Broadway column in the New York Herald Tribune, which has been appearing only in the early bird edition of the paper, will go full edition starting Oct. 2. Newspaper is mapping an intensive promotion campaign to plug the column.

"Opportunities in Television," the Jo Ranson-Dick Pack collaborative companion tome to their "Opportunities in Radio," will be off the presses next month. It's published by Vocational Guidance Manuals. Gilbert Seldes has written the foreword.

In observance of H. L. Mencken's 70th birthday last week, the Enoch Pratt library of Baltimore acknowledged receipt of the writer's donation of his collection of literary momentoes. Material had been turned over to the library over a period of years.

H. Allen Smith has resumed work on a novel, which he put aside last year to write "People Named Smith" (Doubleday is publishing the latter Oct. 5.) Novel, titled "The Trampas Walk," concerns a cowboy film star. Doubleday will publish it in 1951.

Bill Ornstein's prolific pen will keep the Metro homeoffice tradepaper contact in print for the next few months. He's just sold a short story to Tomorrow magazine and three others to the American Jewish Times Outlook. New "Decade of Short Stories" will have one of his, while he has one in the current issue of Wildfire and five others slated for subsequent publication in the same mag.

'One-Man Industry'

Continued from page 1

world). What he has accomplished here with the inauguration of his WTTV, the video counterpart of his WTTS 1,000-watt radio operation, he is now ready to peddle to other small towns seeking a place in the TV sun.

What Tarzian has to offer is a duplicate of his Bloomington achievement. He will "package" a TV station for $150,000—the exact amount it cost him to bring video to Bloomington. (It includes transmitter, camera—in fact, all the components that will enable the purchaser to go on the air.)

That's about a third of the amount it would ordinarily cost, because Tarzian and his staff of engineers (some carryovers from his RCA regime, others self-trained), put everything together themselves, with the single exception of purchasing a film projector.

Tarzian's "package" also includes a pattern for small-town programming—a pattern evolved in the 10 months the station has been on the air, and which has already sparked a 10,000-set sale within a 40-mile radius that includes about 150,000 inhabitants. If it's a college town, like Bloomington, Tarzian will show how collegiate dramatics (such as Indiana U.); or collegiate sports (again, as with Indiana U. and the Big 10 basketball games, which generate most of the TV fever in this sector), or utilizing students to integrate TV into the campus academic pattern, can create a community fervor assuring the station of instantaneous acceptance.

'Coming of Age'

Tarzian will show how, in less than a year, small town TV can pay off in black ink—a "coming of age" WTTV will achieve in October, a month prior to its first anni, when the completion of the station's microwave relay will permit picking up the WLW-TV and WCPO-TV signals from Cincinnati for live network programming. With the added national biz, WTTV will be a profit-making operation.

Station presently is on the air five hours a day, via the "home made" programming and the kine circuit (it has contracts with ABC, CBS, NBC and DuMont), and with the microwave relay pickups it will expand to eight hours daily.

The only reason there's a TV station in Bloomington, which is 50 miles from Indianapolis and not within range of Indianapolis' lone video station (unless one has a specially-built antenna) is because of Tarzian's faith in the medium at a time when, due to the color TV uncertainties and wrangling, practically everybody was withdrawing applications. Tarzian reversed the procedure and filed one. Today, under the present channel allocation restrictions, he wouldn't stand a chance.

It was from his first boss, Atwater Kent, that Tarzian learned the credo: "Anyone can invent or design something—the idea is to produce it at a profit." The opportunity to put it into practice didn't come until 1944. Prior to that he spent some years as an engineer with RCA, first as chief engineer for RCA-Victor in South America, and then, in 1940, coming to Bloomington to start a factory for the manufacture of table-model radios. The first year he turned out 1,400,000. (Same factory today is making RCA table-model TV sets; the only plant in Bloomington with an annual payroll larger than the $2,000,000 Tarzian employment nut.)

When the war broke out, Tarzian became a top technical consultant for the Navy in the manufacture of proximity fuses. It was in 1944 that he decided to go out on his own in preparation for the big post-war TV ascendancy. For his initial excursion into the electronics manufacturing business, he designed a television tuner which grossed $15,000 the first year; today he cannot turn them out fast enough to meet the demands of the major set manufacturers.

Today, at 49, the one-man "Little RCA," with his AM and TV custom-made station; his $150,000 "package" deal that will put you on the air; his far-flung electronic parts plants with its much broader horizons as TV grows, lives the simple life with his wife and two children in a small white-frame house near the Indiana U. campus, allowing himself but a single luxury—a new Cadillac.

Uncle Sam

Continued from page 2

many in the late fall for a repeat performance.

Alaska Show Sponsors

Pittsburgh, Sept. 19.

When U. S. Army recently contacted Joe Hiller Agency about the possibility of sending some shows up to various bases in Alaska, at same time stating no funds were available for that purpose, Hiller promptly went to work lining up sponsors for units which during World War II were financed by USO. He's already come up with the first one, Loyal Order of Moose; fraternal organization is footing the bill for 21 entertainers who'l take off Oct. 2 in a C-54 for a 20-day tour of Alaska.

Army Special Services branch told Hiller it would take care of transportation to and from, and food and lodging during the entire tour. Now local agent is baiting number of big industrial concerns here, trying to get them to pick up the tab for other units. Army's particularly interested in providing entertainment for troops in Alaska, and Hiller figures on being able to provide them with at least half a dozen units in the next few months.

Talent hasn't been definitely set yet, but will assemble in Pittsburgh end of this month and put on a break-in show at Syria Mosque Oct. 1 before taking off.

Martin-Lewis

Continued from page 2

dians, is already busy with other activities. In addition, an NBC spokesman expressed fear that any attempt to revise the show as originally staged would mar its pacing and so might be objected to by the sponsor.

Film industry execs, who flooded Mayer's office yesterday with their objections to the show and also commendations on the COMPO official's prompt action, were particularly incensed that the skit should have been done by Martin and Lewis, who, as Hal Wallis (Paramount) contractees, also make their living out of the film biz. On the Coast, neither the Screen Actors Guild nor the Motion Picture Industry Council would comment because they had not seen the show. MPIC indicated, however, that it may take steps to reprimand the comics after officials see the kine. Wallis has heard nothing about the show but probably could do nothing, since he has no control of M&L's outside activities.

Claiming exhibs in N. Y. area were "outraged" over the Martin-Lewis performance, Independent Theatre Owners Assn. president Harry Brandt, in a telegram to producer Wallis, asked the latter to take whatever "disciplinary action" he deemed necessary to curb the future activities of the comedy team.

Martin as Manager

Skit in question had Martin as a theatre manager. Admission scale in the window had been marked down from 80c to 60c and then 40c, with Martin finally hanging a sign reading "Easy Credit Terms Arranged." Lewis was depicted as a teenager returning home from a streetcorner basketball game to watch video. When Martin saw him nearing the theatre, he had the b.o. cashier do a partial strip to lure Lewis into buying a ticket. Also, each time Lewis mentioned the word, "television," Martin bopped him over the head.

Production execs on the TV program, meanwhile, claimed they could see nothing out of line in the sketch. They admitted ribbing the film biz but said it was nothing more malicious than the Washington's Gridiron Club's annual ribbing of President Truman. In addition, they pointed out that the film industry has not been averse to kidding video from time to time. They noted that 20th-Fox's "My Blue Heaven" revolves around a pair of TV performers and burlesques video's version of the singing commercial.

In his wire to the RCA and NBC execs, Mayer declared: "This organization (COMPO), representing all branches of the motion picture industry, strongly protests the attack on our business contained in the Dean Martin-Jerry Lewis show on NBC Sunday night. In depicting the motion picture theatres as places shunned by the public, both the producers and NBC have done serious damage to this industry. We cannot believe that you, as responsible head of RCA, condone such irresponsible attacks and we ask that you take steps immediately to see that this scene is not repeated on other stations."

Kansas City—Blevins Davis, president of Ballet Theatre and a board member of the American National Theatre & Academy, will stage the pageant and coronation ceremony of the American Royal Ball, to be held here Oct. 13. He is a resident of nearby Independence, Mo.

SCULLY'S SCRAPBOOK

By Frank Scully

Dare's Wharf, Cal., Sept. 15.

To people who urge you not to go out on a limb I have a new twist. I gave it to Ken Murray and before he can use it I'm giving it to my public. It's this: Why not go out on a limb? Isn't that where the fruit is?

I was lunching with the man who ran "Blackouts" into (1) seven and one-half years at El Capitan in Hollywood, and (2) six weeks at the Ziegfeld in New York. We lunched the day before I became famous myself, in the patio of the Gourmet on Sunset boulevard. At the next table was Edgar Bergen. This wasn't surprising because Bergen owns not only the restaurant but the office building which surrounds the patio, and Murray pays rent space there.

He thought I was trying to find out about his CBS television show, which runs for three years, and no options, with a $300,000 payoff. Actually I was an uncredited scout for Elsa Lanchester, who, after performing at the Turnabout theatre for as long or longer than Murray performed at El Capitan, is about to go out on a limb herself.

She is breaking loose from Hollywood to try the plush bistro circuit and opens Oct. 4 at the Mount Royal hotel, Montreal. After two weeks there, she goes to Boston, at the Copley Plaza, and by the end of October will be at the Persian Room in the New York Hotel Plaza.

Though I seem to be a mugg who is impervious to the ordinary cautions of family men, actually I'm a very conservative fellow, and I dread to see troupers drop a good thing. Murray was just the guy to pump on a subject of this sort. He got out on a limb in 1949 B.C. (before critics). They cut off his limb as if it had been hit by an A-bomb. Everybody waited for the sickening thud. But there was no thud.

Limbs, Horses, Schnorkels, Who's Swapping?

Seemingly before going out on that limb Murray had cushioned himself with a three-year contract to put "Blackouts" on television at $100,000 a year. Lucky Strike had an option on the show, but after the reviews broke, they dropped the option. Anheuser Busch picked up from where Lucky struck out. They are now sponsoring through 1951.

There's another old saying that you shouldn't swap horses in midstream. But if somebody wanted to swap your horse for a tractor-truck which had a schnorkel on it, permitting you to ride where horses would drown, why shouldn't you pull a swap, even in midstream.

This was the sort of intelligence it made me happy to transmit from Murray to Lanchester. Few people remember her from such pictures as "Henry the VIII" and practically no one, barring her husband, Charles Laughton, remembers that she started out in showbusiness as a beautiful comedienne in a little show in London, far away and long ago.

Patrons who think of her as a screwball character in pictures are in for a delightful surprise when they see and hear her in night-clubs this winter. I caught a private preview at her home. She worked with a scarf, a handful of props, and gave us more laughs than we've had in years. Her material is culled from songs which she sang at the Turnabout. The cream of eight and one-half years. This puts her in conflict with Murray's claim to the longest run in modern show biz. But I'm not going to resolve that one. Let the press agents fight it out. Murray's men claim he did 3,844 performances, hers claim she ran up 3,000 performances as a guest artist at the Turnabout. I'm impressed either way.

With An Assist From Thomas Hardy?

Elsa's material derives chiefly from the ballads of Forman Brown. She took her pay chiefly from the rights to sing them exclusively as long as she could sing. She doesn't think she can sing, but she certainly can put over a song, and, as a matter of fact, whether she thinks she can sing or not, in her judgment, she sings very well in mine.

Murray, of course, can't sing at all, but who cares? He knows how to put a show together and as an m.c. none can top him. He is a very happy person these days. He knows his business, and enjoys working at it. He still goes around with a prop cigar, but doesn't smoke it. He declares he got tired of smoking. In fact why he pulled out of El Capitan was based on the same reasoning. He got tired of it. After two years of playing the same role he believes that any actor must feel like a zombie. Moreover, he was a tenant, and he got tired of paying rent, too.

"If I had owned the house," he said, "I might have held on like a coupon-clipper, but I didn't own it, and the owners wouldn't sell, so I moved to New York and the critics kicked me out of the Ziegfeld and upstairs into television."

He is a man of amazing memory, too. One day in his dressing room in Hollywood we got to talking about Ashton Stevens. Stevens and G. J. Nathan have been his heroes for years. He asked me if I had ever read Ashton's "Actorviews" or Nathan's "After Ibsen?" I told him I hadn't and that moreover they (the books, not the critics) were out of print.

"I have them at home somewhere. I'll dig them out and give them to you," he said.

A year later I ran into him playing golf, and again he reminded me that he was still hunting for those books. When we met the other day, he handed them to me.

Murray Moves A Book Lover

"You know I was an author once," he said. "I wrote a book called 'Foolin' Around'. I was playing the Paramount in downtown L. A. and my publisher thought it would be a good tieup if I went over to the May Co. department store and made a pitch for the book between shows. It was all arranged very nicely. They put my picture in the paper, in the display advertising section, and announced I would autograph books on a specified afternoon.

"They had a little auditorium. I was introduced, gave the book-lovers a few gags, got a few laughs, and because the laughs seemed to lack volume I began to count the house. It was only half-filled, but there was a little balcony, and up there sat one sweet old lady. I recognized her as my grandmother.

"After my pitch I moved out to the book counter and waited. Nobody came, even for autographed copies, which I understand among eminent authors raise the value of the book as much as 100%. I went back to the Paramount for my next show, chewed a sandwich of old crow and sat awhile with my bitter thoughts about the book business. There was a knock on the door. I said 'Come in.' In came my dear old grandmother, her eyes shining, a copy of my book under her arm and exclaiming: 'I bought your book, Ken. In fact I was the first one to start the rush.'

"The phone rang. It was the May Co. reporting in. 'We sold one book,' the department manager said, with an honesty that would have crushed a weaker author."

That should have been bad news for me, but the fact was that even before my "Behind The Flying Saucers" went on sale, it had presold 12,000 copies, 2,500 to Macy's alone, and after one day officially on sale in Los Angeles had climbed to No. 4 on the bestseller list.

But I, too, think I have learned a lesson from Murray, and that is that authors should be read and not heard. People who insist on getting it through their ears don't, as a rule, want to get it again through their eyes. In fact if the author is a very entertaining fellow, they're almost sure to let it go at that, and if he is rather dull when thinking on his feet, they are inclined to say, "What a dope!"

So that's the main reason why the old Scullywag is resisting all pleas to fly to New York on one of his famed saucers, to leap here, there and everywhere, shilling for a property that seemingly is a hit without his further aid or interference.

Broadway

Van Heflin in Gotham for TV appearances.

British percenter Lew Grade planing in from London Friday (22).

Buchanan & Co. took over advertising for the Sherry-Netherland Hotel.

Cesar Romero returned from a European junket Saturday (16) on the Britannic.

Gene Autry moves his "World's Championship Rodeo" into the Garden Sept. 27 for a 30-day stand.

Samuel Schneider, Warner Bros. veepee, back from a four-week business trip to Paris and London.

Dusty Bruce, femme disk jockey of Tucson, Ariz., in New York for two weeks of guesting on radio and video.

Agent Milton Pickman back to the Coast last night (Tuesday) after two weeks east on foreign pic and story deals.

Nina Foch planed in from the Coast Monday (18) after winding acting stint in Metro's "An American in Paris."

Oscar Doob, Loew's exec, and his wife touring Europe for three weeks on a vacation with publisher S. I. Newhouse.

Metro opera tenor Jan Peerce arrived from Paris, Saturday (16). Peerce recently completed his first concert tour of Israel.

Otto Preminger commuting to Gotham from Montreal, where he's producing - directing "The Scarlet Pen" for 20th-Fox.

Dan Duryea, who recently completed "Al Jennings of Oklahoma" for Columbia, arrived Sunday (17) from the Coast for a short stay.

Walter Pidgeon arriving Sept. 29 aboard the Queen Mary from London, where he has been working in Metro's "Calling Bulldog Drummond."

Barbara Stanwyck back from several weeks vacation in Europe, where she visited husband Robert Taylor, who is making "Quo Vadis" in Rome for Metro.

Bobby Clark, Senator Ford and Harry Hershfield will present scholarships they donated to winners of the Eddie Miller auditions at the Variety Club Friday (22).

David Niven, Elsa Maxwell and Alfred Nightingale, general manager of the D'Oyly Carte Opera Co., in from Britain yesterday (Tues.) on the Queen Elizabeth.

Carol Edna Flaum to wed Robert Cole Korwan at Fort Washington Collegiate Church, N. Y., Sept. 30. She's the daughter of Joe Flaum, associate of Miles Ingalls, talent agent.

Annual Warner Club Golf Tournament slated for the Westchester Country Club Oct. 6, with Tom O'Sullivan, Warner International Corp. auditor, heading the committee in charge of the event.

Ben Harriman, who operated the wartime Aquarium cafe on Broadway, just opened a new version, the Aquarium in the Somerset hotel, with Joe Marsala and Paul Martell's bands, and Adele Girard at the harp.

Actress Lizabeth Scott embarks on a six-day tour of Pennsylvania cities commencing Oct. 16 in the role of "Queen of Pennsylvania Week." Miss Scott will be accompanied by Gov. James H. Duff and Mike Weiss, Paramount fieldman.

Philadelphia

By Jerry Gaghan

Mickey Shaughnessy will head the floor show lineup when Palumbo's reopens Sept. 28.

Allan Franks, son of Joe Franks, treasurer of the Shubert theatre, has been named treasurer for the Erlanger.

Norman Granz's "Jazz at the Philharmonic" will kick off the season at the Academy of Music, Saturday night (23).

Local disk jockeys are plugging the records of the late Buddy Clark, with the idea of spurring royalty returns to his widow.

The Del Rio Club, big northeast nitery, will reopen under new ownership set-up as the Club Orchid, Sept. 25, with Hot Lips Page.

The Latin Casino launched its new season Monday night (18) with a floor show headed by Zero Mostel, Kay Armen and Copsey & Ayres.

The Pen and Pencil Club, newspapermen's organization, staged a party in honor of the cast of "Kiss Me, Kate" (14). Nat Burns, of the company, and radio commentator Powers Gouraud emceed the affair.

Washington

By Florence S. Lowe

Western star Tex Ritter at Uline's Arena past week with his cowboy revue.

Dept. of Commerce film topper Nathan Golden back home after his trek to Toronto for Variety Club's awards dinner.

Ella Fitzgerald highlighted the "Night at the Philharmonic" jam session at National Guard Armory last Sunday night.

Producer Hal Chester and stars Dan Duryea and Gale Storm here for a day of p.a.'s at RKO Keith preem of United Artists' "Underworld Story."

Jose Ferrer, in town on his "Cyrano de Bergerac" tour, took time out to trek to Olney to see Brian Aherne in "Dear Brutus" and to chat with Olney producer Richard Skinner, who stage managed the Ferrer starrer, "Silver Whistle."

Paris

By Maxime de Beix

(33 *Blvd. Montparnasse*)

Louis Jouvet to appear in plc, "Clerambart."

The Gene Van Dees back from Venice and Rome.

Elsa Maxwell nightclubbing with Mrs. and Jimmy Donahue.

Boris Morros busy on the release of his Sacha Guitry picture.

The Peter Sisters may act as models in the October Paris fashion show.

Jane Martel, a newcomer, to appear in Henri Bernstein's "Victor" next October.

The Lacy Kastners entertaining party that came back to Paris after Columbia's London convention.

Actress Vera Korene to be the first distaff director to stage a play, Marivaux' "Les Sincers" at the Francaise.

Liza Lapinere, wife of the RKO exec, to have an exhibit in November of her paintings at the Andre Weill gallery.

Jean Negulesco's wife, who paints under the name of Dusty Anderson, to have an exhibit at end of September.

Rome

By Helen McGill Tubbs

Anthony Mann here from Hollywood as director of the third unit of "Quo Vadis."

Binnie Barnes left for London to do a picture there.

Anthony Bartley, husband of Deborah Kerr, back after making TV shorts in London.

Agnes Moorhead off to Nice where she is working in the Errol Flynn pic on location there.

"Pirates of Capri," made-in-Italy film with Louis Hayward as star, opened at the Fiamma Sept. 10.

John Kitzmiller, American colored actor, finished his role in Italian co-op film, "Footlights of Variety."

Italian actress Gina Lolobrigida signed up for Hollywood pix, and has left Rome for her future assignments.

Anna Magnani fighting with her current production heads on film "Red Shirts," being filmed at Scalera Studios.

Pittsburgh

By Hal Cohen

Ruth Vernon, local dancer, switching froom "Peep Show" to "Guys and Dolls."

Puppeteer Syd Kroft joined "Stars 'N' Skates" ice show at the Ankara.

Johnny Kirby's parents went to Hollywood for his opening in "Little Boy Blue."

Carousel's Spotlight Room reopened with Dorothy Nesbitt after three-month shutdown.

Carl Betz back to Atlanta for second straight season as leading man for Penthouse Theatre.

Jack Geary and Bill Krot, summer opera company singers, signed for new tour of "Brigadoon."

William Penn unshuttering Terrace Room Sept. 28 with Carl Brisson and Joe Sudy's band.

Riviera

By Margaret Gardner

Kenneth Spencer, at Nice's Edouard VII Hotel while making the French film, "Joyous Pilgrims."

Elsa Maxwell closed her Auribeau villa before leaving for Paris, on first lap of her return trip to U. S.

Maurice Chevalier holding daily rehearsals in his La Bocca villa in preparation for his Paris appearance Sept. 22 at the Variety theatre.

In an attempt to bolster sagging days of the season, Syndicate Initiative (Chamber of Commerce) of Cannes earmarked a million francs ($3,000) for a four-day ad splash in French, English and American newspapers.

After four weeks of shooting, the unit on the Errol Flynn-Micheline Prelle starrer, "The Bloodline," left Nice for Paris. After a month of filming there, this troupe returns to do location shots at Villefranche. Pic formerly was called "The Bargain."

London

Martha Wright opened at the Bagatelle Monday (18).

Tommy Bostock, for six years with Jack Hylton in charge of his theatres, resigned to take position with Crane Publicity.

David Drukker, exec of the Charles L. Tucker agency, off to New York; will stay with his married daughter on Long Island.

Film star Patricia Dainton starting a three-week personal appearance tour to boost the British-made Technicolor musical, "The Dancing Years."

"Home and Beauty," recently at the Arts theatre, acquired by Henry Sherek and opens at the St. Martin's Sept. 25, replacing revival of "Rosmersholm."

Jack Hylton is dickering with the Clark Bros., currently in Tom Arnold and Emile Littler's London Casino show, to appear in his forthcoming production of "Kiss Me Kate."

Elsa and Waldo finish in Jack Taylor and Tom Arnold's Blackpool show "Coconut Grove" Sept. 16. They go to Spain and Paris for a month or six weeks; sail for New York Nov. 1.

Nigel Patrick to play the Naunton Wayne role in Stanley French's "Young Wives' Tale," the West End hit which Associated British Pictures is to film at Elmstree studios starting Oct. 23.

Fred Fox upped to position of managing director of 20th-Fox Productions in England. He's been with 20th since its inception 18 years ago, and was formerly production chief of the London company.

Gigli starts his autumn English tour Sept. 26. Opens in Edinburgh with other provincial cities to follow, which include Glasgow and Blackpool. Expects to give at least three concerts at the Albert Hall, London.

Minneapolis

By Les Rees

Jim Keefe here ahead of "Lend an Ear."

Edyth Bush Little Theatre offering "Skin of Our Teeth."

Hoagy Carmichael underlined for Hotel Nicollet Minnesota Terrace.

Phil Silvers plus Rita & Alan Farrell into Hotel Nicollet Minnesota Terrace.

St. Paul Junior League sponsoring "Skating Vanities of 1951" for six nights at St. Paul Auditorium.

Minneapolis Aquatennial, annual summer mardi gras, reported $1,653 deficit for this year's festival.

Wayne King's "John Loves Mary" small-town touring company booked for Woman's Club theatre here Sept. 22.

RKO-Orpheum gets its first Palace vaudeville unit of new season week of Oct. 5. It'll be billed as an "Anniversary Show."

Engagement of Jane Pickens and Escourtiers date at Hotel Radisson Flame Room, originally scheduled for this week, has been set back a month.

Pat O'Brien, playing at Hotel Nicolet Minnesota Terrace, appeared on Cedric Adams' "Dinner at the Adams" radio show, broadcast from the Adams' home.

Ireland

By Maxwell Sweeney

Victor Sylvester orch pacted for terpery dates here.

Gigli set for celebrity concert at Theatre Royal, Dublin.

Ruth Draper inked for two-week season at Dublin Gaiety in October.

Neil Kearns band set for winter season in Aberdeen Hall at Dublin's Gresham Hotel.

Rita Hayworth and Aly Khan in on visit to their farm at Giltown, County Kildare.

Donagh MacDonagh's play "Happy as Larry" set for Helsingfors, Finland, early in October.

Christopher Casson, son of Dame Sybil Thorndyke, establishing an acting school in Dublin with ex-Abbeyite Phyllis Ryan.

Scotland

By Gordon Irving

Tommy Morgan signed contract for pantomime at Gaiety, Leith.

Yvonne Arnaud skedded for London show, "Travellers' Joy."

Anatole de Grunwald filming James Bridie's "Flesh and Blood."

"Sales Talk," new Scot radio series, will star English comedian Freddie Sales.

Delta Rhythm Boys shared top spot at Glasgow Empire with British orch, The Squadronaires.

Perth theatre celebrating its 50th anni with production of Terence Rattigan's "Love in Idleness."

Jack Buchanan due in Glasgow for Alan Melville comedy "Castle in the Air," with Irene Manning.

Emlyn Williams, here in "Accolade," mulling plans to adapt his play, "The Precipice," for Hollywood.

Scottish Highland backgrounds planned for new Ray Milland-Pat Roc pic "White Heather," now on location in Devon.

Donald Peers will top vaude at Glasgow Empire Oct. 2. Nellie Lutcher's date is Oct. 16. King Cole Trio is due Sept. 25.

The Merry Macs to highlight Christmas revue with Scot comic Jack Radcliffe at Empire, Glasgow, top Scottish vaude house.

New Jack Waller show "Sweet Innocent" to have world preem at Glasgow Alhambra, Oct. 23. Jacques Jansen, French musical comedy actor, will have lead.

Eddie Fraser, radio actor-producer, taking over chores as British Broadcasting Co. variety chief in Scotland from Howard M. Lockhart, who has gone free-lance.

Buenos Aires

Katherine Dunham Dancers packing Casino theatre.

Mexican singer Nestor Mesta Chayres on Mundo web sponsored by Ronsard-Ricibril.

Luis Cesar Amadori reelected prexy of Academy of Motion Picture Arts and Sciences.

Swift switched comedian Augusto Codeca to Belgrano web after nearly 10 years exclusively on Mundo network.

Jaime Lopez of Northern Exhibitors' circuit celebrating 35th year in film industry, with colleagues giving dinner at Coventry restaurant in Tucuman city.

Crooner John Paris clippered to Rio Janeiro to look after recording interests there; then goes to Lima, Peru and eventually to London to purchase new recording equipment.

Cinemactress Susana Freyre and her husband director Carlos Hugo Christensen, back from Venezuela before renewing film contracts in Mexico, where she already made "La Loca de la Casa" with Pedro Armendariz.

India

A movement for establishment of little theatres throughout the country begun at Bombay by Socialist leader and writer Mrs. Kamaladevi.

South Indian Film Chamber of Commerce submitted a memorandum to the Inquiry Committee requesting the government make a uniform tax rate of 17½% on admissions.

A move has been started to have the issuance of censor certificates under A and U classifications stopped. First picture to be put under A classification was the Hindi-made film "Haste Ansu," produced in Bombay.

Jupiter Pictures, which will transfer its studio personnel and equipment to Madras from Coimbatore late this year, has blueprinted three films for 1951 production. They will be trilingual versions in Tamil, Teluga and Hindi.

An appeal has been made to the central government to lift the ban imposed on banks advancing coin to producers; also to place film production on state-aid-to-industries list so film producers can ask government for financial help under those rules.

Financial arrangements are currently underway for a new producing unit to start operating in Madras. Reported the outfit will take over the old Vel Studios lot, presently owned by V. L. Narasu, who also owns the Paragon in Madras and other theatres.

Setting up soon of a central board of film censors will not eliminate regional boards at Bombay, Calcutta and Madras. Local films will be viewed by their respective censor boards and recommendations will be made to the central board for final certificates. Regional boards will consist of a police commissioner, producers' rep, a member of the press and three members from the lay public.

Chicago

Anthony Farrell, producer for "Texas, Li'l Darlin'," in town for opening Sept. 26.

People's Institute theatre, legit house of 30 years ago, is being razed to make way for superhighway.

Contralto Audrey Guard in town for filmings at the Wilding Studios. Raoul Kraushaar here from the Coast to do music, and Don Woods for acting chores.

William K. Hollander, press chief of Balaban and Katz, has been appointed prexy of the Cerebral Palsy Assn. of Illinois. John Balaban, B&K head, takes over as chairman of the board.

Hollywood

Joe Lilley laid up with a broken ankle.

Florence Marly planed in from Japan.

Cliff Reed sold his Bel-Air home to Jo Stafford.

Sol Lesser in town after five months abroad.

Mal Boyd hospitalized with kidney ailment.

Al Ritz laid up at home with virus infection.

Arlene Dahl shifted from Famous Artists to MCA.

Bud Abbotts celebrated their 32nd wedding anniversary.

Billy Wilder leaves Nov. 6 for a three-month tour of Europe.

William Holden planed to Houston for the AFL convention.

William F. Rodgers in from N. Y. to gander new Metro product.

Cecil B. DeMille returned from COMPO huddles in Washington.

Milt Epstein in the Veterans' hospital at Sawtelle with heart ailment.

Edmund Grainger returned to his RKO desk after four days out with flu.

Bill "Hopalong" Boyd in town after six months with the Cole Bros. Circus.

Eugene O'Brien recovering from a heart attack, after four blood transfusions.

Pattie Moore and Ben Lessy to Cincinnati for two weeks at the Beverly Club.

Bernard Blair left for Nairobi to resume his chores as Metro representative.

Roy Rogers leaves Nov. 7 on a two-a-day tour of 27 towns, opening in Kansas City.

Jarmila Novotna checked in at Metro to make her film bow in "The Great Caruso."

Tennessee Williams in town to take a gander at the filming of "A Streetcar Named Desire."

James Mason using his own Bevhills home to shoot interiors for his indie, "Del Palma."

Kathryn Grayson to New Orleans for civic ceremonies preeming "The Toast of New Orleans."

George Jessel and Howard Keel narrowly escaped injury in a five-car smashup near Redwood City.

Luis Cesar Amadon in from Argentina as a guest of Hugo Fregonese and Faith Domergue.

Abel Green, editor of VARIETY, in town for the inauguration of Joe Schoenfeld as editor of DAILY VARIETY.

Pat Buttram reported on the mend, after his accident at Pioneertown, and given a chance to recover.

Gloria De Haven planed to Las Vegas to complete her engagement at the Desert Inn, interrupted by her mother's death.

George Sidney won first prize in a photography contest put on by the Stereo Club, an amateur outfit headed by Harold Lloyd.

Jean Hersholt will be principal speaker at the Southern California Motion Picture Council's annual luncheon at the Assistance League.

Barcelona

By Joaquina C. Vidal-Gomis

Star Sarita Montiel back from Mexico where she had been for several months.

Argentine pic star Libertad Lamarque in Spain briefly before starting her European tour.

Italian actor Rossano Brazzi here to work in "The Black Crown" with Maria Felix. Luis Saslavsky will direct.

Poet and legit author Jose M. Peman decorated with the cross of Alfonso X el Sabio, only awarded to top talent.

Film director Ladislao Vadja returned from England to direct "Seventh Page" at Peninsular Films. Pic will star Rafael Duran, Alfredo Mayo and Muruja Asquerino.

Mexico City

By D. L. Grahame

Burdette Wilson topping Astoria nitery floor show.

Jaime Menasce ready to start production of pix in English this fall.

John Wayne back to Hollywood after Republic producing chores here.

Radio toppers Pedro Vargas and Sofia Alvarez to San Antonio, Tex. for air bookings.

Los Churumbeles, Spanish folksong chorus, clicking at Hotel Del Prado's Versailles nitery.

Jesus Grovas, chief of Cinematografica Grovas, back from Europe with Mexico rights to 17 Italian and four Spanish films.

Gabriel Alarcon, biggie provincial chain operator, and Luis Castro, film circuit operator here, have joined forces. Alarcon also bought in heavily in the pic producing company, Producciones Raul de Anda, S. A.

Met's 'Stage Spirit'

Continued from page 1

Jones and Charles Elson, Broadway legit designers, and Rolf Gerard, who has done sets for London and N. Y. shows. Max Leavitt, founder-director of the Lemonade Opera, has also been added as a stage director.

A further theatre tie is the replacement of the old ballet setup with a group from Ballet Theatre, considered the closest among current dance troupes to the Broadway metier.

12 New Singers

The Met has signed 12 new singers, one new conductor and the three stage directors mentioned above. What is of more interest are the returnees—the ace Yugoslav soprano, Zinka Milanov, last heard here in 1947; the distinguished conductor, Bruno Walter, who batoned last in 1945, and the brilliant Wagnerian soprano, Kirsten Flagstad, who left in 1941. Signing of the last-named last winter, by the incoming general manager Rudolf Bing, stirred up a great deal of controversy, on grounds of the Norwegian singer's alleged Nazi ties. Hubbub hasn't died down yet and may flare up again on the diva's reappearance.

New singers signed are Lucine Amara, Victoria de Los Angeles, Roberta Peters, Marguerite Piazza, Delia Rigal, Barbara Troxell, Genevieve Warner, sopranos; Fedora Barbieri and Elena Nikolaidi, contraltos, among the femmes, and Hans Hotter and Paolo Silveri, baritones, and Boris Christoff, bass. New conductor is Alberto Erede, with Martin Rich as new assistant conductor. Fausto Cleva, member of the Met staff through 1942, is returning as conductor. Antony Tudor will direct the new Met Opera Ballet, with Nana Gollner as prima ballerina.

Most of the new sopranos are American, aged between 20 and 30. A couple are considered highly photogenic; one girl, Miss Warner, has never sung in opera before; another soprano, Miss Peters, about 20, is rumored as a vocalistic dark horse and star potential. Also joining the Met, is Mme. Nikolaidi, the Greek contralto who proved a "sleeper" in her N. Y. recital debut two years ago, when she got rave notices. Also of interest is Miss Piazza, a regular on NBC-TV's "Saturday Night Revue," whose contract permits her to double from opera to tele.

Among the Missing

There are quite a few shockers in those from last year's Met talent list who aren't re-signed for this year. Six of eight conductors on last year's roster are out; the ninth, Max Rudolf, has switched to an exec post at the Met, as backstage artistic administrator. Dropped batonists are Emil Cooper, Wilfred Pelletier, Jonel Perlea, Fritz Busch, Giuseppe Antonicelli and Pietro Cimara.

Missing from the sopranos are Rose Bampton, Mimi Benzell, Frances Greer, Florence Quartararo, Stella Roman, Polyna Stoska, Pia Tassinari, Marilyn Cotlow, Inge Manski, Claudia Pinza, Gertrude Ribla and Maxine Stellman, among others.

Contraltos not returning include Irra Petina, Cloe Elmo, Kerstin Thorborg, Thelma Altman and Claramae Turner.

Tenor absentees include Lauritz Melchior, who would have marked his 25th season at the Met this year; James Melton, Mario Berini, Frederick Jagel, Raoul Jobin and Max Lorenz.

Baritones missing include Robert Weede, Mack Harrell, Alexander Sved, Enzo Mascherini, Martial Singher and Frederick Lechner. Lawrence Tibbett, though listed in the new roster, is on leave of absence to appear in the forthcoming Broadway production, "The Barrier." Among the basses, Emanuel List, Italo Tajo, Virgilio Lazzari, Philip Kinsman and Denis Harbour are out.

The ballet setup, as noted above, has been swept clean, with choreographer Boris Romanoff, ballet master Alexander Gavrilov, premiere danseuse Marina Svetlova, premier danseur Leon Varkas, and guest soloist Aida Alvarez, all out. Sidu Sayao, though on the new list, reportedly won't sing this season. Lily Pons, returning for her 20th season, is rumored inked for only six appearances all season, all in "Barber of Seville." Tibbett is reported dubious about returning if "Barrier" flops.

On the managerial side, the Met also presents a new face (or faces) this season. New general manager, replacing Edward Johnson, is Rudolf Bing. Three key men under him are new to their jobs in Reginald Allen, general business administrator; Max Rudolf, artistic administrator, and Francis Robinson, boxoffice and subscription head. John Gutman, as Bing's general assistant, is also new.

Artistic personnel engaged by the Met for 1950-51 includes:

Sopranos: Licia Albanese, Lucine Amara, Erna Berger, Anne Bollinger, Nadine Conner, Victoria De Los Angeles, Kirsten Flagstad, Lois Hunt, Irene Jessner, Dorothy Kirsten, Paula Lenchner, Zinka Milanov, Patrice Munsel, Jarmila Novotna, Jeanne Palmer, Roberta Peters, Marguerite Piazza, Lily Pons, Lillian Raymondi, Regina Resnik, Delia Rigal, Bidu Sayao, Eleanor Steber, Helen Traubel, Barbara Troxell, Astrid Varnay, Thelma Votipka, Genevieve Warner, Ljuba Welitch.

Contraltos: Fedora Barbieri, Karin Branzell, Lucielle Browning, Herta Glaz, Margaret Harshaw, Martha Lipton, Jean Madeira, Elena Nikolaidi, Rise Stevens, Blanche Thebom.

Tenors: Kurt Baum, Jussi Bjoerling, Leslie Chabay, Eugene Conley, Emery Darcy, Alessio DePaolis, Giuseppe DiStefano, Paul Franke, Thomas Hayward, Peter Klein, Felix Knight, Charles Kullman, Jan Peerce, Brian Sullivan, Set Svanholm, Ferruccia Tagliavini, Richard Tucker, Ramon Vinay.

Baritones: John Baker, John Brownlee, George Cehanovsky, Ferdinand Frantz, Frank Guarrera, Clifford Harvuot, Osie Hawkins, Hans Hotter, Herbert Janssen, Robert Merrill, Paul Schoeffler, Hugh Thompson, Lawrence Tibbett, Paolo Silveri, Giuseppe Valdengo, Francesco Valentino, Leonard Warren.

Basses: Lorenzo Alvary, Salvatore Baccaloni, Boris Christoff, Lawrence Davidson, Dezso Ernster, Jerome Hines, Nicola Moscona, Gerhard Pechner, Lubomir Vichegonov, Mihaly Szekely.

Conductors: Fausto Cleva, Alberto Erede, Fritz Reiner, Fritz Stiedry, Bruno Walter.

Stage Directors: Desire Defrere, Herbert Graf, Garson Kanin, Max Leavitt, Margaret Webster, Dino Yannopoulos.

Designers: Charles Elson, Rolf Gerard, Robert Edmond Jones, Mary Percy Schenck.

Chorus Master, Kurt Adler.

Assistant Conductors: Ernesto Barbini, Renato Cellini, Otello Ceroni, Antonio Dell'Orefice, Tibor Kozma, Martin Rich, Walter Taussig.

Ballet: The new Metropolitan Opera Ballet, directed by Antony Tudor for the Ballet Theatre, with Nana Gollner as prima ballerina.

Army-Navy TV

Continued from page 1

video pickup for home TV, with the price to be worked out in upcoming negotiations. In addition, the theatres will carry the regular Gillette commercials. Game will be made available to all theatres in areas reached by the coaxial cable, but the exact number of houses is not yet known because many of them have not had delivery on their large-screen equipment orders.

Network which will pick up the game, incidentally, has not yet been selected but it is believed that NBC, which has carried the contest each year since 1946, will draw the assignment from Gillette.

Theatre TV interests, meanwhile, are still hoping they can persuade Baseball Commissioner A. B. (Happy) Chandler to revise his ban on any theatre video pickups of the World Series. Following protests against the ban lodged by Gael Sullivan, exec director of the Theatre Owners of America, National League prexy Ford Frick invited representatives of theatre TV to sit down with him this week to discuss the situation. According to Sullivan, the outlook is not encouraging.

MARRIAGES

Sybil Bowan to Thomas Stapleton, New York, Sept. 16. Bride is a vaude performer.

Ruth Neusbaum to Jimmy Schure, New York, Sept. 17. He's with the WMGM Artists Bureau, N. Y.

Gloria Heller to Dr. Charles De Phillips, Bronxville, N. Y., Sept. 23. Bride is with Eagle Lion Classics' accounting department.

Felicia Conde to Nicky Vanoff, New York, Sept. 4. Both are dancers.

Beverly Siegel to Les Wintz, New York, Sept. 17. He's with the Wolfe-Feldman tele agency, and son of Julie Wintz of the Music Corp. of America band dept.

Jean Dencker to Grant Wonders, Chicago, Sept. 12. He's treasurer of the Erlanger theatre, Chi.

Margaret Ward to Jack Sullivan, Seattle, Sept. 16. Bride was former business agent for Seattle AFRA local.

Connie Lovejoy to Sheldon Engel, Phoenix, Sept. 8. He's account executive with KRIZ in that city.

Esther Abbott to Mel Schuster, Los Angeles, Sept. 13. He's superintendent of the Columbia studio laboratory.

Francesca De Scaffa to Bruce Cabot, Santa Barbara, Sept. 17. He's a screen actor.

BIRTHS

Mr. and Mrs. Aaron Rosenberg, son, Hollywood, Sept. 14. Father is a film producer.

Mr. and Mrs. Bob Hix, daughter, Wichita, Kans., Aug. 25. Father is sales manager of station KFH in that city.

Mr. and Mrs. Clem Kromer, daughter, New York, Sept. 12. Father is with Eagle Lion Classics' accounting department.

Mr. and Mrs. Charles Suber, daughter, in Chicago, Sept. 12. Father is Chicago office manager of the General Artists Corp.

Mr. and Mrs E. Sawyer Smith, son, Chicago, Sept. 13. Father is Chi CBS assistant sales manager.

Mr. and Mrs. Merle Weygandt, daughter, Pittsburgh, Sept. 5. Mother is the former Edythe Evans, band vocalist.

Mr. and Mrs. Murray Deutsch, son, New York, Sept. 14. Father is an ex-Miller Music contactman.

Mr. and Mrs. Art Waner, son, New York, Sept. 11. Father is bandleader at the Latin Quarter, N. Y.

Mr. and Mrs. Phil Brestoff, daughter, Detroit, Sept. 7. Father is musical director at station WXYZ.

Mr. and Mrs. Fred Morgan, daughter, Hollywood, Sept. 2. Father is comic-banjoist with Spike Jones band.

Mr. and Mrs. Ralph Drury, son, Fort Worth, recently. Father is manager of the Morgan theatre there.

Mr. and Mrs. Bill Leonard, son, New York, Sept. 15. Father is star of "This Is New York" on WCBS, N. Y.

Mr. and Mrs. Murray Baker, twins, son and daughter, New York, Sept. 15. Father is general manager of Robbins Music.

Mr. and Mrs. Jack Kuhn, daughter, New York, Sept. 18. Father is Metro homeoffice exploitation staffer.

Mr. and Mrs. Sterling Hayden, daughter, Hollywood, Sept. 17. Father is a film actor.

Mr. and Mrs. Robert E. Perry, daughter, Burlington, Vt., Sept. 18. Father is managing director of the Grist Mill Playhouse, Andover, N. J.

Attendance Up

Continued from page 1

ARI's pencil-wielders, wickets should be presently spinning at the rate of 63,000,000 patrons a week. Number of children, as a result of the higher birth rate, and old people, as a result of greater longevity, now in the population accounts partially for the decreased ratio of attendance, ARI points out.

High point in theatregoing was reached during 1946, according to the Gallupites. One week hit 85,000,000 attendance and average for the year was 80,500,000.

ARI is about to embark during October and November on an extensive survey of the effect of TV on attendance. Some field work was done this summer, but researchers have been awaiting arrival of top fall video shows before an all-out study is made. Preliminary survey was in line with others that have showed tele set ownership cuts family theatregoing by 25-30%.

OBITUARIES

PEDRO DE CORDOBA

Pedro de Cordoba, 68, who often had played the role of a priest in motion pictures, was found dead in his home in Hollywood Sept. 17.

A veteran of both stage and screen, de Cordoba was narrator for the Mass broadcast each Sunday morning from the Immaculate Conception Roman Catholic Church in Los Angeles. His wife said she believed he died before midnight while studying his prayer book.

The cause of death was not known, but de Cordoba had complained of feeling ill several days ago while appearing in "The California Story," a centennial pageant at the Hollywood Bowl.

Born in New York, he had been on the stage for many years with such stars as Katharine Cornell and the late Jane Cowl. Among the many pictures in which he appeared were "Comanche Territory," "For Whom the Bell Tolls," "The Keys of the Kingdom," "Anthony Adverse" and "Blood and Sand."

He is survived also by six children. Three sons, Pedro Jr., Paul and Michael are with the Air Force.

JOHN CONNERY

John Connery, 74, vet actor whose stage career spanned half a century, died at the home of his nephew in Sunset Village, Madison, Wis., Sept. 13.

When 26, after a course in a Chi dramatic school, Connery began his stage career with Charles B. Hanaford's Repertory Co., remaining with it for several seasons. He later trouped with various stock and repertory companies and eventually landed on Broadway after a tour with Robert B. Mantell in Shakespearean plays. Among Broadway productions in which he appeared were "Machinal," "Bachelor Born," "You Can't Take It With You," "Lysistrata," and with the late John Barrymore in "Hamlet." In later years he had done considerable radio work on "Gang Busters," "Great Plays," "The Aldrich Family" and other programs.

Survived by sister and nephew, Harold B. McCarty, of U. of Wisconsin's radio station WHA.

MICHAEL CHALKAIN
In fond memory
September 20, 1949
Gertrude Chalkain

TOM LYSAUGHT

Tom Lysaught, 64, who was the model for the top-hatted barker which is now the official trademark of the Variety Clubs International, died at his home in Pittsburgh, Sept. 12. In his early days, Lysaught was also a singer and in vaude called himself variously Buckwheat Cakes and "King of Jazz." He gained considerable prominence, too, as a songwriter and composed more than 80 songs, several of which were published.

When Variety Club was founded in Pittsburgh and held its first banquet, Lysaught welcomed the guests at the door dressed up like a ringmaster-showman. It caught on so well that his likeness in that garb became the official identification of the showmen's organization. Lysaught was a bachelor, and leaves a brother and sister.

BENJAMIN H. BURT

Benjamin H. Burt, songwriter and librettist, died Sept. 17 in Amityville, N. Y. Among his hit songs were "Whoa, Josephine," "My Gal Irene," "Here Comes the Groom," and "All Dressed Up and No Place to Go." He was a charter member of ASCAP.

After a couple of vaude and legit stints around 1900, he began to write songs and librettos. Among the latter were "Marrying Mary," "The Wall Street Girl," "A Modern Eve," "Earl Carroll's Vanities" and "The City Chap."

JOHN RAVENEL

Donald M. Upshur, 38, radio-TV producer of Chi office of McCann-Erickson ad agency who was known professionally as John Ravenel, died Sept. 14 in Chicago of a heart ailment.

A former film actor, Upshur joined McCann-Erickson in 1947 and took over production duties on the Standard Oil spot radio programs. He also produced the Wayne King show.

Surviving are his wife, Claire Power, actress, and son and daughter.

HALFDAN CHRISTENSEN

Halfdan Christensen, 77, one of Norway's best known actors, poets and playwrights, died in Oslo Sept. 17.

He was manager of the National Norwegian Theatre from 1911 to 1923 and from 1930 to 1933.

Among the plays in which he appeared were "Peer Gynt," "A Doll's House," "The Wild Duck" and "Hedda Gabler," all by Ibsen, and George Bernard Shaw's "Pygmalion."

His own plays were performed at the National Norwegian Theatre.

SARA ALLGOOD

Sara Allgood, 66, stage and screen actress, died Sept. 13 after a long illness at the Motion Picture Country Hospital near Hollywood.

Starting as a legit player in her native Dublin 46 years ago with the Abbey Players, Miss Allgood appeared in numerous plays on the Irish and English stages before moving to Hollywood in 1929. Her film career consisted chiefly of featured roles with major companies.

JACK DENNY

Jack Denny, 52, former bandleader, died Sept. 15 at the veterans' hospital, Sawtelle, Cal., after an illness which caused him to break up his band six years ago.

Starting his musical career in Montreal in 1920, Denny headed a name band for years throughout the east, particularly in the early '30s. In recent years he worked as salesman for the Baldwin Piano Co. Survived by wife.

HARRY P. GUY

Harry P. Guy, 80, arranger and composer, died Sept. 16 in Detroit. In his 60 years in music, Guy was closely associated with such songwriters as the late Buddy De Sylva and Richard Whiting. He did arrangements for "Sleepy Time Gal," "Japanese Sand Man," and other hits.

Survived by son and a sister.

FRANK A. CLOONAN

Frank A. Cloonan, 85, set designer and painter, died Sept. 17 in San Antonio, Tex.

Clooman was designer for many amusement spots at Coney Island, and painted scenery for a number of Broadway legit hits, including "Polly of the Circus" and "Brewster's Millions."

FRED N. TOTMAN

Fred N. Totman, 65, John Ford's business manager and financial advisor for 30 years, died at his Hollywood home last week of a heart attack.

He began in pictures as script clerk 35 years ago. Wife and daughter survive.

ARTHUR STRINGER

Arthur Stringer, 76, novelist, poet, playwright and author of the early movie scenario "Perils of Pauline," which made early film history with Pearl White as its star, died at his home in Mountain Lakes, N. J., Sept. 14.

Survived by wife and three sons.

Joe Bordeau, 56, pioneer property man, died Sept. 10 in Hollywood. Starting with Mack Sennett's Keystone Pictures in 1913, he was associated with numerous studios through the years, most recently with Republic.

Father, 79, of Hal Totten, general manager of KOKX, Keokuk, Ia., died in Chicago, Sept. 17.

Self-Written Obit

Los Angeles.

Editor, VARIETY:

Frank Merritt departed for parts unknown. And who cares? He was a comedian in drama and vaudeville for years. That's what he thought. What was the complaint? None; everybody was satisfied. He leaves the earth for the other actors to make a living on. No friends. No relatives. No enemies? Just an orphan.

No bows. No encores. No applause. Just bowed out gracefully.

His last act. The above was written by the deceased before shoving off. Nuf sed.

Born in Phila. Why? Nobody seems to know.

Frank Merritt.

(Ed. Note: The writer of the above died Sept. 8, and his self-written obituary was mailed after his death, per his instructions.)

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H'WOOD AS WORLD PEACE ENVOY

Writer-Pools, With Editors on Yearly Pay, Seen Answer to Scripter Needs

By CARROLL CARROLL

Hollywood, Sept. 26.

Everybody seems to have the crying towel out over how tough it's going to be to pay writers to turn out the bigtime TV full-hour variety shows.

These TV shows with writer-budgets of $5,000 would seem to offer plenty of loot until it's realized that they will only be done once a month. Thus, the writers split 5G not weekly but monthly, netting themselves, in many cases, less than they could make in radio in a week. This represents quite a cut.

There's no question that the very heart of bigtime TV is going to be the material the writers supply. How, then, are the networks—putting together blocks of star shows and series of personality shows—going to service these stars and personalities with written matter equal in candlepower to the name of the performers?

So far it seems no one has thought beyond the obvious radio-like plan of having a corps of writers for each show, so I'm throwing a plan into the open market for grabs.

The networks should start thinking away from a few writers designated for and paid by each show, and start thinking toward a writer-pool from which all shows draw material; an editor-in-chief at the top of this pool directing the various editors who service each show. This means that a lot of young writers can get a chance to do a lot of work at relatively low salaries; a lot of junior writers, one step up the ladder from the bright-eyed novices, can get steady employment at pay that's as good or maybe a little better than they're used to getting; and the top writers in the business become editors at a fixed yearly salary.

In offering this suggestion I am ignoring, of course, the fact that many of the top performers have their own writers under regular salary. These writers could be expected to swell the pool of mate-

(Continued on page 54)

Van Heflin as Mercutio In De Havilland 'Juliet'

Van Heflin is reportedly set for the role of Mercutio in the Olivia de Havilland revival of "Romeo and Juliet," to be presented by Dwight Deere Wiman. Film actor, who recently arrived from the Coast, is expected to sign a contract for the part sometime this week.

Douglas Watson will play Romeo in the Shakespeare production, to be staged by Peter Glenville, with scenery and costumes by Oliver Messel.

Atlanta Says Pix Don't Have Rights Of Free Speech

Washington, Sept. 26.

The Atlanta film censors told the Supreme Court last week that motion pictures are primarily entertainment and therefore have no special rights under the First Amendment guarantees of free speech. Atlanta censors filed a brief in reply to the one urging that the High Court listen to an appeal from the refusal of Atlanta to permit the film, "Lost Boundaries," to play that city.

The 5th circuit court of appeals has already upheld the right of the Atlanta censors to bar a film, and the RD-DR Corp., producers of the pic, are asking the U. S. High Court to reverse this ruling.

Case is another test of whether motion pictures come under the protection of the First Amendment, a point which the industry has sought to establish for years. The film's producers claimed in their petition that the issue "is probably the most important and comprehensive question which remains in respect of the field in which the First Amendment applies."

If the Supreme Court decides to take the case, the hearing would not be for several months.

Sen. Wiley Uses Pix In Reelection Drive

Washington, Sept. 26.

Senator Alexander Wiley (R., Wis.) is one solon who believes in the political power of films. Wiley, a friend of the industry, has turned to pix to help him in his reelection fight this year. He has produced a 16m sound documentary which he will screen on his campaign tour this fall and also has other prints which he will lend to churches, clubs and similar groups.

The 22-minute short, titled "America at Crisis," deals mainly with crises in U. S. foreign policy growing out of Communist aggression. It is composed mainly of clips borrowed from Signal Corps and other Government units.

Symph Charge Account

Washington, Sept. 26.

Under a new plan, audiences for the National Symphony Orchestra concerts will be able to buy tickets on a charge account similar to any department store purchase. In fact, the Hecht department store in Washington is cooperating with the symph in setting up the "charge it" operation.

Hecht volunteered to handle the concert charge accounts on a non-profit basis to stimulate support for the symph organization. Charge account service will be available to patrons wanting to buy the entire season of 26 concerts.

UN SENDS REP TO PIC CAPITAL

By MIKE KAPLAN

Hollywood, Sept. 26.

At a mature, respectable age, the motion picture industry has decided to assume a position of greater responsibility in the world community. Hollywood is increasingly recognizing that a world organization exists and that motion pictures constitute the most effective method of making that organization—the United Nations—more familiar to the peoples of the world.

Hollywood's awakening interest in world affairs is by no means unilateral. The UN has sent a representative to the film capital, and in a town where protocol formerly meant who sat next to Louella Parsons, the UN's ambassador to Hollywood is rapidly becoming an important figure. Available at all times to writers and studios who have ideas to develop, UN representative Mogens Skot-Hansen has, in a comparatively short time, created a tremendous interest in world affairs on the part of the industry as a whole.

Neither Skot-Hansen nor the studios is interested at the moment in an all-out propaganda pitch for the success of the UN and world cooperation. Well-versed in the picture business, Skot-Hansen, who scripted the prize-winning "Day of Wrath," is helping direct filmland's influence into steadier channels—the realization that the UN is now an integral part of our everyday life, and that support of its aims and ideals requires no excessive out-of-the-ordinary activity.

The job being done here for the UN is part of the overall effort of the Department of Public Information of the World Organization. Work, under the Films and Visual Information Division, is concerned with the production, stimulation and distribution of informational films.

Production up to now has been concentrated in other countries, the films involved having been chiefly of a documentary nature

(Continued on page 63)

'Angel' in Distress

NBC's "angeling" of the Ethel Merman "Call Me Madam" Broadway musical is proving to be a headache to the web in more ways than one.

The network finds itself in a ticklish predicament with clients who are besieging the web brass for tickets. Apparently this was one facet of "angeling" a show that NBC hadn't anticipated. No arrangement had been made to lay aside a block of NBC tickets nightly, and with the reported $1,000,000 in advance orders, it's now too late to do anything about it.

NBC is distressed about the whole thing. More important, so are the clients.

'Red Channels' Readies Film Bait; Kirkpatrick Admits Probe Possibility

Hollywood, Sept. 26.

Probe is obviously on in Hollywood as to what filmites may be members of organizations tabbed "subversive" by the Justice Department. A number of people in the industry have been asked pointed questions, particularly with emphasis on key participants in Hollywood strikes during World War II.

American Business Consultants, Inc., of N. Y., publishers of Counterattack Newsletter and the "Red Channels" tome, has a local representative, Gene Hagberg, employed by J. C. Chambers & Associates, industrial consultants. Hagberg didn't deny connection with the "Red Channels" group but insisted he's merely circulation representative.

Queried in N. Y., ABC secretary-treasurer Theodore C. Kirkpatrick, key figure in the organization, said "there's a distinct possibility" the group will publish a book on the film industry similar to what "Channels" did on the radio-video industry. He added that at the time "Channels" was published, he and his associates were determined to publish simi-

(Continued on page 63)

Evangelist's Draw Outstrips Pic B.O.

Minneapolis, Sept. 26.

Film houses throughout this area are getting terrific opposition from a new source, a 19-day revival campaign by evangelist Billy Graham, spellbinder of the Billy Sunday school. Campaign, receiving big publicity daily in the newspapers, is attracting crowds as large as 22,000, filling the Auditorium to capacity and overflowing every night.

The Star stated in one of its stories: "Revival fire has been rekindled in Minneapolis. Perhaps never in a generation has it burned so brightly here."

Met Set for Big Splash, Tho 415G Deficit Indicated

By ARTHUR BRONSON

The N. Y. Metropolitan Opera Assn.—taking on new steam and style with a new management and new production—enters its 66th season Nov. 6 with high hopes and beclouded finances. Announcement Monday (25) by the new general manager, Rudolf Bing, of the forthcoming season's repertoire, points to a provocative season while indicating possible rough financial going. Where last season's Met deficit was about $325,000 (as against a 1948-49 drop of $172,353 and a 1947-48 loss of $233,357), this season's deficit looms larger. William Manrice, Met official, testifying in July before the Senate Finance Committee, estimated that the Met would run $415,000 in the red in '50-'51. The developments since

(Continued on page 54)

Canzoneri Sues NBC For 250G on Fight Pix Use

Ex-fighter Tony Canzoneri last week became the second former boxer to file an infringement suit against NBC over its Friday night (TV) film series, "Greatest Fights of the Century." The onetime featherweight, lightweight and junior weltherweight champ, in an action brought in N. Y. federal court, wants $250,000 from the net for telecasting clips of himself at various times without his consent.

Several months ago ex-heavyweight champ Jack Sharkey filed a similar damage suit against the web.

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All Girl Orchestra and Choir
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PHIL SPITALNY
Featuring
OUR LADY OF FATIMA
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U.S. TV Seen Ahead of Europe Setups; Eight-Station Web for North Italy

Washington, Sept. 26.

What Sergio Pugliese can't understand is why so many of the Americans he met in Europe poohpoohed the quality of this country's television shows.

Pugliese, who has been named to head the Italian TV network when it goes on the ether next year, arrived in the U. S. last week for two months' study of American programs and technique. And, he admits frankly, he has been completely bowled over not only by the technical excellence of American video but also by the high level of its programming. He says he has seen nothing in Europe to compare with our standards.

Pugliese, who left Washington today (26) for New York, is visiting America as a guest of the State Dept. under the Leaders' Exchange program. He is now director of all drama over Radio Italiana (RAI), the government network monopoly, and is also a well-known playwright and screen scripter in Italy. Pugliese's itinerary will include stops in Chicago, Los Angeles, Cincinnati, Syracuse, St. Louis and one or two other spots.

"Although I have been in the United States only a few days," he told VARIETY, "I have been completely overwhelmed by the production techniques in your shows. They were produced without flaws. I was impressed by the careful preparation and rehearsal of your productions which come over the air without fumbling.

"Surprising also is the professional handling of news on television by the commentators. You have a wealth of talent in the U.S., commentators, actors and others. It will be hard to find enough of them in Italy Not all American shows, of course, could be used in Italy because of the differences of humor, and so forth. But many American television productions would be fine for us.

"One thing I have been impressed by the overwhelming amount of labor and effort which will be necessary to start the Italian television network."

Because Italian video will be strapped for funds, programming will be on the simple side and Pugliese wants to see how the local stations handle this. He visited the stations in Washington and also talked with FCC Commissioner Paul Walker, who gave

(Continued on page 63)

Foremost Pic Fan

The nation's foremost filmgoer may be Judge Samuel Rosenman, New York attorney and former jurist, who was chief adviser to President Roosevelt during most of his White House tenure.

Rosenman confessed to friends this week that whenever he can sneak an afternoon off he attends two or three films, one right after the other. He says he finds it the best way to relax from hard work.

MAP BIG OLIVIER-LEIGH SETUP IN HOLLYWOOD

London, Sept. 26.

Cecil Tennant, managing director of Laurence Olivier Productions, planes to U.S. Oct. 14 for huddles with Johnny Hyde of William Morris agency on far-reaching production collaboration with one of the major Hollywood firms. He will spend a few days in N. Y., getting to the Coast Oct. 19.

Deal, if concluded, will involve personal service contracts with Olivier and Vivien Leigh, with each to star in possibly two pix annually plus other films with other stars that Olivier would produce and/or direct.

Understood two types of deals are under discussion. One would be outright purchase of assets of Olivier Productions, which includes operation of St. James theatre here, along with legit production interests. Second would be a buy-in to Olivier company by American major film company with Olivier to receive a block of stock plus considerable cash consideration. With either deal there would be separate contracts for personal services of Miss Leigh as an actress and Olivier as actor-producer-director.

Outright buy deal would naturally involve residual interests Olivier Productions holds in "Henry V," "Hamlet," and other projects.

U.S. Okays Davis

Miami, Sept. 26.

Stalled for "investigation," Garry (World Citizen) Davis, was finally admitted to the U. S. by an immigration board of inquiry here, which gave him the okay to return as a permanent resident from Haiti. During the questioning by the board and the press, Davis insisted that if he had to choose a country, the U. S. would be it.

Haitian officials had held up his okay to stay there until intervention by the American consulate.

Whew!

Washington, Sept. 26.

Tax returns of 4,892 corporations engaged in various branches of the motion picture industry in 1947 showed gross receipts of $2,073,199,000 for the year. Of these, 3,419 firms ran in the black with a net of $289,715,000 on a business of $1,926,367,000.

The other corporations (except for 290 inactive ones) grossed $146,832,000 and lost a total of $14,636,000.

BIBERMAN, DMYTRYK APPLYING FOR PAROLE

Washington, Sept. 26.

Herbert Biberman and Edward Dmytryk, two of the group of Hollywood's "Unfriendly 10," sentenced to federal prison terms for contempt of Congress, today (Tues.) applied for parole to the Dept. of Justice. Sentenced to six months, they have served about three months of their terms.

Meanwhile, Adrian Scott, one of the other eight, all of whom got a one-year sentence, appeared yesterday (Mon.) before Federal Judge Edward Curran to plead he was too ill to go to jail. Judge Curran ordered him examined by doctors, who are to report back to the court tomorrow (Wed.). Judge Curran will then determine whether sentence will begin immediately or will be postponed.

9/27

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"A tremendous ovation greeted Will Mahoney as he 'blew' onto the stage like a waft of welcome breeze...one of the outstanding variety acts...he has returned as fresh, as lively, as clever and working as hard as ever . . . "

(Continued next week). *Green.*

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Radio-TV Industry As Ticket Salesmen For N.Y. Polio Benefit

New York's radio and television industry is cooperating this week in a special show slated for next Wednesday (3) at the Broadway Paramount for the Sister Kenny Foundation. Special stage show, featuring some of the top network personalities, has been lined up, together with a world preem of Paramount's "Union Station." Webs and indie stations, which have been plugging the event on the air throughout the last week, are selling tickets scaled at $5 for the balcony, $10 for the orchestra and $25 for a special reserved section in the mezzanine.

Stage show, which is to be produced by Robert M. Weitman, theatre's managing director, will spotlight Frank Sinatra, Marguerite Piazza, Bert Parks, Ken Murray, Robert Merrill, the First Piano Quartet, Imogene Coca, Jack Carter, Mindy Carson, Eddie Cantor and Sid Caesar. In addition, the regular Par stageshow, topped by Tony Pastor's orch, will be presented, along with William Holden and Nancy Olson, co-stars of the film. Industryites are selling tickets in advance in the lobby of the Paramount and the RCA building, N. Y.

NBC NOW PARTNERED IN BOB HOPE ENTERPRISES

Hollywood, Sept. 26.

NBC is now a partner with Bob Hope in Hope Enterprises, Inc. Net bought fourth interest in the enterprise, and papers are being drawn for signature. Amount of the transaction was not disclosed.

Attorneys for Hope and NBC have been working on the stock transfer for the past few months, and, according to Joseph McConnell, NBC prexy, all the complex details have been ironed out.

Hope was reported recently as having bought a large block of NBC stock after signing a five-year contract calling for his exclusive services in radio and television. That would make each a partner in the other's corporation.

Truman Signs Tax Bill

Washington, Sept. 26.

President Truman affixed his Hancock the past weekend to the new tax bill which is expected to yield about $4,500,000,000 additional each year. Measure ups personal and corporate income rates and also places a 10% manufacturers' excise on television receivers, effective Nov. 1.

It is entirely different from the bill of earlier in the year, which would have reduced the wartime excises, including the 20% on admissions and 20% on nitery checks.

Immediately after the November elections, Congress will start work on another tax bill to restore the excess profits levy on corporations.

THIS WEEK'S FOOTBALL

By MARTY GLICKMAN

(WMGM, N. Y., and Paramount Newsreel Commentator)

COLLEGE

* Games	Selection	†Points
Army-Colgate	Army	28
	Kaydets as strong as ever.	
Yale-Brown	Yale	7
	Brown has new coaching setup. Yale is solid.	
Cornell-Lafayette	Cornell	14
	Big Red has too much power.	
Dartmouth-Holy Cross	Dartmouth	7
	Johnny Clayton of Dartmouth one of the country's best T-quarters.	
Penn State-Georgetown	Penn State	13
	State always tough at home.	
Navy-Maryland	Navy	6
	Maryland disappointed against Georgia.	
Pennsylvania-Virginia	Penn	13
	Penn has a big rebuilding job.	
Temple-Syracuse	Syracuse	13
	Syracuse surprised with rout of Rutgers last week.	
Tulane-Alabama	Alabama	7
	Crimson Tide is rising again.	
Duke-Pittsburgh	Duke	13
	Blue Devils favored for southern title.	
Florida-Duquesne	Duquesne	6
	Villanova found Iron Dukes surprisingly strong last week.	
Georgia Tech-So. Carolina	Ga. Tech	13
	Engineers fast and tricky.	
Kentucky-Mississippi	Kentucky	14
	Wildcats slated to be one of nation's best.	
Mississippi State-Tennessee	Tennessee	7
	General Neyland's Volunteers loaded.	
Texas-Purdue	Texas	14
	Longhorns have best squad in southwest.	
Rice-Santa Clara	Rice	20
	Broncos lost too much from last year's fine team.	
Vanderbilt-Auburn	Vanderbilt	7
	Tough pick!	
Colorado-Kansas State	Kansas State	7
	Colorado is subpar.	
Oklahoma-Boston College	Oklahoma	14
	Wilkinson's 2nd stringers pretty good.	
Missouri-Clemson	Missouri	14
	Don Faurot's Tigers always topnotch.	
Nebraska-Indiana	Indiana	6
	Hoosiers a question mark.	
Northwestern-Iowa State	Northwestern	20
	Wildcats have fine running backs.	
Wisconsin-Marquette	Wisconsin	21
	Badgers, surprise last year, could be champions this year.	
Michigan-Michigan State	Michigan State	7
	Upset! Biggie Munn has worked a long time for this one.	
Notre Dame-No. Carolina	Notre Dame	20
	Never pick against the Yankees and the Irish.	
Ohio State-SMU	SMU	7
	Game of the week. Kyle Rote the hero.	
Oklahoma A&M-Texas Christian	TCU	13
	Aggies moving again, but not this fast.	
Oregon-California	California	20
	Golden Bears better in every department.	
USC-Iowa	USC	14
	Trojans one of the Coast's best.	
Washington-Minnesota	Washington	6
	Upset! Golden Gophers lack speed.	
UCLA-Washington State	UCLA	7
	Uclans slick and speedy.	
Stanford-San Francisco	Stanford	27
	Stanford once again among the best in the country.	

PROFESSIONAL

Green Bay-Chicago Bears	Bears	14
	Packers under new coaching and management.	
San Francisco-Los Angeles	L. A.	7
	Rams have better running backs.	
Cleveland-N. Y. Giants	Cleveland	14
	Browns have already proven their power.	
Washington-Pittsburgh	Washington	10
	Sammy Baugh and Harry Gilmer toss for TDs.	
Chicago Cardinals-Baltimore Colts	Cardinals	14
	Cards must bounce back after Eagle slaughter.	
N. Y. Yanks-Detroit Lions	Yanks	7
	Hard ball game. Yanks more versatile.	

Coast Friars Club Gets Champagne (Room)

Hollywood, Sept. 26.

Friars Club of California moves into new quarters Sunday (1), the Champagne Room of Mocambo, after six years at the original location, the former Clover Club on Sunset Strip. Champagne Room has been run by Mocamboss Charlie Morrison strictly as a restaurant.

Barbershop and steam room will be installed in the new quarters. Former Friars Club, on which the organization had spent some $300,000 in improvements, decorating and upkeep, proved to be too big.

2 NYU Lecture Courses

New York University this week starts two new 15-lecture courses on applications of the law to show business and writing. Alexander Lindey is giving the lectures on "Literary Property and the Law," and David M. Solinger is presenting "Advertising, Television, Radio and the Law."

Both courses are at NYU's Washington Square headquarters. Fees are $35.

Clayton Left $10,000

Hollywood, Sept. 26.

Estate of approximately $10,000 was left to his widow by Lou Clayton, it was disclosed when will was filed in probate court under his legal name, Louis Finkelstein.

PLAINTIFFS COLLECT IN 2 COAST PIRACY SUITS

Hollywood, Sept. 26.

The book was closed last week on two suits, long pending in the courts, with the defendants paying off on judgments against them. CBS made out a check for $44,390 to Jack Stanley, radio writer-packager, and RKO wrote off $32,864 for losing an action brought by Samuel Golding and Norbert Faulkner, playwrights.

Stanley sued back in 1947 for appropriation of his idea, which was aired on CBS as "Hollywood Preview." RKO, it was charged by Golding and Faulkner, based the picture, "Ghost Ship," on their stage play, "Man and His Shadow." Both cases were appealed to the highest courts in the state. Harold Fendler was the winning attorney in both actions.

Chevalier Paris Sock

Paris, Sept. 26.

Maurice Chevalier looms as a socko attraction at his one-man concert at the Theatre Varietes, Paris. Indications are that Chevalier will run at this house for six months.

Chevalier is working under the auspices of producer Jules Borkon.

FOR WHOM ARE WE MAKING PIX?

Lack of Income Pictures Currently Putting Stress on UA's Economics

While United Artists' new management continues its efforts to line up operating and production financing for the company, lack of sufficient income-producing pix currently is heightening its problem. Distrib's gross income from domestic rentals the week before last—latest report available—sank to $244,000, its lowest in many months.

Figure represents a heavy loss to the company. It's weekly operating cost is believed to be approximately $80,000. Its share in the form of distribution fees on $244,000 in rentals would be about $67,000. That means a net operating loss of $13,000.

UA had been losing up to about $10,000 weekly in previous stanzas. Its principal income at the moment is coming from only two pictures, Stanley Kramer's "The Men" and Danziger Bros.' "So Young, So Bad." Other product has been pretty well played off by now or is demonstrating only limited earning power. Only releases scheduled during September were the British-made "If This Be Sin" and the reissue of Charles Chaplin's "City Lights."

Awaiting release later this year

(Continued on page 23)

Selznick Back From Europe Prod. Deals; To Provide U. S. Talent

David O. Selznick arrived in New York Monday (25) from three weeks of setting up co-production deals in Europe. He expects to announce shortly about eight to 10 pix to be made by four or five different producers in various countries. Announcement will mark the culmination of an international co-production plan producer has been working on for more than a year.

Selznick visited London, Rome, Frankfurt, Venice, Paris and Stockholm during the three weeks he was abroad. He is understood to have deals for six pix with four producers all set up, but is awaiting inking of several other pacts to make announcement of the entire program at one time.

He hopes to get some of the films into work almost immediately and to have all of them before the cameras by the end of the next 12 months. In each case Selznick will provide American players for the production and carry the dollar cost in return for certain distribution rights.

He is said to have some of the player deals already set and will make others when he returns to the Coast, which will probably be tonight (Wednesday).

Blumberg, Daff, Davis Map S. America Tour

Nate J. Blumberg, Universal president; Al Daff, head of foreign operations, and John W. Davis, managing director of the J. Arthur Rank Organization, are setting plans for a tour of key South American cities in November. It will be Blumberg's first swing around the S. A. market and follows his and Daff's recent junket through Europe in which they tub-thumped company's forthcoming product.

Davis is due in N. Y. from London at the end of next month and is expected to go into huddles with Blumberg and Daff at the home-office on possible U. production activity in England. The subject has been discussed, but specific plans have yet to be mapped.

G. I. Woodham Smith, Rank's general counsel, also is due in for talks at the U. h.o., probably next week, accompanied by his wife, Ceril. Latter is author of "The Florence Nightingale Story," currently a bestseller in England. It's her first trip to the states, and meetings with U. S. publishers are on her schedule.

Zanuck Back Today

Twentieth-Fox production veepee Darryl F. Zanuck, after several dedays, is finally scheduled to arrive from Europe today (Wed.). In Europe for seven weeks on a combined business-vacation trip, he'll detail his reactions to film biz and U. S. production overseas to the press this afternoon, before returning to the Coast tomorrow.

Zanuck was originally due back 10 days ago, but postponed his departure from Europe in order to watch the cameras start rolling on "Legion of the Damned," which Anatol Litvak is producing for 20th in Germany.

Exhibs 'Unfair,' Autry Charges In TV Defense

Gene Autry, whose Columbia-released oatuners have been threatened with a boycott by indie exhibitors because he is now making new films for television, declared this week that the exhibs are being "prejudiced and very unfair." He charged, moreover, that most exhibs have failed to take advantage of his popularity by exploiting his films and thus cashing in on them "as I have cashed in."

Autry, in New York for the opening of his rodeo at Madison Square Garden, N. Y., tonight (Wed.), is mulling the advisability of attending the National Allied convention in Pittsburgh next week to explain his reasoning to the indie exhibs in person. "If I go, though," he said, "it won't be to defend myself, because I have nothing to defend. I'm already on

(Continued on page 24)

Ferrer on Final Lap Of 'Cyrano' Dept. Store Tour; 45G Outlay Seen

Boston, Sept. 26.

Unprecedented space and word-of-mouth plugging has been reaped for "Cyrano de Bergerac" by Jose Ferrer, who leaps to New York tonight (26) on the final lap of 37-day trek that took him to 11 cities with eagerly - cooperating department stores shouldering the major portion of the expense involved. Tour cost Stanley Kramer Productions around $15,000. Store advertising and expense for Ferrer's "high-low-brow" lectures topped $30,000, averaging more than $2,700 in each town.

Eleven cities visited actually only scratched the surface of the potential audience penetration reached through the tour through use of a "pull-in" device by which key community figures in areas served by the various stores were flown in to hear the 70-minute lecture held in department store auditoriums. Lecture listeners were brought in from a total of 36 cities. Community leaders who attended

(Continued on page 54)

Barney Balaban, Weltner To Eye Europe for Par

Barney Balaban, Paramount president, and George Weltner, head of foreign operations, will leave N. Y. next week for a tour of the company's principal branches in England and the Continent.

Swing of the foreign offices will be the first for Balaban in over 10 years. He was in Europe last year, but this was mainly for a vacation with his family.

'SUNSET' BIG-CITY CLICK CUES POSER

Tremendous success of Paramount's "Sunset Boulevard" in key city runs as against below-average business it is doing in many minor situations again is reviving industry discussion on the old question, "For whom are we making pictures?"

The Gloria Swanson-starrer, despite its poor showing in some hinterland theatres, is expected to gross at least $3,000,000, and possibly up to $3,500,000, in the domestic market. That will rank it with the half-dozen top-grossers of the year.

On that basis the query of many industryites is: "Why should we go on trying to make pictures to please everybody—and often knock ourselves out in the process? Isn't it better to leave efforts to please the small-town customers to "B"-picture makers and concentrate our top-budget fire on product which is sure to get the big-city money, whether or not it appeals in the sticks? Lots of films will have a universal appeal, and that's fine. But why jeopardize the important coin on a gamble to try to pick up every last crumb?"

This thinking, while it has been brought to the fore by the "Sunset" situation, is based on b.o. economics long familiar to distribution men and studio toppers. That is, that 60% to 70% of an "A" picture's gross comes out of the top affiliated and indie circuits. Stated another way, 75% of income comes

(Continued on page 24)

Wall St. Changes Pace; Loves Pix

Motion picture stocks resisted the downward trend in strong fashion when the stock market sold off sharply yesterday (Tues.). Favorable war news from the Korean fighting front started the selling in many shares, but film issues held firm or edged fractionally lower. United Paramount Theatres was unchanged near its recent high, while Paramount was down only 25c. Loew's and RKO only lost an eighth, former being near the year's high. Twentieth-Fox also was close to its 1950 peak, while Tech-

(Continued on page 18)

Hughes Cuts Self Extra $4,000,000, Making RKO Buy More Spectacular

Howard Hughes is understood planning an extra $4,000,000 dividend to the RKO picture company from its theatre end prior to the divorcement scheduled for next Jan. 1—which makes the deal by which the RKO topper acquired control of the company 2½ years ago appear even more fantastically profitable than it has recently seemed to trade observers.

The extra $4,000,000 dividend, in addition to the $10,000,000 called for under the plan of reorganization filed with the courts, means that the new picture company will begin life with $14,000,000 cash in its treasury. That's equivalent to more than $3.50 per share on the approximately 3,900,000 shares outstanding.

Other tangible assets of the picture company are valued at about $15,000,000. This includes stories, remake and reissue rights, plus two studios (on which there are no mortgages) and their equipment, and the offices and facilities of the distribution company. Total tangible assets, including the cash dividends, will thus amount to almost $30,000,000—or about $7.50 per share.

Hughes paid approximately $9 a share for the combined theatre-

(Continued on page 17)

Peace, It's Wonderful

Exhibitors in the N. Y. area are joining hands in plans for a testimonial luncheon for A. W. Smith, Jr., 20th-Fox sales chief, on occasion of his 35th year in the industry. Salute is set for Oct. 11 at the Hotel Astor.

Organizing committee is headed by Harry Brandt and includes S. H. Fabian, Leo Brecher, Maury Miller and Wilbur Snaper.

Skouras Gets 1st Choice in Split With RKO Chain

RKO Theatres and the Skouras-Metropolitan Playhouses interests will get underway shortly with a numerical split of their jointly-owned houses in the N. Y. metropolitan area with Skouras getting first choice under the partnership dissolution agreement.

The deal provides for Skouras to make his first selection within 10 days following court-directed appraisal of the properties. This was completed last Wednesday (20) by court appointee Louis B. Altreuter, who set a valuation of $5,295,000 on the eight theatres and one operating agreement involved.

Breakdown on the valuations of the properties was given by Altreuter, as follows; Proctor, Newark, $850,000, and the Proctor operating agreement, $900,000; leasehold of the Ward, Bronx, $40,000; Midway, Forest Hills, N. Y., $1,250,000; Castle Hill, Bronx, $750,000; Pelham, Bronx, $625,000; Pilgrim, Bronx, $180,000; Interboro, Bronx, $225,

(Continued on page 17)

RODGERS BACK TO N. Y.

Metro sales veepee William F. Rodgers returns to N. Y. Friday (29) from the Coast, where he's spent the last several weeks viewing new product and huddling with studio execs.

He leaves Sunday (1) for the National Allied convention in Pittsburgh.

Hughes-Brandt Deal In Frantic Stages With Action on Both Coasts

Meetings on both Coasts and the steady stream of transcontinental telephone conversations continued through yesterday (Tues.) on Harry Brandt's efforts to acquire the RKO circuit. Brandt is awaiting a letter from Howard Hughes confirming acceptance of a revised bid for transfer of control of the chain from Hughes to Brandt's Trans-Lux syndicate.

As of late in the day there were no new obstacles in the path of closing the deal, apparently, but the

(Continued on page 22)

National Boxoffice Survey

Biz Levels Off; 'Heaven' Again No. 1 Winner, 'Sunset' Still 2d, 'City' Captures Third

Biz is leveling off this session with many of the new pictures just getting started on their swings around key cities covered by VARIETY. High interest in the American League pennant race and launching of the grid season makes the current week a sort of in-between stanza, with a batch of strong fare being readied for spotting in forthcoming weeks. Few of the leaders are piling up big totals.

"Blue Heaven" (20th), which was No. 1 winner last stanza, again is tops by a wide margin. "Sunset Boulevard" (Par), which wound up in second slot last week, is copping second money again.

"Sleeping City" (U), new release, will capture third place with "Summer Stock" (M-G), long high in standings, a solid fourth. Fifth position is being taken by "Life of Her Own" (M-G) while "Union Station" (Par) is pushing up to sixth.

"Tea for Two" (WB) is holding up among the winners by taking over seventh spot, with "The Men" (UA) also still high in eighth position. "Our Very Own" (RKO), "Petty Girl" (Col), "No Way Out" (20th) and "Three Secrets" (WB) round out Golden Dozen in that order.

Best runner-up films are "Pretty Baby" (WB), "Saddle Tramp" (U), "Black Rose" (20th) and "Destination Moon" (EL) in that sequence.

"Toast of New Orleans" (M-G), which comes into the State, N. Y., this week, looks very promising on basis of its smash showing in Philly this frame. "Born to Be Bad" (RKO), opening this session at N.Y. Capitol, looks in for a good L. A. week. "Devil's Doorway" (M-G), mild in offish Cincy, looms nice in Philly. "Fireball" (20th), another new pic, shapes trim in Detroit and great in Philly.

"No Way Out," getting more dates this stanza, now looms as a big grosser on basis of current returns. "The Furies" (Par) is lusty in Toronto. "Underworld Story" (UA), so-so in K. C., looks okay in Washington.

"Treasure Island" (RKO), which is fine in Toronto, continues in solid groove on sixth N. Y. round. "Three Little Words" (M-G), okay in Denver, shapes good in Montreal.

"Broken Arrow" (20th) looms strong in Chi and sock in Montreal. "Louisa" (U), steady in Toronto, looks brisk in Pittsburgh.

"White Tower" (RKO) is doing great in Montreal. "Kiss Tomorrow Goodbye" (WB), which is okay in Minneapolis, shapes lusty in Denver.

(*Complete Boxoffice Reports on Pages 11-13*)

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Argentines Again Give Runaround To Yanks in Attempt to Effect Pact

U. S. distribs are getting a first-rate taste of what dealing with a totalitarian government means in their efforts to come to terms with Argentina. Latest in the fiascos coincident to attempts to put into effect the pact signed with the Peron government early in May occurred last week when two meetings were held with officials in Buenos Aires.

At a session on Thursday (21) a compromise agreement was arrived at by Ambassador Stanton Griffis and industry reps with top government economic and entertainment ministry officials. At a meeting the following day, at which the deal was to have been closed, several of the most important officials present at the previous stanza found they had to be elsewhere, and those who did show up blew cold on the agreement the Yanks thought they had won.

The sessions, held in a somewhat bitter atmosphere, were called in an effort to compromise the changes in local legislation that had been made since the original pact was signed in New York in May by Argentine Treasury Minister Ramon A. Careijo and Eric Johnston, prexy of the Motion Picture Assn. of America.

That pact was designed to return new Hollywood product to Argentine screens after a ban that had been in effect since February, 1949. It would have given the Yank firms about $5,000,000 in currency convertibility.

Trying Since May

U. S. distribs had been trying ever since May to get the Argentines to make effective what was considered a bonafide deal. It had been pushed off by one means or another through pressures brought by domestic producers (who had

(Continued on page 20)

Griffis' Huddles

Stanton Griffis, Ambassador to Argentina, returned to the U. S. this week "for consultations." Former chairman of the executive committee of Paramount has spearheaded American distribs' efforts in Buenos Aires to work out a new U. S.-Argentine film agreement.

While the State Dept. consultations are on other matters, Griffis will also utilize his stay in the U. S. to huddle with Motion Picture Assn. of America and various company reps on the inability of the Yank firms to come to terms with the Argentines and return new Hollywood films to their screens.

M-G May Relax Video Holdout, But for Trailers

Metro, long the staunchest holdout among the major film companies against television, may finally decide to put the new medium to work. M-G ad-publicity execs have been seriously considering the use of special video trailers on all product and may greenlight the production of some test trailers this week.

Advertising chief Si Seadler returned yesterday (Tues.) from the Coast, where he huddled with studio publicity chief Howard Strickling and other members of the Hollywood ad-publicity department on the problem of utilizing TV to help sell pictures. He's slated to turn in a full report on the outcome of those discussions this week to ad-publicity veepee Howard Dietz, following which Dietz will decide what action to take.

While Metro's entry into video advertising would represent a considerable switch in company policy relating to TV, it's believed extremely unlikely that M-G will go any further now in embracing the medium, namely, allowing its stars to do video guest shots or opening up its old product for TV transmission. Company execs repeatedly have stated in the past that they were watching the medium carefully from the sidelines, but felt it was too early to step in.

Another prime use of TV for ballyhoo purposes, meanwhile, was underlined Monday (25) by Columbia. For the preem of the Kate Smith daytime program on the NBC-TV network, Col granted permission for the show to use a lengthy clip from its new "Fuller Brush Girl." Plug worked in two ways, since Miss Smith could present to her audience for free such top talent as Lucille Ball and Eddie Albert, who co-star in the film, while Col got a hefty boost for the film before an audience figured to number at least 1,000,000.

Tarzan Climbs on TV

Hollywood, Sept. 26.

Latest producer to climb aboard the video bandwagon to blurb his films is Sol Lesser who's preparing a series of 13 eight-minute video shorts to heighten interest in Lex Barker, newest screen "Tarzan."

Program will be tagged "Lex Barker's Adventures in Africa" and will be produced next year by Julian Lesser. Harry Chandlee will script with footage showing Barker in his safari clothing rather than garbed as "Tarzan." Good part of the footage was lensed during recent Central African location trek for "Tarzan's Peril."

Pioneers Host Baruch

Bernard Baruch will be honor guest at the Motion Picture Pioneers' annual dinner, set for Nov. 16 at the Waldorf-Astoria. Circuit operator S. H. Fabian is chairman of the 1950 get-together.

The industry veterans also will honor Spyros P. Skouras, 20th-Fox president, who has been designated "Pioneer of the Year."

'L'Affaire' 1st Entry Of Int'l Film Associates Set for Carnegie Preem

First film to be distributed in the American market by International Film Associates, new firm headed by Edward Kreisler, is "L'Affaire," slated to open at the Little Carnegie, N. Y., this fall. French import stars Claude Dauphin and Anne Vernon.

A cooperative setup in which foreign filmmakers participate, IFA originally was conceived more than a year ago by B. Bernard Kreisler, who now heads the Foreign Films Advisory Unit of the Motion Picture Assn. of America. Scheme calls for continental producers to submit their pix to an IFA board of directors which culls best prospects for U. S. distribution.

By such a franchise plan, IFA sponsors contend, European film men are spared the necessity of dealing with a number of foreign film distribs and are also assured that the picture selected stands a definite chance at the American boxoffice. Outfit maintains resident reps in key continental cities to keep IFA informed of filmmakers' production activities.

Cooperative system was hit upon by Bernard Kreisler, who is Edward Kreisler's brother, after an 18-month survey of the film industry in some 17 overseas countries. Meanwhile, the fall season at N. Y. art houses continues to perk up, with the arrival of fresh product. "Hoboes in Paradise," a Gallic entry starring Fernandel and Raimu, moves into the 55th St. Playhouse soon and "Composers in Clay," featurette built around the works of sculptors, bows at the Sutton Oct. 10, with "Trio," the feature pic.

Leenhouts Joins State Department

Hollywood, Sept. 26.

Grant Leenhouts is loving Hollywood to join the film section of the Department of State, with offices in N.Y. He will be in charge of a portion of the $10,000,000 New Truth campaign to be launched by the Government to combat Communist propaganda.

Leenhouts recently functioned as coordinator of production on a series of industry shorts under the general title, "The Movies and You."

'Tess' for Goldwyn

"Tess of the D'Urbervilles," Thomas Hardy's classic, may be in for its third version. Samuel Goldwyn has registered the title with the Motion Picture Assn. of America. Yarn was filmed by Metro in 1924 and in 1913 by a predecessor of the present Paramount. David O. Selznick also registered the title in 1947, but has never shown indication of making the pic.

Goldwyn last week announced as his next a romantic drama, "All For Love," starring a pair of his contractees, Farley Granger and Joan Evans. It will be their fourth pic together. Suspension on Granger was lifted when he returned to the U. S. last week, agreed to go on the road to bally "Edge of Doom" and accepted the new part. Yarn is an original by Wilma Shore, who's doing the screenplay.

$979,171 Net For U in 39 Wks.

That Universal is bouncing back into the black with vigor was further shown yesterday (Tues.) with a report from the company listing a profit of $979,171 for the 39 weeks ended July 29, 1950, as against a loss of $775,018 for the corresponding period in the last fiscal year.

Partially responsible for the big gain was recent agreement with the U. S. Treasury Department on the firm's claim of over-payment of excess taxes during the last war. This provided for a net sum in excess of $1,000,000, it is understood, which may be used to offset tax on current income; consequently there was no provision for federal income levy necessary for the last 39 weeks.

U recently refinanced its bank loans with a new arrangement providing a maximum credit of $7,900,000, revolving portion of which is secured by some of the company's pix. New loan, which replaced a bank loan which had a final maturity May 1, 1952, has a final maturity of June 1, 1954. Since commencement of the current fiscal year, U has reduced its bank borrowings from $7,500,000 to $5,504,000.

ANTIBES TRIES TO SHARE FILM FESTIVAL SPOTLITE

Antibes, France, Sept. 26.

Antibes, a sleepy little town lost in the shuffle of the big draws on the French Riviera, decided to snare a bit of hypoing in underwriting a pic fest called "The Festival of the Film Tomorrow." Started Aug. 20, the event wound up Sept. 20 leaving behind some interesting impressions and ruffled town officials.

Highlight of the affair was a screening of Erich Von Stroheim's unreleased 1928 film, "Queen Kelly," as well as a mutilated version of his "Greed." Before "Kelly" could be shown to a packed house, Von Stroheim insisted that the last part of the picture, which he didn't shoot, be deleted from the print. To make sure, he sheared it himself.

"Greed," in its cut version, still maintains its tremendous power in a relentless study of avarice. Pic was dedicated to Von Stroheim's mother. Considering its subject, the dedication has ironic overtones. Film was easily the best of the fest. Other pix coming for popular appreciation were D. W. Griffith's "Intolerance;" Robert Flaherty's "The Land" and John Huston's "We Were Strangers," among others.

Masterminding the fest was Henri Langlois, who heads the Cinematecque Francaise, the Gallic film museum. Most of the pix presented were of yesteryear. However, they emerged as a good selection of old masterpieces and off-the-beaten path documentaries. Iron Curtain and Hitlerite product helped the event to live up to its credo of being out of the ordinary.

Local affair offered no awards.

Walsh Elected

Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, has been elected a vicepresident of the American Federation of Labor's Union Label Trades Department.

The election was in recognition of the appearance of the IATSE label on all Hollywood pictures.

Music Hall's Top Grosses

1.	"Bells" (RKO) ('45-'46), 9 wks	$1,200,000
2.	"Notorious" (RKO) ('46), 8 wks	1,100,000
3.	"Harvest" (M-G) ('42-'43), 11 wks	1,090,000
4.	"Anna" (20th) ('46), 8 wks	1,050,000
5.	"Valley" (M-G) ('46), 9 wks	1,040,000
6.	"Sunset Blvd." (Par) ('50), 7 wks	1,020,000
7.	"Mrs. Miniver" (M-G) ('42), 10 wks	1,006,000
8.	"Jolson Story" (Col) ('46), 8 wks	998,000
9.	"Weekend Waldorf" (M-G) ('45), 9 wks	980,000
10.	"Emperor Waltz" (Par) ('48), 7 wks	970,000

Anglo-U.S. Film Pact Effective Oct. 1; Formal Signing Later

New agreement between American film industry and the British government, guaranteeing the Yanks a minimum of $17,000,000 a year from England, will become effective next Sunday (1). Agreement has been reached on minor changes in substance and terminology, and the Motion Picture Assn. of America and the Society of Independent Motion Picture Producers will authorize their reps in London to inform the British government that they will consider the pact effective as of its Oct. 1 starting date.

Formal signing will take place later, possibly with a bit of ceremony. Meantime, an incipient howl by some of the majors that the indies got the best of the deal has been put down, and there's general agreement in the U. S. that the pact is favorable to both groups of American producers.

Majors' squawk, which came up at recent meeting of the MPAA board to discuss the agreement, arose from the bonus arrangements which it is hoped will give the Yanks an additional $4,000,000 or more of currency convertibility. Some of the majors objected to the fact that only a 23% convertibility bonus is allowed on production by Americans in England, while a 50% bonus is permitted on outright purchase of pix there for exhibition in the U. S.

Majors are generally more likely to take advantage of the production angle, while outright purchase provision would mainly benefit the indies, based on past experience. Majors finally agreed to the differ-

(Continued on page 63)

Ozoner's Twin Features

Chicago, Sept. 26.

Latest on a mounting list of ozoner innovations has been launched at the Double Drive-In here. Theatre has announced opening of its $35,000 two-faced screen, which shows different pix simultaneously. Patrons are given a choice of attending either side. East wing this session is playing "Pretty Baby," while the west side of screen boasts "My Blue Heaven."

This drive-in, which debuted here last month, has been hampered by construction difficulties in getting its split screen into operation.

'Sunset' Leaves Plenty Records At Radio City

When "Sunset Boulevard" winds up its seven-week engagement today (Wed.) at Radio City Music Hall, it will leave a long string of records in its wake. Aside from being one of the seven pictures ever to top $1,000,000 at the Hall, the Gloria Swanson starrer also won five other laurels besides establishing a new non-holiday week high on its opening session, $166,000.

"Sunset" will finish its seventh session with a total gross of around $1,020,000. This makes it the sixth biggest grossing picture ever at the Hall, with its attendance only surpassed by "Bells of St. Mary's" (RKO), which ran nine weeks; "Notorious" (RKO), eight weeks, "Random Harvest" (M-G),

(Continued on page 61)

L. A. to N. Y.

Peter Adler
Bob Armstrong
Barney Balaban
Mac Benoff
Louis Berg
Joe Besser
Nate J. Blumberg
Geraldine Brooks
Charles Chaplin
Sidney Chaplin
David Dortort
Larry Finley
Y. Frank Freeman
Peter Godfrey
Bonita Granville
Johnny Green
Frank Gregory
Walter Hart
Dick Haymes
Jesse Kaye
Walter E. Kline
Carl Leserman
Perry Lieber
David A. Lipton
David Loew
Jeanette MacDonald
Robert Maxwell
Joseph H McConnell
Frank Mullen
Ray Nazarro
Margaret O'Brien
John Payne
Wolfgang Reinhardt
Sid Rogell
Frank Ross
Jack Rothwell
Manie Sacks
Charles Schnee
Sol A. Schwartz
Frank Scully
Silas F. Seadler
Jon Slott
Jules Stein
Marta Toren
Tennessee Williams
Jack Wrather
Max Youngstein

ALL SPG DIRECTORS SIGN LOYALTY OATH

Hollywood, Sept. 26.

Every member of Screen Producers Guild's 22-man executive board voluntarily filed non-Communist affidavit, prexy William Perlberg reported. Action was taken although not required by law.

Perlberg said each member voluntarily expressed a desire to sign. SPG also passed resolution pledging motion picture cooperation to the government in present emergency and continuing national effort.

Europe to N. Y.

Nepot Chauvire
Yvette Chauvire
Rex Harrison
Signe Hasso
Lennie Hayton
Robert Helpmann
Lena Horne
Aldous Huxley
Beatrice Lillie
W. Somerset Maugham
Lilli Palmer
Bonita Primrose
David Reid
Anne Shelton
Julius Steger
Darryl F. Zanuck

N. Y. to L. A.

Edna Best
Danielle Darrieux
Marilyn Erskine
Lew Grade
Murray MacDonald
Gordon MacRae
Dick Pitts
Jack Rieger
David O. Selznick
Dario Soria
Don Walsh

N. Y. to Europe

Lloyd Bridges
Irving Green
Frances Parkinson Keyes
Nellie Lutcher
Ralph Meeker
Fred M. Packard
Shelagh Rank
Murray Silverstone
Patrice Wymore

$104,500,000 IN 112 TRUST SUITS

Exhib Reprisal Vs. RCA

Boston, Sept. 26.

Veiled threat of what could be a drastic economic reprisal by the theatreowners of the U. S. against RCA for permitting shows derogatory to the film industry on its NBC-TV web was contained in a bulletin of the Independent Exhibitors of New England this week. Exhibs were riled at the recent Dean Martin-Jerry Lewis show.

Oblique suggestion in the bulletin is that most of the houses in the country use RCA projection and sound equipment—and RCA has competitors for this business. It was stated that since "RCA is no stranger to us," exhibs and their organizations should let RCA prexy Frank Folsom know that they are "alert" and will "in the future expect the decency and consideration that business associates usually expect and more usually receive from each other."

Looks Like Film Biz Can't Block Kine On Martin-Lewis; COMPO Threats

Film industry has failed so far in blocking the scheduled transmission of the Dean Martin-Jerry Lewis television kinescope on NBC stations Sunday night (1), and all signs point to the probability that the network will run the show on its non-interconnected stations as scheduled.

Council of Motion Picture Organizations has received no answer so far from RCA prez Frank M. Folsom or NBC prexy Joseph McConnell to industry objections to a skit performed by Martin & Lewis on the show lampooning the film biz. As a result, industryites believe Folsom and McConnell are purposely holding back their answers until after the kine is transmitted. Once that happens, they claim, the network toppers will probably be glad to sit down and talk over the situation.

Sketch done by Martin & Lewis on the show, meanwhile, which they claim was presented in all innocence, this week erupted into a series of reprisal threats against TV advertisers and networks by COMPO and various exhib organizations. In letters to the Colgate company, which sponsored the program, the American Assn. of Advertising Agencies, the National Assn. of Manufacturers and others,

(Continued on page 21)

Stillman's 'Fury' Running Into Stiff Censorship in N. Y.

"Sound of Fury," Robert Stillman production for United Artists release, has run into stiff censorship problem in New York. State blue-pencillers are objecting to virtually the entire last reel of the film, demanding that it be deleted.

Result of the requested scissoring would be to eliminate the entire climax—and point—of the film. As a result, Stillman's associate, Irving Rubine, who is in New York, is prepping an appeal to the State Board of Regents, under which the censorship office operates.

In the interim before the pic is screened for the Regents, it will be shown privately to important opinion-makers throughout the state in an effort to get their reaction. If their reaction is favorable, the newspapermen, civic leaders, teachers, etc., for whom the film is screened, will be asked to communicate their views to the official o.o.e.rs.

Scenes to which there is objection show the buildup of a mob in a California town by a rabble-rousing newspaper. Mob breaks into a jail and drags out two men accused of a murder. Lynching is indicated, but not actually shown. There is no race problem involved, since all the participants are white. Pic is said to be based on an actual incident in San Jose, Cal., in 1933.

PACKARD TO ENGLAND

Hollywood, Sept. 26.

Columbia producer Fred M. Packard planed for two-to-three week stay in England, combining tubthumping for "Rogues of Sherwood Forest" with personal business. While in England he will houseguest with father-in-law, J. Arthur Rank.

Starts "Adventures of Lochinvar" on his return.

Robt. Young Inked By WB for 'Goodbye'

Hollywood, Sept. 26.

After balking at price for several weeks, Warners inked Robert Young for "Goodbye, My Fancy," at $75,000 for stint. He'll play the college dean, role originated on Broadway by Conrad Nagel.

Film, with Joan Crawford, Frank Lovejoy, Eve Arden also toplined, rolled Monday (25), with Vincent Sherman directing for producer Henry Blanke.

Zukor Sounds Optimistic Note

A partially optimistic view of the road ahead for the film business was taken in N. Y. last Friday (22) by Adolph Zukor, board chairman of Paramount. Conditions are improving, although almost imperceptibly so, and this trend in all likelihood will continue, he believes.

The studios, he said, have completed essential economic adjustments and are now geared to operate in accordance with present market conditions. The backlogs of product made in the days of lush economy for the industry have been wiped out and today's producers are attuned to the times, he observed.

The consequence of this, he continued, is a large number of good pictures in circulation at present and more of the same are in sight. He added that prospects are "encouraging," but fails to see any return to the peak prosperity of 1946. As a matter of fact, he went on, there is possibility of losing ground so far as production of good pictures is concerned if once again

(Continued on page 18)

WM. HOLDEN DEFENDS H'WOOD VS. CRITICS

Houston, Sept. 26.

Lashing out at critics of Hollywood talent, Screen Actors Guild veepee William Holden last week told delegates to an American Federation of Labor convention here that few industryites have enlisted in bad causes. But these individuals, he added, mostly took such steps because they were "deluded into thinking the causes were good."

Solution to the situation, Holden declared, is to provide "genuinely good causes." In this instance, he pointed out, the AFL can be of great value. SAG exec also asserted that people in the legitimate theatre and Hollywood are "more often abused than understood."

"The overwhelming majority of people in our motion picture capital," Holden charged, "are anything but economic plutocrats. If they were, they wouldn't be interested in guilds and unions. And they aren't Reds, either . . . Motion picture actors are warm hearted and decent, and they'd like to do their part in making the world a better place to live in."

SEE END NEAR TO THE BARRAGE

Despite the increasing number of theatremen in the mood for litigation, the distributors believe an end to the barrage of private anti-trust suits is in view. With eight new complaints filed in the past three weeks, the companies now are enmeshed in up to 112 actions. While obviously all companies are not always named in the same suits, thus the amount of damages involved with each varying, the estimate is that the total, overall sum demanded by plaintiffs is $104,500,000. Lawyers are quick to add, however, that in many cases the suing exhibitor would settle for a fraction of his stated tally on damages.

Cuing the optimistic view on the end of the courtroom plague is the statute of limitations which some legalites say is running out in favor of the film firms. The statute under the anti-trust law limits the institution of suits to six years after the alleged violations.

The reasoning is that in 1945 the companies did a complete job of overhauling their distribution procedures and at the same time put an end to all practices which were proscribed by the courts. Literally thousands of clearances were reduced or eliminated and many runs were moved up. Additionally, competitive bidding was introduced in problem situations. The result of this, it is said, has been to remove almost all possible ground for theatremen to go to mat with the companies on alleged grievances since that year.

Complaints, it is said, consequently must cover periods prior to 1945 and in view of the six-year

(Continued on page 20)

RKO Pathe to Produce 2 Features Annually After Initial Success

RKO Pathe, which engages mainly in production of shorts and commerical films in N. Y. is on the verge of swinging into the feature field with an initial schedule of two a year. Move stems from the success which the company is experiencing with its first feature, "Tattooed Stranger," now in release.

Jay Bonafield, vice president and general manager, and producer of "Stranger," said in N. Y. Monday (25) that the only problem is in finding scripts which would lend themselves to the limited production mounting which the company is capable of providing.

"Stranger," Bonafield stated, was brought in at a budget of $100,000. Extensive bookings of the film, albeit mostly on the lower half of double bills, indicate a tidy profit. John Miles and Patricia White have the leads in the film, which had an original screenplay by Phil Reisman, Jr., son of the parent corporation's (RKO's) foreign department head.

Following through with the plans for regular production of features probably will mean some personnel additions, at least a successor to Richard J. Cunningham, who resigned last Friday (22) from the production staff. Cunningham has joined Foote, Cone & Belding, to work on production of TV shows and film commercials for the agency in Chicago. RKO Pathe has studios and laboratory facilities in upper Manhattan.

Mayer, Strickling East

Metro studio chief Louis B. Mayer and studio publicity director Howard Strickling are scheduled to arrive in New York from the Coast Monday (2). Mayer will huddle with M-G prez Nicholas M. Schenck, undergo a periodic physical checkup and also glom some of the new Broadway legit shows.

Strickling will escort Clark Gable and Barbara Stanwyck, co-stars of M-G's "To Please a Lady," to Indianapolis for the film's preem there Oct. 5.

16 Theatres to Have Large-Screen TV By Fall, Halpern Tells Convention

Kansas City, Sept. 26.

Continuing the pitch for adoption of large-screen television by exhibition, Nathan L. Halpern, TV consultant to Fabian Theatres and Theatre Owners of America, reported today (Tues.) that 16 film houses will have facilities for the medium this fall, compared with two permanent installations this time last year.

Halpern's comments were made before the annual convention of the Kansas-Missouri Theatre Assn. at the President hotel. Speakers yesterday included Herman M. Levy, TOA general counsel, and Leon Bamberger, RKO sales promotion manager.

While noting the advances in theatre video and the programs lined up, including the Notre Dame, Army-Navy and Big Ten football contests, Halpern warned it will take "much additional experience in many theatres in more areas throughout the country to establish the pattern of television in theatres." He said, however, the gridiron contests will provide valuable experience for the theatre TV and again expressed the opinion that its adoption nationally will mean a profitable future for theatres and all other segments of the trade.

Halpern held that it remains to be seen how quickly the potential will be realized and offered the prediction that "eventually some 10,000 theatres or more across the country will have equipment, making live theatre television the handmaiden of motion picture film attractions."

The K-MTA group yesterday heard Bamberger in a 10-page report on the Council of Motion Picture Organizations, the background on its formation, the formula for its operations and its

(Continued on page 18)

Early Trust Action Seen In Supreme Ct. Convening

Washington, Sept. 26.

U. S. Supreme Court is scheduled to convene the first week of October with early action anticipated on the petitions for rehearing of appeals in the industry anti-trust action. The procedure is for the high tribunal to take such petitions "out of order," that it dispose of them first before hearing cases on the calendar.

Turned down in their initial appeals bids, the Department of Justice and the three remaining defendants in the case—Loew's, Warner Bros. and 20th-Fox—filed the new petitions for reconsideration with the court last spring.

Korean War Ups Reels' B.O. 10%

Newsreels, which were suffering from an advanced stage of fiscal anemia earlier this year, have received a substantial hypo of red corpuscles via the Korean war. It is estimated that their total grosses are up about 10%, giving the five major reels an intake of about $220,000 a week.

More important than the actual money increase is the reversal in trend that has come with hypoed public and exhibitor interest in world news as a result of the war. Movement by theatres away from newsreels as a regular part of their programs has been stopped and a number of houses that had dropped them have taken them back.

In addition, quite a number of newsreel theatres which had gone over to feature pix have switched back. These include 14 houses of the Telenews circuit. Newsreel theatres had been vanishing rapidly during the past few years for lack of public interest and patronage, and had discovered lusher pastures in the features. The newsreel theatres are important to the producers, since they pay considerably better prices than run-of-the-mill buyers.

Walter Reade chain, with houses in the New York-New Jersey metro-

(Continued on page 18)

LOEW'S BUYS KENDALL STOCK IN N. Y. CAP

Loew's, Inc., last week bought out Messmore Kendall's 50% interest in the Capitol theatre, N.Y. Purchase climaxed many years of feuding between Loew's and Kendall. Latter had charged that Metro had been sloughing this house by putting favored product into the Music Hall and, more lately, Loew's State. Purchase price wasn't revealed.

Loew's purchase of stock isn't expected to change the Capitol vaudfilm and first-run film policy.

Lippert Asks AFM OK To Lease 6 Pix for TV

Hollywood, Sept. 26.

Request for permission to lease for video six feature films made after 1945 contract between American Federation of Musicians and the producers was made to AFM prexy James C. Petrillo by Robert L. Lippert.

Pix originally were distributed by Screen Guild, which he took over two years ago, switching monicker to Robert L. Lippert Productions. Films were canned between 1946 and 1948. Lippert is willing to repay musicians and contribute 5% of television gross to the musicians' trust fund, a la deals made by producers of telefilms with AFM.

Exhibs Won't Boost Prices for Football On Theatre Video

Exhibitors planning to carry football games via large-screen television this year have decided tentatively not to raise their prices for the events, in a further test for the new medium. Theatres which transmitted the 1949 World Series through video did respectable biz, but failed to hit the SRO grosses they expected. By maintaining their current price scale for the football games, consequently, they hope to determine the best method of utilizing theatre TV.

Theatres obtained another video plum last week when they signed to carry all home games of the Notre Dame team. Games are to be picked up for home transmission by the DuMont web under Chevrolet sponsorship. Theatres will take a direct feed from the pickups and, probably, will pay a certain fee for the rights. Same system is being followed by theatres carrying the Army-Navy game Dec. 2, which is to be televised by NBC-TV under Gillette Safety Razor sponsorship.

Deal for the ND schedule was set by Leslie G. Arries, DuMont sports chief, and Nathan L. Halpern, representing the theatre interests. Five theatres will cut in on the ND contests, including Fabian's Fox, Brooklyn, and Fabian's Palace, Albany; Century's Marine, Brooklyn, and Queens theatre, on Long Island, and America Theatre Circuit's Pilgrim, Boston. Fabian's Fox and the Pilgrim carried several of the ND games last year.

BOND'S SKOURAS O.O.

As new film buyer for Skouras Theatres, Clayton Bond is giving his full time to a tour of the circuit's 75 houses in the greater N. Y. area, inspecting each unit's competitive situation individually.

Bond moved into the new job following his disassociation from Warner Bros. Theatres, for which he had been chief film buyer for the past 20 years.

There are a dozen reasons why

COPPER CANYON

1
JOHN FARROW, director of "California," planned this bigger, made this bigger

2
RAY MILLAND, who headed cast of "California," plays same type of lusty adventurer

7
"TECHNICOLOR HANDSOME . should boost grosses" says The Film Bulletin

8
"BANG-UP FINALE to top-notch drama" is M. P. Daily's report on its shooting excitement

9
NEW LOCATIONS, never before filmed, used to depict its "Valley of Violence"

RAY MILLAND · HEDY LAMARR · MACDONALD CAREY
MONA FREEMAN · HARRY CAREY JR.
in
Copper Canyon
A JOHN FARROW PRODUCTION
Color by TECHNICOLOR
Produced by MEL EPSTEIN
Directed by John Farrow
Screenplay by Jonathan Latimer · Story by Richard English

Color by TECHNICOLOR

Is Paramount's Biggest Boxoffice Western Since "California"...

King Solomon's Mines
(COLOR)

Hollywood, Sept. 23.

Metro release of Sam Zimbalist production. Stars Deborah Kerr; Stewart Granger; features Richard Carlson. Directed by Compton Bennett, Andrew Marton; screenplay, Helen Deutsch; based on novel by H. Rider Haggard; camera (Technicolor), Ribert Surtees; editors, Ralph E. Winters, Conrad A. Nervig. Tradeshown Sept. 21, '50. Running time, 102 MINS.

Elizabeth Curtis ..... Deborah Kerr
Allan Quatermain ..... Stewart Granger
John Goode ..... Richard Carlson
Smith ..... Hugo Haas
Eric Masters ..... Lowell Gilmore

This is a fancy package of screen entertainment, earmarked for big boxoffice. A striking adventure film, "King Solomon's Mines" has all the ingredients to capture public fancy, either in the general or deluxe situation.

Its fiction plot has been filmed against an authentic African background, lending an extremely realistic air to the H. Rider Haggard classic novel of a dangerous safari and discovery of a legendary mine full of King Solomon's treasure. Potency of the production is pointed up by fact that there are several socko, ticket-selling values almost strong enough to carry the film alone.

Among these can be counted the Technicolor lensing, under which the African scene comes alive with amazing fidelity and beauty. Steaming jungle, burning desert, roaring river rapids, snowcapped mountains, and the myriad varieties of Dark Continent inhabitants, human, animal and insect, are made a potent part of the story-telling by the camera work.

Undoubtedly there will be general agreement, both public and critical, that the standout sequence is the animal stampede, minutes long, that roars across the screen to the terrifying noise of panic-driven hoofbeats. It's a boff thriller scene that emphasizes the dangers the safari party encounters on its long trek. There's high excitement in meetings with wild savages and beasts and a number of excellently staged fights-to-the-death. The poetry of primitive native dances and the intriguing rhythm of jungle music are among other facets that bolster the story line during the 102 minutes of footage.

The Sam Zimbalist production was filmed in its entirety in the actual plot locale, and the guidance of the multiple phases gives him a top credit for entertainment potency and boxoffice value. Helen Deutsch scripted and Compton Bennett and Andrew Marton share directorial credit in bringing it to the screen. Cast-wise, the choice of players is perfect. Stewart Granger scores strongly as the African hunter who takes Deborah Kerr and her brother, Richard Carlson, on the dangerous search for her missing husband. Miss Kerr is an excellent personification of an English lady tossed into the raw jungle life, and Carlson gets across as the third white member of the safari.

Several natural actors among the natives recruited on the spot contribute a good punch to the performances. There's a comedy touch to the red-fezzed bearer who serves the safari, and a regalness to the giant-sized native who joins the party and eventually proves its salvation when he duels to the death with a usurper of his Watussis throne. There are minor white parts well played by Hugo Haas and Lionel Gilmore.

Nothing has been left out that would contribute to the entertainment worth. An elephant hunt, a lion pack, hippos, rhinos, monkeys and crocodiles all contribute to the spectacle that frames the story. A very good editing job by Ralph E. Winters and Conrad A. Nervig helps to keep the story moving and interesting, and credit for the exceptional photography goes to Robert Surtees. The other technical contributions are equally important in showing off the production.

Brog.

Pink String and Sealing Wax

"Pink String and Sealing Wax," British-made, which is scheduled to open at the Art theatre, N. Y., Tuesday (3), was reviewed in VARIETY from London, Dec. 12, 1945. Stating that "gin and whiskey figure prominently in this screen adaptation of the West End stage hit," reviewer *Mosk* went on to note, "its chances in the U.S. are not so hot." Review felt the best thing pic accomplishes is to bring to life the England of the Victorian period. Pic's dramatic balance is hurt, according to the review, by director Robert Hamer's "insistence on giving Google Withers, as the poison-administering harlot-wife, all the best of it." Review credited the bit players with turning in performances "so bright one wonders how come they aren't in the top billing."

Film is being released in the U. S. by Pentagon Pictures.

Miniature Reviews

"King Solomon's Mines" (Color) (M-G). Socko adventure fiction filmed in Africa. Big business potential.

"I'll Get By" (Musical-Color) (20th). Light, entertaining tuner built around song publishing biz. Okay b.o. outlook.

"Between Midnight and Dawn" (Songs) (Col). Good cops-and-robbers melodrama. For general situations.

"Gone to Earth" (British-Color) (BL). Jennifer Jones, David Farrar in British pic from Mary Webb novel; not strong for U. S.

"Sunset in the West" (Color-Songs) (Rep). Roy Rogers oatuner, one of his better efforts.

"The Return of Jesse James" (Lippert). Off-the-beaten-track oater. Headed for good grosses.

"Border Rangers" (Lip). Moderately successful actioner for western trade.

"Cassino to Korea" (Par) (Documentary). Exploitation special paralleling current Korean campaign with World War II fighting in Italy.

I'll Get By
(MUSICAL-COLOR)

Hollywood, Sept. 23.

20th-Fox release of William Perlberg production. Stars June Haver, William Lundigan, Gloria De Haven, Dennis Day, Harry James; features Thelma Ritter, Steve Allen, Danny Davenport. Directed by Richard Sale. Screenplay, Mary Loos, Richard Sale; from screen story by Robert Ellis, Helen Logan, Pamela Harris; camera (Technicolor), Charles G. Clarke; editor, J. Watson Webb, Jr.; musical direction, Lionel Newman; dances, Larry Ceballos. Tradeshown Sept. 22, '50. Running time, 82 MINS.

Liza Martin ..... June Haver
William Spencer ..... William Lundigan
Terry Martin ..... Gloria de Haven
Freddy Lee ..... Dennis Day
Harry James ..... Himself
Miss Murphy ..... Thelma Ritter
Peter Pepper ..... Steve Allen
Chester Dooley ..... Danny Davenport
Announcer ..... Tom Hanlon

There's good pace, plenty of music and comedy, and a nice, light air about "I'll Get By" that will rate it satisfactory boxoffice attention. Premise springs from the song publishing biz, and while "tradey," is not enough so that general audiences will miss its fun.

The ASCAP-networks music feud acts as a springboard for one of its better comedy situations, highlighting the period between 1939 and the early '40s and the music that was on top during that time. There is a wealth of songs spotted along the footage, from the title number through such pops as "Deep in the Heart of Texas," "I Got a Gal From Kalamazoo," "There'll Never Be Another You," "Once in Awhile," "It's Been a Long, Long, Time," "No Love, No Nothing," "Fifth Avenue," "MacNamara's Band," "Yankee Doodle Blues" and "You Make Me Feel So Young."

The small cast works together neatly to sell the music and the slight story framework that is bolstered considerably by the Mary Loos-Richard Sale dialog. The show-wise handling of a show biz story is flavored just right in the script and by Sale's direction. Helping to spark proceedings, both musically and for comedy, are June Haver, William Lundigan, Gloria De Haven, Dennis Day and Harry James.

Light plot sees Lundigan as a songplugger turned publisher after being fired. He takes on Dennis Day as a partner and boys romance a sister canary team, Misses Haver and De Haven, to get their songs pushed. Such a setup allows plenty of opportunity for the singing principals to engagingly pipe the film's large tune catalog. Individually and together, singing makes the numbers very easy listening. A weak sot in story is the romantic misunderstanding between Miss Haver and Lundigan, but getting the couple back together allows plot to take to the battlefields of World War II for a reconciliation between the hero, now a Marine, and the heroine, out on a GI entertainment tour of the front.

The William Perlberg production, niftily dressed in Technicolor, snaps it all along at just the proper pace to showcase songs and dances. Dennis Day comes to the fore as a comedian as promising in films as he is on radio. He does his usual ether character, fitting it exactly to the screen, and bounces off most of the laughs. Miss De Haven is opposite him and presents herself to advantage, both physically and in tune-handling. Their initial warbling of "You Make Me Feel So Young" and a later reprise are clicko.

Miss Haver registers strongly with the title number, plus "Taking a Chance on Love," with Miss De Haven, "I've Got the World on a String," "Yankee Doodle," "No Love," and a song-dance bit with guest star Dan Dailey (unbilled) and Miss De Haven to "It's Been a Long, Long, Time." Lundigan comes over capably as the male lead.

Harry James shows off his trumpet on the title tune, as well as "Once in Awhile" and "Kalamazoo," and in the production number "Fifth Avenue." Thelma Ritter sharpens her footage for comedy and there are other good offerings from Steve Allen, a disk jockey; Danny Davenport, a tune cleffer, and Tom Hanlon.

"Jeannie with the Light Brown Hair," theme song of the ASCAP-networks feud, accounts for laughs by the manner in which it has been used during tha period of the plot.

In addition to Dailey, film pulls several other guest purprises, such as Jeanne Crain, Victor Mature and Reginald Gardiner (all unbilled), during the Hollywood portions of the story. Color lensing by Charles G. Clarke, the musical direction and dance staging, editing and other technical assists are firstrate.

Brog.

Between Midnight and Dawn
(SONGS)

Hollywood, Sept. 26.

Columbia release of Hunt Stromberg production. Stars Mark Stevens, Edmond O'Brien, Gale Storm; features Donald Buka, Gale Robbins, Anthony Ross, Roland Winters, Tito Vuolo, Grazia Narciso, Madge Blake, Lora Lee Michel. Directed by Gordon Douglas. Screenplay, Eugene Ling; story, Gerald Drayson Adams, Leo Katcher; camera, George E. Diskant; editor, Gene Havlick. Previewed Sept. 19, '50. Running time, 89 MINS.

Rocky Barnes ..... Mark Stevens
Dan Purvis ..... Edmond O'Brien
Kate Mallory ..... Gale Storm
Ritchie Garris ..... Donald Buka
Terry Romaine ..... Gale Robbins
Lieut. Masterson ..... Anthony Ross
Leo Cusick ..... Roland Winters
Romano ..... Tito Vuolo
Mrs. Romano ..... Grazia Narciso
Mrs. Mallory ..... Madge Blake
Kathy ..... Lora Lee Michel
Louis Franissi ..... Jack Del Rio
Joe Quist ..... Philip Van Zandt
Sergt. Bailey ..... Cliff Bailey
Harry Yost ..... Tony Barr
"Cootie" Adams ..... Peter Mamakos
Rod Peters ..... Earl Breitbard
Building Super ..... Wheaton Chambers
Super's Wife ..... Frances Morris

Police prowl car teams and their nightly adventures supply the basis for "Betwen Midnight and Dawn." There's enough thrill footage to make it an interesting cops-and-robbers melodrama that has been well mounted for the general market, where it should rate moderately satisfactory returns.

Gordon Douglas' direction sends the players through the Eugene Ling script, based on a story by Gerald Drayson Adams and Leo Katcher. Pacing is good and suspense tight when dealing with police work, but there is a tendency for the movement to slow down when the more personal activities of the male stars, such as a romantic complication, are brought in.

Mark Stevens and Edmond O'Brien are effective as the prowl car buddies who incur the hatred of Donald Buka, gangster, when they interfere with his activities. Situation sets up plenty of suspense when Buka shoots down a rival mobster trying to muscle in and is captured by Stevens and O'Brien after a thrill chase. Buka breaks jail and seeks out the two cops for revenge. Stevens is killed. Buka is trapped while visiting his moll, Gale Robbins, but O'Brien takes over the job of getting the gangster and rescuing a small child he is using as a shield. There's plenty of violence spotted through the footage, climaxed in the finale shoot-it-out-sequence.

Gale Storm is the cute object of the police pair's affections, with Stevens the winner until his murder. Windup indicates O'Brien will take over in the romance department. Buka is a menacing killer and Miss Robbins does well as his girl friend. She also vocals three tunes in her nightclub canary capacity. Numbers are "Please Don't Kiss Me" and "Either It's Love Or It Isn't," by Allan Roberts and Doris Fisher, and "I Want to Learn About Love," by Roberts and Lester Lee.

Among others in the cast rating mention are Anthony Ross, police lieutenant; Roland Winters, rival gangster; Madge Blake, mother of Miss Storm; Jack Del Rio and Philip Van Zandt.

Hunt Stromberg's production supervision frames the film excellently, and technical assists are good, including lensing and editing.

Brog.

Souvenir

"Souvenir," French-made, slated to open Monday (2) at the Paris theatre, N. Y., was reviewed in VARIETY from Paris, Dec. 15, 1948, under its original French title, "Aux Yeux Du Souvenir." Reviewer *Buch* said, "this film is bound to make a lot of money in France, but b.o. reception abroad is questionable." Story is based on an occurrence in 1947 when an Air France plane flew from Rio to Dakar with two engines conked out. Pic, review stated, "is put together very well." It was also noted there are enough "stars, hokum and cliches to make it comparable to any good American melodrama."

Film is directed by Jean Delannoy, who directed "Symphony Pastorale" and "Eternal Retour." There's no U. S. distributor deal yet set.

Orpheus

"Orpheus," French-made, tradeshown in N. Y. yesterday (Tues.), was reviewed in VARIETY from Paris, July 12, 1950, under its original French title, "Orphee." Written and directed by Jean Cocteau, pic, according to reviewer *Mosk*, "could be played in very special arty U. S. situations." Review stated: "A poetic interpretation of the Orpheus myth transposed to modern times, it is successful in its appeal to the intellectual art house local set." The modern Orpheus, according to review, is a "left Bank poet envied by his fellow writers."

Pic tabbed as a "highly personalized, modernistic production, stars Jean Marais, Maria Casares, Francois Perier and Marie Dea. Film, incidentally, was awarded the Grand Prix International Du Critique at the recently completed Venice International Film Festival. It's being released in the U. S. by Discina International.

Gone to Earth
(BRITISH; COLOR)

London, Sept. 20.

British Lion release of London Films-Korda-Selznick production. Stars Jennifer Jones, David Farrar; features Cyril Cusack. Written and directed by Michael Powell and Emeric Pressburger. Adapted from the novel by Mary Webb; editor, Reginald Mills; camera, Christopher Challis; Technicolor consultant, Joan Bridge. At Rialto, London, Sept. 19, '50. Running time, 110 MINS.

Hazel Woodus ..... Jennifer Jones
Jack Reddin ..... David Farrar
Edward Marston ..... Cyril Cusack
Abel Woodus ..... Esmond Knight
Mrs. Marston ..... Sybil Thorndike
Andrew Vessons ..... Hugh Griffith
Mr. James ..... Edward Chapman
Aunt Prowde ..... Beatrice Varley
Albert ..... George Cole
Miss Amelia Clomber ..... Frances Clare
Martha ..... Valentine Dunn
Martha's Brother ..... Richmond Nairne

"Gone to Earth" is a Selznick-Korda co-production. As part of the joint arrangement, Jennifer Jones was loaned for the film, thus providing a marquee name for American theatres. Pic had been mentioned as a potential candidate for the Command Performance here, but its current presentation now puts it out of the running. It is doubtful anyway whether it would have found favor with the selection committee because of a slow, at times, boring story, likely to score most in the industrial sectors of England. Chances in the American market cannot be rated strongly.

Powell and Pressburger have freely adapted the novel by Mary Webb which has fox-hunting as its background. It is an ideal subject for Technicolor, and there are many fine English countryside scenes, but there is too little action.

Principal character, Miss Jones, lives with her father in the mountains. A simple girl, steeped in the local mysticisms current at the end of the last century, when asked by her father if she will marry the first man to propose, she agrees. The first proposal is from the local parson, but after the wedding, she is induced to run away with the squire, is brought back home by her husband. Then later she loses her life trying to save a fox from a local hunt.

Primarily a simple yarn about simple people, it is without finesse, polish or sophistication. Dialog just about emerges from the monosyllabical state. And the big failing is the complete lack of action until the final reel. The 19th century folk-lore and legend are not sufficient to sustain a picture of this length.

Miss Jones makes the character of Hazel Woodus a pathetic, winsome creature who can find in the legends, a justification for all her actions. It is a genuine, and at times glowing performance. The role of the squire is capably played by David Farrar with virility. Cyril Cusack is well chosen as the parson husband and Sybil Thorndyke excels as his mother. There is also a fine cameo contributed by Esmond Knight as Hazel's father. The minor roles are mainly well played.

The color lensing by Christopher Challis is first-rate. Settings capture the atmosphere of the period and technical details have been capably looked after.

Myro.

Sunset in the West
(SONGS)
(Color)

Republic production and release. Stars Roy Rogers and Trigger; features Estelita Rodriguez, Penny Edwards, Foy Willing, Riders of Purple Sage. Directed by William Witney. Written by Gerald Geraghty; camera, Jack Marta; editor, Tony Martinelli; music and lyrics, Jack Elliott, Foy Willing, Aaron Gonzales; special effects, Howard and Theodore Lydecker. Previewed in N. Y., Sept. 22, '50. Running time, 67 MINS.

Roy Rogers ..... Roy Rogers
Carmelita ..... Estelita Rodriguez
Dixie Osborne ..... Penny Edwards
Spliuters ..... Gordon Jones
Sheriff Osborne ..... Will Wright
MacKnight ..... Pierre Watkin
Nick Corella ..... Charles LaTorre
John Kimball ..... William J. Tannen
Walter Kimball ..... Gaylord Pendelton
"Blink" Adams ..... Paul E. Burns
Dot ..... Dorothy Ann White
Themselves: Foy Willing and Riders of the Purple Sage and Trigger

Roy Rogers oatuner stresses enough novel twists to satisfy western patrons.

Rogers' excellent warbling is dovetailed nicely into the plot. Story centers around operations of a gun-smuggling gang, with a well-trained bloodhound part of the plot. Gun-runners force federal agents to take a hand, guns being shipped out via branch railway line, with a station agent in the gang's employ. These operations continue until Rogers resumes his old job of deputy sheriff. Then, aided by the bloodhound, he brings the gang to justice.

There is the usual gun battle at the finish, this time with the cowboys shooting it out with the outlaws, who are entrenched back of a freight car and the attached locomotive. With live ammunition cases lying around, this makes for more than customary fireworks as a climax.

Rogers cashes in on three songs, "Rollin' Wheels" and "Sunset in the West" by Foy Willing. Willing is given an assist via Spanish lyrics penned by Aaron Gonzales. It makes a vibrant theme song. Rogers goes through his usual heroics with his trick mount Trigger. Riders of the Purple Sage, headed by Willing, help Rogers nicely on the warbling.

Estelita Rodriguez, though given a comparatively minor role, impresses. She sings "When a Pretty Girl Passes By" in a Mexican cafe scene. She has excellent pipes and is a looker. Penny Edwards suffices as the slight heart interest. Strong supporting cast is headed by Gordon Jones, Will Wright and Charles LaTorre.

Gerald Geraghty's story is better than usual for a western. William Witney directed to keep pic geared for action while Jack Marta's lensing is topnotch. The Trucolor camera is very effective.

Wear.

The Return of Jesse James

Hollywood, Sept. 21.

Lippert release of Carl K. Hittleman production. Stars John Ireland, Ann Dvorak, Henry Hull; features Hugh O'Brien, Reed Hadley. Directed by Arthur David Hilton. Story, Carl K. Hittleman; screenplay, Jack Natteford; camera, Karl Struss; editor, Harry Coswick. Previewed Aug. 24, '50. Running time, 75 MINS.

Johnny ..... John Ireland
Sue Younger ..... Ann Dvorak
Hank Younger ..... Henry Hull
Lem ..... Hugh O'Brien
Frank James ..... Reed Hadley
Rigby ..... Victor Killian
Bakin ..... Byron Foulger
Charlie Ford ..... Tom Noonan
Bob Ford ..... Clifton Young

Slightly off the beaten track for a Lippert oater, "The Return of Jesse James" proves a successful experiment for the company. Original yarn by Carl K. Hittleman injects the needed action, and includes some finely developed characters and a slight psychological overtone which holds interest. Film is a good support in the duals.

Hittleman, also film's producer, has given footage a nice mantling, especially evident in his roundup of top cast to further enhance the story. His choice, too, of Arthur David Hilton, making his meg debut in fine style, is also plenty creditable.

Yarn casts John Ireland as a smalltime desperado who gets into the bigtime by teaming up with the former James' gang, headed by Henry Hull. Due to Ireland's strong

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For Them That Trespass

"For Them That Trespass," British-made, which opened at the Little CineMet yesterday (Tues.), was reviewed in VARIETY from London, May 18, 1949. Reviewer *Myro* noted that pic, dealing with the theme of wrongful imprisonment on a capital charge, "lacks names and originality to allow it much scope in the U. S." Story has an innocent man serving 15 years in prison before he succeeds in clearing his name. Richard Todd, as the wrongfully imprisoned man, drew "main honors."

Film is being released in the U. S. by Startford Pictures.

Industry Snags to Cue Big Attendances At Allied States, TOA Conventions

Forthcoming conventions of both Allied States and Theatre Owners of America are likely to set new attendance records as a consequence of the new, intense concern which exhibitors are showing in intra-industry affairs.

Official figures aren't in yet but TOA alone figures on drawing 800 theatremen to its four-day conclave, Robert J. O'Donnell, convention chairman, reported in N. Y. on Monday (28). This takes place at the Shamrock hotel, Houston, beginning Oct. 30. O'Donnell said his estimate of the attendance was on the basis of reservations already made. Allied's convention Oct. 2-4 in Pittsburgh similarly promises to be a capacity show, based on the unusually large numbers which have turned out for the association's state unit meetings.

Sharpened interest in the get-togethers stems from the fact exhibs are faced with a wide assortment of new problems and trade situations. They are said to be anxious to engage in exchanges of opinion with colleagues throughout the country and seek the counsel of national leaders. It is pointed out the past year has seen new changes in availabilities and clearances, the introduction of competitive negotiation and bidding in various areas, continuing increase of drivein competition for better runs, divorcement by Paramount and prospect of the same by the other majors. There also is the question of what to do about boosting admission prices.

In addition to these, TOA is slated to give considerable time to the possibilities of an arbitration system which the outfit feels is imperative to safeguard the welfare of the industry as a whole. With TOA's top brass behind him, general counsel Herman Levy has urged the adoption of some sort of equitable system at the numerous regional meetings he has attended since he was named to the TOA post.

New angle of the Allied convention will be its "buying school" for

(Continued on page 18)

Preferred Time, Print Shortage Called 'Rackets'

Philadelphia, Sept. 26.

The preferred time practice and the concomitant print shortage were branded as "rackets" by Sidney E. Samuelson, general manager of Allied of Eastern Pennsylvania, in a bulletin which urged all Allied members to help in breaking them up.

Virtually every major exchange in Philadelphia is unable to supply prints on or close to the theatre's availability date, Samuelson's bulletin charged. He called the condition "scandalous."

"When an exhibitor negotiates a film deal an essential part of that deal is availability date and clearance granted to the exhibitor. It is an absolute outrage when the exchange cannot supply the exhibitor with a print on or very close to that availability date," the bulletin stated.

"It must be perfectly obvious that the 'preferred time racket' instituted by the distributors to gouge extra film rental out of the exhibitors has caused this print shortage."

The Allied bulletin charged that the preferred time "racket" has helped create the bad public relations which now exists between the film theatres and patrons, because "many pictures that should never be played except during the week are forced on the exhibitor for a weekend run."

"The preferred time racket must first be broken up and the print shortage racket must also be broken up," the bulletin warned. "Either the film companies should be prepared to cover all availabilities with prints, or else they should quit insisting on preferred time. By so doing, the effective number of playdates that could be covered by one print would be more than doubled."

Samuelson told the membership that the condition is serious and will get particular attention from Allied leaders in Eastern Pennsylvania. Any exhib who has difficulty in securing prints to cover bookings on an availability date was urged to get in touch with Allied's office.

Col's 3-Day Meet

Sales and liquidation plans for upcoming Columbia product top the agenda of a three-day division managers' conclave which the company began at the Hotel Warwick, N. Y., today (Wed.). Selling conditions in various exchange areas will also be analyzed.

Delegates to the sessions, aside from division managers, include homeoffice sales execs, managers of unsupervised branches, and a rep of the firm's Canadian branch. Abe Montague, Col general sales manager, will preside.

Lopert Group Into N.Y. Bijou Setup

New deal nearing consummation gives Ilya Lopert and associates 50% of the lease on the Bijou theatre, N. Y., with the other half retained by City Investing Co., which owns the house and in past has been operating it with Maurice Maurer heading management.

Lopert group concluded a deal to take over the house itself on a leasing arrangement two years ago, this to take effect following completion of the "Red Shoes" run, which at the time was just getting underway. Phenominal success of the film was not anticipated, the thought at the time being that the theatre would be turned over to Lopert within a matter of a few months. Consequence of the record "Shoes" run—it's now in its 101st week—was the need to revise the original leasing pact. The agreement now being worked out provides for the setting up of a new corporation to hold the Bijou lease, to be shared on the 50-50 basis by City Investing, which is headed by Robert W. Dowling, and Lopert.

Additionally, Lopert will operate under a management pact which the new corporation is making with him. Maurer's status has yet to be fully determined but possibility is that he will continue the immediate supervision of the theatre as he has been doing for the Dowling outfit.

Transfer of the lease to the new company is slated to become effective Nov. 16 when Stanley Kramer's "Cyrano" will bow in on a roadshow run, following "Shoes."

Other N. Y. properties owned by City include the Astor and Victoria houses on Broadway, also managed by Maurer. Lopert imports and distributes foreign pix and operates numerous foreign film theatres in various U. S. cities.

N. Y. Circuits Await 91-Theatre Test Of 'Early Late Show'

Major and independent circuits in the New York metropolitan area are awaiting a test of an "early late show" policy by some 91 Queens nabe theatres with much interest. Plan becomes effective Sunday (1) following approval of the scheme by a heavy majority of patrons of the 91 houses. In two weeks of balloting, 115,830 filmgoers voted for the system against only 27,170 dissidents.

Excluding Fridays and Saturdays, the final twin-feature showing is now scheduled to start at the Queens theatres between 8 and 8:30 p.m. Exhibs anticipate that the entire bill will be run off by at least 11.30 p.m. The moveup, theatremen feel, will stimulate attendance by making it easier for the public to find baby sitters and permits patrons to get a good night's rest, among other advantages.

A spokesman for Skouras Theatres, which has been in the forefront in ballying the plan, said this week that if the experiment proves practical the rest of the chain's houses will adopt it. Some 12 Skouras theatres are affected in Queens. Other circuit execs expressed similar reactions. Only houses outside of Queens which will join in "early late show" test, as far as could be learned, are several Loew and RKO theatres in Yonkers and Mount Vernon.

Not an Ozoner?

Drive-ins will no longer be drive-ins in the parlance of Allied States Assn. of Motion Picture Exhibitors. They'll hereafter be referred to as "outdoor theatres."

Aim of the shift in nomenclature is "to emphasize their community of interest with the indoor theatre."

Mich. Allied Urged To Back COMPO As Pix B.O. Aid

Detroit, Sept. 26.

Full support of the Council of Motion Picture Organizations to inject the whole picture industry with renewed acceptance by the public was urged by three speakers at the 31st annual convention of Allied Theatres of Michigan. Two-day meeting, which ends today (26), has attracted 125 exhibitors from all parts of Michigan. The three speakers were Trueman Rembusch, national president of Allied States Assn. of motion picture exhibitors; Ed C. Johnson, president of the Michigan organization, and Henderson Richey, public relations director of Metro.

Rembusch said that the picture industry's future was "Rosey" as long as "we maintain a strong organization." He urged full support of COMPO, and said that had it not been for the Korean War the tax burden placed on motion pictures would have been relieved.

Johnson, in his laudatory remarks concerning COMPO, declared "the cost of organization is never as much as the cost of the lack of organization."

Richey declared that the old silent films sold themselves because of their novelty. The same thing happened when sound came in, he said. Then during the war everything mushroomed, with

(Continued on page 21)

Garfield-Roberts To Start 3d Indie Picture, With No Release Set

John Garfield and Bob Roberts will send their third independently-produced picture before the cameras next month sans a release deal. Pic, "He Ran All the Way," will be shot at the Motion Picture Centre Studios in Hollywood with Garfield starred.

Garfield and Roberts have the coin all set for the $500,000 budget production via Walter E. Heller & Co. of Chicago and Joseph Justman, studio operator. They will not seek a distribution company until they have the film completed. Script is by Guy Endore and John Berry will direct. Garfield described the yarn this week as a "tough guy story with no message."

First pic by the pair was "Body and Soul," distributed by United Artists, and the second, "Force of Evil," released by Metro. Both were produced with financing provided by the Charles Einfeld-David Loew Enterprise unit. "Body," despite a $1,900,000 negative cost, turned in a profit which the producers plowed back into "Evil." Latter, released at the end of 1948, has failed to pay off, meaning that Garfield and Roberts have had to start from scratch on financing "Ran."

Actor hopes to go to Israel in the spring to make a picture there with Otto Preminger for 20th-Fox release.

D. of J., 20th Continue Talks on Decree

Washington, Sept. 26.

Department of Justice and 20th-Fox are continuing huddles on a consent decree in the industry anti-trust suit but no real progress toward settlement has been made, Charles P. Skouras, president of the company's theatre-operating subsidiary, National Theatres, said here yesterday (Tues.).

Skouras indicated that the D. of J. confabs have been limited only to discussion with 1.3 commitments made by either side. He said he will remain the balance of the week for continuation of the conferences. Skouras is accompanied by attorney John Lavery.

Allied States Bd. to Decide This Week On Continued COMPO Participation

Berger's Snag

Minneapolis, Sept. 26.

Efforts of Bennie Berger, North Central Allied president, to toss a monkeywrench into the machinery of the new war activities organization headed by Harry B. French, Paramount circuit president, threatens to split the ranks of the territory's independent exhibitors.

With exhibitors taking sides, two of the more prominent independents, Eddie Ruben and Leo Peterson, have issued statements charging that Berger is "playing politics" and rapping him for his present activities to discredit French and the organization.

Wald-Krasna In Nov. 15 Teeoff

Hollywood, Sept. 26.

First Wald-Krasna picture, "Cowpoke," goes before cameras Nov. 15 although it's actually in work now, with director Robert Parrish in N. Y. holed up at the Hotel Belvedere gathering local color and background on rodeo riders, who hang out at the hotel. He's using pair of wire recorders, including one in basement, where it picks up comments of riders as they come in from chores.

W-K spent several hours with Howard Hughes Sunday (24) and got okay on total of eight properties, including Goodman Ace's "I Married a Woman" and Jerome Weidman's "Size Twelve." Hughes told them he's satisfied, and reiterated his promise to leave them alone. He's busy at his aircraft plant, where personnel has been doubled.

They also talked to Joe McConnell, NBC prexy, regarding "Stars and Stripes Forever," set for early January start. It will be closely tied in with NBC-RCA, ala "Call Me Madam," but even more extensively with merchandising tieups in offing. McConnell has promised to send a man here to spend several months assimilating film problems in a setup to facilitate tieups of all kinds.

McConnell promised as many NBC-RCA stars as possible for "Stars," including Al Jolson, Groucho Marx, Dinah Shore, Perry Como and Arturo Toscanini. He said the web will run trailers on film but will not attempt to televise it. Date is being set up with Jolson and W-K for later this week, when Jolie returns from Korea.

IATSE Collarites Prep Wage Boosts At UA, Consolidated

Representing homeoffice employees, Local H-63, International Alliance of Theatrical Stage Employees, aims to wind up new round of wage boosts with revised employment contracts with United Artists and Consolidated Film Industries, Fort Lee, N. J., shortly. Negotiating meeting with Consolidated is set for Friday (29) and sessions at the UA h.o. already are underway.

H-63 head Russell Moss and Joseph Basson, international representative of IATSE, this past week closed with Republic for an a cross-the-board increase of $3 to $5 for close to 100 employees. Pact is retroactive to July 1 and will expire next Aug. 31.

Similar new deals have been set with Universal, covering 350 h.o. workers and retroactive to last February, and with Pathe Industries, for 45 members, and retroactive to Sept. 1, 1949. These two contracts also will expire next Aug. 31.

Personnel at Paramount, Loew's, 20th-Fox and RKO are represented by Screen Employees Guild, which has two-year pacts with the companies expiring Oct. 31, 1951.

300-Car Ozoner Near Mexia, Tex.

Mexia, Texas.

Cliff Turner, Jr., and B. L. Hagle opened the new Parkway Drive-In near here. Ozoner has 300-car capacity.

Continued participation of Allied States Assn. of Independent Exhibitors in the Council of Motion Picture Organizations will come up for decision by Allied's board this week. Exhib group at its Minneapolis meeting last year voted to participate in COMPO only on a trial basis for one year.

Resolution at that time provided that Allied's membership in the all-industry public relations setup could be extended only by affimative action of the board. Thus a vote will be held Saturday (30) during a directors' session preceding the opening of Allied's national convention at the William Penn hotel, Pittsburgh, next Monday (2).

It is fully anticipated that the board will vote extension of membership. Allied has been active in the formation of COMPO and has been highly cooperative regarding its functions, with its prexy, Trueman Rembusch, and its board chairman and general counsel, Abram F. Myers, instrumental in many of the decisions through which COMPO has resulted. Board must decide, however, for what length of time it will pledge support now and under what terms.

Meanwhile, in Newark yesterday (Tues.), Allied Theatres Owners of N. J. voted continued participation in COMPO for another year. Prexy Wilbur Snaper was instructed to carry the vote to the National Allied conclave but there was enough leeway left Snaper to switch the ballot to the negative if for some reason he sees fit before the final national vote is cast.

While general approval of COMPO was voiced at the unit's session, numerous of the Jerseyites were frankly displeased with the method of collection decided by the all-industry group. The formula which provides for contributions at the rate of 1/10 of 1% of rental by exhibs was questioned on grounds of practicability with opinions for and against heard in heavy volume.

After taking up a good part of

(Continued on page 21)

Pitts, New COMPO Press Aide, Scouts H'wood

Dick Pitts, who resigned recently as motion picture critic of The Charlotte, (N. C.) Observer to join the Council of Motion Picture Organizations, left New York for the Coast yesterday (Tuesday). He'll be there for an indefinite time gathering story material favorable to the industry to be released by COMPO.

Yarns will be prepared when Pitts returns to the industry public relations organization's Gotham headquarters. Pitts, who was with the Charlotte paper for 16 years, was recently named editorial director of COMPO. A series he did for The Observer called "What's Right With the Movies" brought him to the attention of industry execs.

Pitts was married last Friday (22) to Lee McLane Woods, a fellow-worker on The Observer. Bride went to the Coast with him.

Arthur L. Mayer, COMPO exec v.p., expects to move his headquarters to the Paramount building at the end of this week. He and his aides have been using facilities of the Motion Picture Assn. of America until the new offices were ready.

Marvin L. Faris, exec secretary of the Society of Independent Motion Picture Producers, was named this week to succeed Robert J. Rubin as the organization's rep to COMPO. Rubin recently resigned as general counsel of the Society. Its prexy, Ellis G. Arnall, is its other delegate.

COMPO also created this week an Exhibitors Committee for Participation in the Government Defense Program. Its function will be to work out details of a plan of cooperation with the government on matters involving theatre participation during the present emergency.

Committee's report will be submitted for approval to COMPO's exec board simultaneously with the plan already prepared by the Motion Picture Industry Council covering Hollywood's cooperation. On the committee will be Wilbur Snaper, chairman; Harry Brandt, Walter Brecher, H. V. (Rotus) Harvey and Gael Sullivan.

We want you to see "ALL ABOUT EVE" just the way we saw it...

...it's all about women—and their men!

Step #1 in the launching of a major motion picture event....

Darryl F. Zanuck presents
BETTE DAVIS · ANNE BAXTER
GEORGE SANDERS · CELESTE HOLM
with
Gary Merrill · Hugh Marlowe
Thelma Ritter · Marilyn Monroe
Gregory Ratoff
Barbara Bates · Walter Hampden
all about eve
Produced by DARRYL F. ZANUCK
Written for the Screen and Directed by JOSEPH L. MANKIEWICZ

When we first saw "All About Eve", one of the very finest pictures to come from 20th Century-Fox, we became aware that its utter fascination and charm were immeasurably due to the fact that we were seeing it the only way it should be seen—from the beginning.

Now, for the first time in history, in a theatre with a continuous policy and at no advance in prices—a program of Scheduled Performances* has been devised, to make it possible for you to see "All About Eve" from the beginning—just as we saw it. Tickets may be purchased in advance. A seat will be assured for all, and no one will be seated after the start of any of the four daily performances. This guarantees you the fullest enjoyment when you see the most provocative picture of the year—"All About Eve".

We believe this bold departure for a magnificent motion picture will win your complete support. We are confident you will agree that it is a new and exhilarating experience in movie-going.

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You will be sure of seeing the picture from the beginning, for your maximum enjoyment.

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You will know when each show starts and can arrange to see the picture at your greatest convenience, as all tickets will be sold for specified performances, 4 times daily.

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General admission tickets will be on sale daily at the boxoffice before each performance.

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Loge seats may now be purchased in advance for all performances by mail or at boxoffice.

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THERE WILL BE NO INCREASE IN PRICES.

Friday, October 13th

ROXY Theatre

with ANOTHER BRILLIANT ROXY STAGE SHOW

•

4 SCHEDULED PERFORMANCES DAILY

1st Show-10:30 AM Picture Starts-11:30 AM
2nd Show- 1:45 PM Picture Starts- 2:45 PM
3rd Show- 5:00 PM Picture Starts- 6:00 PM
4th Show- 8:30 PM Picture Starts- 9:30 PM

there will be a half hour intermission between each complete show

There's No Business Like 20th CENTURY-FOX Business!

'No Out' Smash $18,000, Chi Leader; 'City' Sock 23G, 'Life'-Janis Paige Oke 39G, 'Secrets'-Massey Fair 38G

Chicago, Sept. 26.

Trade this week is evenly split between holdovers and new entries, with only a few out of each category showing much promise. Otherwise, the Loop picture is murky. Topping the town is the Grand entry of "No Way Out," whose initial banning dispute is boosting biz to smash $18,000 this session.

Boosted by a bally campaign, "Sleeping City" should approach a sock $23,000 or close this week at State-Lake. Combo house entries show very little hope, with pix no big help. Chicago bill of "Three Secrets," plus Ilona Massey heading stageshow, is only fair $38,000. Oriental newcomer, "Life Of Her Own" and Janis Paige onstage, promises okay $39,000.

Pacing the holdovers, "Broken Arrow" in fourth round at Woods, is aiming for strong $15,000. "Our Very Own" is virtually as strong in second frame as opening week with nifty $13,000 at Palace. Roosevelt's "Union Station" and "Return of Jesse James" is mild $9,000 in second stanza while "Lady Without Pastport," United Artists second rounder, is slow $9,000.

Estimates for This Week

Chicago (B&K) (3,000; 50-98)—"Three Secrets" (WB) and Ilona Massey heading stageshow. Fair $38,000. Last week, "Tea For Two" (WB) and all-vaude bill (2d wk), $30,000.

Grand (RKO) (1,200; 50-98) — "No Way Out" (20th). Sock $18,000. Last week, "The Men" (UA) (3d wk), $12,000.

Oriental (Indie) (3,400; 50-98)—"Life Of Her Own" (M-G) with Janis Paige topping stage bill. Okay $39,000. Last week, "Kiss Tomorrow Goodbye" (WB) with Mel Torme onstage, (2d wk), $29,000.

Palace (RKO) (2,500; 50-98) — "Our Very Own" (RKO) and "Bunco Squad" (RKO) (2d wk). Smart $13,000. Last week, $17,000.

Roosevelt (B&K) (1,500; 50-98)—"Union Station" (Par) and "Return Jesse James" (Lip) (2d wk). Light $9,000. Last week, $11,000.

State-Lake (B&K) (2,700; 50-98)—"Sleeping City" and "Farewell to Yesterday" (20th). Fast $16,000. to Yesterday" (20th). Sock $23,000. (2d wk), $14,000.

United Artists (B&K) (1,700; 50-98) — "Lady Without Passport" (M-G) (2d wk). Lean $9,000. Last week, $12,000.

Woods (Essaness) (1,073; 98) — "Broken Arrow" (20th) (4th wk). Strong $15,000. Last week, $20,500.

World (Indie) (587; 80)—"Devil In Flesh" (Indie) (2d wk). Terrific $8,000. Last week, $8,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Heaven' High In Cleve., Hep $18,000

Cleveland, Sept. 26.

Rains finally let up here, bringing some sunshine to key boxoffices, with week's biz reflecting improved conditions. "Fancy Pants" at State is okay. Hipp's "My Blue Heaven" is tops with excellent stanza. Palace's "Saddle Tramp" looks trim.

Estimates for This Week

Allen (Warners) (3,000; 55-75) — "Petty Girl" (Col). Spicy $13,000 or near. Last week, "Destination Moon" (EL), $18,000 in 10 days.

Esquire (Community) (704; 55-75)—"City Lights" (UA) (reissue) (m.o.). Sturdy $7,000. Last week, "Deeds To Town" and "Awful Truth" (reissues), $2,500 in 5 days.

Hipp (Warners) (3,700; 55-75)—"Blue Heaven" (20th). Excellent $18,000 or close. Last week, "Three Secrets" (WB), okay $15,500.

Palace (RKO) (3,300; 55-75)—"Saddle Tramp" (U). Trim $13,000. Last week, "Our Very Own" (RKO) (2d wk), big at $11,000.

State (Loew's) (3,450; 55-75)—"Fancy Pants" (Par). Okay $13,000. Last week, "Life of Own" (M-G), $14,000.

Stillman (Loew's) (2,700; 55-75)—"Life of Her Own" (M-G) (m.o.). Average $7,500. Last week, "Sunset Boulevard" (Par) (m.o.), $9,000.

'PLACE'-'ORIENT' TOP OMAHA, SOLID $7,000

Omaha, Sept. 26.

"In a Lonely Place" with "Outrages of Orient" are teamed up for standout draw at Brandeis this week with solid gross in sight. Bogart draw plus the spicy title and billing of "Outrages" produced lines. Another of top grosser will be Paramount's "Tea for Two." Show biz weather over weekend is helping.

Estimates for This Week

Brandeis (RKO) (1,500; 16-65)—"In Lonely Place" (Col) and "Outrages of Orient" (Indie). Solid $7,000. Last week, "Flame and Arrow" (WB) (2d week), $5,000.

Paramount (Tristates) (2,800; 16-65)—"Tea for Two" (WB). Very good $11,000. Last week, "Blue Heaven" (20th), fine $12,000.

Orpheum (Tristates) (3,000; 16-65) — "Where Sidewalk Ends" (20th) and "The Avengers" (Lip). Good $10,000. Last week, "Cariboo Trail" (20th) and "Lost Volcano" (Mono), $10,000.

State (Goldberg) (865; 20-75)—"Asphalt Jungle" (M-G) and "Mystery Street" (M-G). Big $5,000 for this small spot. Last week, "Stars in Crown" (M-G) and "Golden Madonna" (Mono), $4,000.

K.C. Mercury Soars, Biz Slips; 'Tea' Tasty 12G 'Ocean' Modest $13,000

Kansas City, Sept. 26.

New films are getting moderate play here for most part. "Tea for Two" is strong at the Paramount to lead city. Unseasonably hot weather is hurting nearly all spots. "Desert Hawk" is dull in the Fox Midwest three first-runs, staying only six days. Midland is moderate with "711 Ocean Drive."

Estimates for This Week

Kimo (Dickinson) (550; 50-75)—"Great Victor Herbert" (Par) (reissue). Pleasant $2,000. Last week, "Dedee" (Indie), $1,400.

Midland (Loew's) (3,500; 45-65)—"711 Ocean Drive" (Col) and "On the Isle of Samoa" (Col). Modest $13,000. Last week, "Crisis" (M-G) and "Lady Without Passport" (M-G), $11,000.

Missouri (RKO) (2,650; 45-65)—"Underworld Story" (UA) and "Guilty Bystander" (FC). So-so $8,500. Last week, "In Lonely Place" (WB) and "Captive Girl" (Col), pleasant $11,000.

Paramount (United Par) (1,900; 45-65)—"Tea for Two" (WB). Going strong at $12,000, and holdover. Last week, "Fancy Pants" (Par) (2d wk), $8,500.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65) "Broken Arrow" (20th). Opened today (Tues.). Last week, "Desert Hawk" (U), light $10,000 in 6 days.

'Moon' Full $15,000 In Port.; 'Tea' Warm 10G

Portland, Ore., Sept. 26.

Biz is good in all downtown houses this week. "Tea For Two" at Paramount, "Cactus Creek" at Broadway, and "Destination Moon" at large Oriental and Orpheum shape best of lot. "Blue Heaven" is fine at Mayfair on moveover.

Estimates for This Week

Broadway (Parker) (1,850; 50-85)—"Cactus Creek" (U) and "Avengers" (Rep). Okay $8,000 or over. Last week, "Pretty Baby" (WB) and "50 Years Before Eyes" (WB), $7,200.

Mayfair (Parker) (1,500; 50-85)—"Blue Heaven" (20th) and "The Young Lovers" (EL) (m.o.). Lofty $6,500. Last week, "Black Rose" (20th) and "Counter Spy" (Col) (m.o.), $5,200.

Oriental (Evergreen) (2,000; 50-85)—"Destination Moon" (EL) and "Golden Gloves Story" (EL), day-date with Orpheum. Big $6,000. Last week, "Blue Heaven" (20th) and "Young Lovers" (EL), $5,500.

Orpheum (Evergreen) (1,750; 50-85)—"Destination Moon" (EL) and "Golden Gloves Story" (EL), also Oriental. Nifty $9,000. Last week, "Fancy Pants" (Par) and "Snow Dog" (Mono) (2d wk), sock $9,000.

Paramount (Evergreen) (3,400; 50-85)—"Tea For Two" (WB) and "Side Show" (Mono). Nice $10,000 or near. Last week, "Blue Heaven" (20th) and "Young Lovers" (EL), $12,200.

United Artists (Parker) (890; 50-85) — "Lady Without Passport" (M-G). Mild $4,500. Last week, "Three Little Words" (M-G) (4th wk), sock $4,000 in 4 days.

'City' Bangup $9,000 in Cincy

Cincinnati, Sept. 26.

Trade generally is in moderate groove this frame. "Devil's Doorway" at Albee is very moderate while "Three Secrets" at Palace is not much better. However, "Sleeping City" at Keith's looms fancy. "Pretty Baby" in the Grand shapes nice.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Devil's Doorway" (M-G). Moderate $11,000. Last week, "Lady Without Passport" (M-G) with Helen Kane, Peggy Ryan, others onstage, okay $19,000 at 55-94c. scale.

Capitol (Mid-States) (2,000; 55-75)—"Blue Heaven" (20th) (2d wk). Solid $7,500 after good $10,500 preem.

Grand (RKO) (1,400; 55-75)—"Pretty Baby" (WB). Nice $8,000. Last week, "Life of Own" (M-G) (2d wk), $6,500.

Keith's (Mid-States) (1,542; 55-75)—"Sleeping City" (U). Smash $9,000. Last week, "Black Rose" (20th), third downtown stanza on moveover, $5,000, no complaint.

Lyric (RKO) (1,500; 55-75)—"Story G. I. Joe" (Indie) and "Tillie's Punctured Romance" (Indie) (reissues). So-so $4,500. Last week, "Capture" (RKO) and "Armed Car Robbers" (RKO), same.

Palace (RKO) (2,600; 55-75)—"Three Secrets" (WB). Modest $9,500. Last week, "Tea For Two" (WB), pleasing $11,500.

'Heaven' Lofty $11,000 Despite L'ville Strike

Louisville, Sept. 26.

Downtown houses are holding up very well in spite of the bus strike which is now two weeks old. Emergency transportation in the from of courtesy cars and private autos have been bringing patrons into the downtown district. Exhibs report biz ranging from brutal to very good under circumstances. "My Blue Heaven" at Rialto looms sharp despite the transport walkout. "Life of Her Own" at State is wrapping up nice figure.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Three Secrets" (WB). Mild $4,500. Last week, "Tea for Two" (WB) (3d wk), $4,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"Blue Heaven" (20th) and "Snow Dog" (Mono). Sharp $11,000. Last week, "Sunset Boulevard" (Par), mild $7,500, being off 50% due to strike.

State (Loew's) (3,000; 45-65)—"Life of Her Own" (M-G) and "Shadow on Wall" (M-G). Oke $9,000. Last week, "The Men" (UA) and "Traveling Saleswoman" (Col), tepid $7,000.

Strand (FA) (1,200; 45-65)—"Iroquois Trail" (UA) and "Kiss for Corliss" (UA). Modest $4,500. Last week, "Where Sidewalk Ends" (20th) and "Hi-Jacked" (Lip), about same.

D. C. Down, 'Petty' Nice $14,000, 'Men' Okay 16G

Washington, Sept. 26.

Mid-town biz nosedived this week to lowest average in the last few months, with no real standout on current biz horizon. Even "The Men" at Loew's Palace, launched by a wave of critical kudos, is only so-so. "Petty Girl" at the Warner looks nice.

Estimates for This Week

Capitol (Loew's) (2,434; 44-85)—"Foreign Legion" (U) plus vaude. Slim $17,000. Last week, "Summer Stock" (M-G) (2d wk) plus vaude, strong $17,000.

Keith's (RKO) (1,939; 44-80) — "Underworld Story" (UA). Okay

(Continued on page 22)

B'way Bouncy; 'Sleeping City'-Vaude Has Insomnia, 76G, 'Baby'-Harvest Moon NSG 43G, 'Sunset' 111G Finale

With only four new bills and the unseasonably cool weather, Broadway first-run business is getting a healthy hypo this session. However, there are too many extended-run pictures, many of them now past their sixth weeks, for the overall total to reach a high figure. Strong undertone even with pix whose runs have been stretched too long is encouraging to veteran theatre managers.

Ace newcomer is "Sleeping City," with Tony Pastor band, Five DeMarco Sisters, Myron Cohen topping stageshow, which is giving the Paramount a big $76,000 opening week. Strand is not measuring up as well as it has been recently with "Pretty Baby" and Three Stooges, Harvest Moon Ball winners heading stage bill. Stage layout was hurt apparently by the way the crix pushed the pic around, with modest $43,000 about all. However, bill is holding.

"Good Time Girl," British-made, is reflecting lack of names known to U. S. audiences, with only $10,000 or less at the Globe. New bill at Palace, on regular weekly change, brings in "Cactus Creek" with vaude but it's not faring well with $19,000 or under.

Long-run champion and still top grosser is "Sunset Boulevard" with stageshow at the Music Hall. Seventh and final week will show about $111,000 or over, very fine for such stage of run. Gives Gloria Swanson starrer a huge $1,020,000 on the seven weeks, sixth biggest total ever amassed at the Hall.

Seven new bills, besides the usual change at the Palace, will open during the next eight days. State, Roxy, Paramount, Music Hall, Capitol, Victoria and Rialto all are launching fresh fare.

Estimates for This Week

Astor (City Inv.) (1,300; 60-$1.50)—"Edge of Doom" (RKO) (8th wk). Cool weather helping, and holding nicely at $6,000 albeit not solid; seventh round was $7,000. Stays on.

Bijou (City Inv.) (589; $1.20-$2.40)—"Red Shoes" (EL) (101st wk). Picking up to big $6,500 or near, ahead of last week's $5,200. Continues.

Capitol (Loew's) (4,820; 55-$1.50)—"Summer Stock" (M-G) with Rosita Serrano, Noro Morales orch, Phil Foster, Hal Le Roy onstage (4th-final wk). Winding up at okay $37,000 after nice $42,000 last week. "Born to Be Bad" (RKO) with Phil Spitalny all-girl orch opens tomorrow (Thurs.).

Criterion (Moss) (1,700; 50-$1.75) "Gilda" (Col) and "Platinum Blonde" (Col) (reissues) (3d wk-4 days). Second week ended Monday (25) night held nicely at $18,000 after smash $33,000 opening frame. "Between Midnight and Dawn" (Col) opens Saturday (30).

Globe (Brandt) (1,500; 50-$1.20)—"Good Time Girl" (EL). Despite sexy front and ads, this British-made is not being bought, with under $10,000 likely opening week. Last week, "Reap Wild Wind" (Par) and "Fleet's In" (Par) (reissues), light $9,200.

Mayfair (Brandt) (1,736; 50-$1.20)—"Treasure Island" (RKO) (7th wk). Sixth round ended Monday (25) night held up sturdily at $14,000 after $18,000 on week ahead. Holds indef, with "Louisa" (U) now not slated to open until late in October.

Palace (RKO) (1,700; 55-$1.20)—"Cactus Creek" (U) and vaude. Doing mild $19,000 or near. Last week, "Sierra" (U) with vaude, fancy $25,000, way over expectancy.

Paramount (Par) (3,664; 55-$1.50)—"Sleeping City" (U) plus Tony Pastor orch, 5 De Marco Sisters, Myron Cohen topping stage bill (2d-final wk). First week concluded last night (Tues.) soared to big $76,000, better than either "Francis" or "Winchester '73," two other Universal pix, did here. In ahead, "Fancy Pants" (Par) with Carmen Cavallaro orch, Jean Carroll heading stageshow (3d wk), okay $51,000.

Park Avenue (U) (583; 90-$1.50)—"Madeleine" (U) (4th wk). Off to $4,000 after oke $5,000 for third frame. Stays on.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Sunset Boulevard" (Par) and stageshow (7th-final wk). Still showing profit at $111,000 or over, remarkable for seventh week here after solid $116,000 last week, making $1,020,000 or slightly better for seven-week run to become one of top seven grossers to do over $1,000,000 at this house. "Glass Menagerie" (WB) opens tomorrow (Thurs.).

Rialto (Mage) (594; 44-98) — "Jungle Book" (Indie) and "Thief of Bagdad" (Indie) (reissues) (2d wk). Holding to $6,000 after big $9,000 opening week. "The Cheat" (Indie) opens Saturday (30).

Rivoli (UAT-Par) (2,092; 90-$1.25) —"No Way Out" (20th) (7th wk). Sixth frame ended last night (Tues.) held very strongly at $16,000 after $19,000 in previous week. Holds indef.

Roxy (20th) (5,886; 80-$1.75) — "Blue Heaven" (20th) plus Mindy Carson, Betty and Jane Kean, ice-show onstage (2d-final wk). Continues smartly with $67.000 in prospect after great $90,000 opening round. "Mister 880" (20th) with Dick Haymes, Ben Wrigley and the Asia Boys, new iceshow opens Friday (29).

State (Loew's) (3,450; 55-$1.50) —"Three Little Words" (M-G) (8th-final wk). Holding only two extra days in eighth stanza starting today (Wed.). Seventh week was $8,000 after okay $11,000 for sixth frame. "Toast of New Orleans" (M-G) opens Friday (29).

Strand (WB) (2,776; 55-$2) — "Pretty Baby" (WB) plus Three Stooges, The Weavers, The Maxellos, Harvest Moon Ball winners onstage. Pic not credited with helping much, and $43,000 looks about all, moderate for opening week. Holds. Last week, "Tea for Two" (WB) with Gordon MacRae, Patrice Wymore, Alan Carney topping stageshow (3d wk), oke $33,000.

Sutton (R & B) (561; 90-$1.50) — "Winslow Boy" (EL) (17th wk). Built up a bit this week to $5,000, fine, after $4,600 last week. "Trio" (Par) opens Oct. 10.

Trans-Lux 60th St. (T-L) (453; 74-$1.50)—"Kind Hearts, Coronets" (EL) (15th wk). Picking up to reach $7,700 this round after $7,500 last week. Continues indef.

Victoria (City Inv.) (1,060; 95-$1.50) — "Our Very Own" (RKO) (10th-final wk). Ninth round ended last night (Tues.) was $7,000 after okay $7,500 last week. "State Secret" (Col) opens Wednesday (4).

'Heaven' Hefty $11,500, Seattle; 'Stock' Strong 15G, 'Legion' Fair 8G

Seattle, Sept. 26.

Fall weather and better employment because of defense demands is helping here currently, but only the top pix are doing stoutly. "Blue Heaven" and "Summer Stock" shape as best bets. About-face policy at Palomar means return of vaude there this week, with union cutting size of house band to encourage stageshows there. Looks okay with "Crisis" this week.

Estimates for This Week

Coliseum (Evergreen) (1,877; 59-84)—"So Young, So Bad" (UA) and "Silk Noose" (Mono) (2d wk). Okay $4,500 in 5 days after $7,700 last week.

Fifth Avenue (Evergreen) (2,349; 59-84)—"Blue Heaven" (20th) and "Return Jesse James" (Lip). Swell $11,500. Last week, "Black Rose" (20th) and "When You're Smiling" (Col) (3d wk), $5,800 in 6 days.

Liberty (Hamrick) (1,650; 59-84) — "Foreign Legion" (U) and "Crooked River" (Lip). Fair $8,000. Last week, "Life of Own" (M-G) (2d wk-4 days), $3,400.

Music Box (Hamrick) (850; 59-84) —"Our Very Own" (RKO) (4th wk). Good $3,500 after nice $4,700 last week.

Music Hall (Hamrick) (2,200; 50-84)—"Summer Stock" (M-G) and "Skipper Surprised His Wife" (M-G). Great $15,000 or near. Last week, "The Men" (U), $7,700.

Orpheum (Hamrick) (2,600; 59-84)—"Tea for Two" (WB), and "Sunset in West" (Rep) (2d wk). Down to $6,500 in 6 days after fast $13,300 in last week.

Palomar (Sterling) (1,350; 50-84) —"Crisis" (M-G) (2d run) plus stageshow. Oke $6,000. Last week, "Dakota" (Rep) and "Flame, Barbary Coast" (Rep) (2d runs), $4,200 at 40-60c. scale.

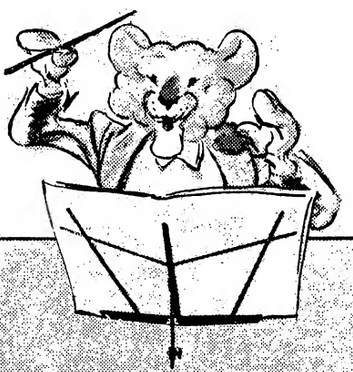
Paramount (Evergreen) (3,039; 59-84)—"Sunset Boulevard" (Par) and "Modern Marriage" (Mono) (2d wk). Okay $8,000 in 9 days. Last week, swell $11,400.

"ANNIE GET YOUR GUN"
(Technicolor)

"DUCHESS OF IDAHO"
(Technicolor)

"THREE LITTLE WORDS"
(Technicolor)

"SUMMER STOCK"
(Technicolor)



LOVE NOTES FROM A NOTED SHOWMAN!

"I'm glad that M-G-M makes the musicals. Today with so much grief, the patron tries to escape from the world for a few hours. They thank us for it when they leave the theatre. It's a wonderful thing to be able to bring happiness into people's lives."

SI FABIAN—FABIAN THEATRES

"TOAST OF NEW ORLEANS"
(Technicolor)

"TWO WEEKS WITH LOVE"
(Technicolor)

"PAGAN LOVE SONG"
(Technicolor)

'Sunset' Vivid $23,000, Best Hub Bet; 'Station' 15G, 'Petty' Lean $27,000

Boston, Sept. 26.

About routine biz reported here this stanza at most major spots although "Sunset Boulevard" at Met shapes strong, and leads the town. "City Lights," which reopened the Copley, looms solid. "Petty Girl" at State and Orpheum is barely average while "Union Station" at Paramount and Fenway also is just fair. "Shakedown" at Boston is only so-so. "Blue Heaven" in second stanza at Memorial is down from nice first round.

Estimates for This Week

Astor (Jaycox) (1,200; 50-95)—"Our Very Own" (RKO) (5th wk). Off to about $7,000 after nice $8,500 for fourth.

Boston (RKO) (3,200; 40-85)—"Shakedown" (U) and "Congolaise" (EL). So-So $10,000. Last week, "Convicted" (Col) and "Beasts of East" (Indie), neat $15,000.

Fenway (NET)) (1,373; 40-85)—"Union Station" (Par) and "Joan of Ozarks" (Rep) (reissue). Mild $5,000. Last week, "Pretty Baby" (WB) and "Showdown" (Rep), $2,800 in 6 days.

Memorial (RKO) (3,500; 40-85)—"Blue Heaven" (20th) (2d wk). Off to about $14,500 after nice $22,000 for first.

Metropolitan (NET) (4,367; 40-85)—"Sunset Boulevard" (Par). Strong $23,000. Last week, "Tea For Two" (WB) and "Prisoners Petticoats" (Rep), $22,000.

Orpheum (Loew's) (3,000; 40-85)—"Petty Girl" (Col) and "When You're Smiling" (Col). Unexciting $17,000. Last week, "Crisis" (M-G) and "Mystery Street" (M-G) $16,500.

Paramount (NET) (1,700; 40-85)—"Union Station" (Par) and "Joan of Ozarks" (Rep) (reissue). Not more than average at $10,000. Last week, "Pretty Baby" (WB) and "Showdown" (Rep), poor $7,500.

State (Loew's (3,500; 40-85)—"Petty Girl" (Col) and "When You're Smiling" (Col). Mild $10,000. Last week, "Crisis" (M-G) and "Mystery Street" (M-G), surprised at $12,000.

Key City Grosses

Estimated Total Gross
This Week $2,309,000
(Based on 25 cities, 200 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,612,000
(Based on 24 cities and 201 theatres.)

Frisco Off Albeit 'City' Sturdy 18G

San Francisco, Sept. 26.

Biz has hit the skids again here for some unexplainable reason, with few new entries doing much. "Sleeping City" looks stout at Orpheum. "Blue Heaven" is fairly good at the Fox and "Tea for Two" is doing well at Paramount. "Three Secrets" also looms fancy at St. Francis. "No Way Out" is comparatively smash at the bandbox United Artists.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Once a Thief" (UA) and "Red Desert" (Lip). Thin $10,000. Last week, "High Lonesome" (EL) and "Destination Murder" (RKO), $10,500.

Fox (FWC) (4,651; 60-95)—"Blue Heaven" (20th) and "Lonely Heart Bandits" (Rep). Fairly good $17,000 or near. Last week, "Panic In Streets" (20th) and "The Showdown" (Rep), disappointing $13,000.

Warfield (Loew's) (2,847; 60-85)—"Summer Stock" (M-G) (2d wk). Down to $12,000. Last week, sock $26,500.

Paramount (Par) (2,646; 60-85)—"Tea for Two" (WB) and "Train to Tombstone" (Lip). Hot $20,000. Last week, "Kiss Tomorrow Goodbye" (WB) and "Big Timber" (Mono), an okay $15,000.

St. Francis (Par) (1,400; 60-85)—"Three Secrets" (WB). Fancy $12,000. Last week, "Sunset Boulevard" (Par) (4th wk), nice $9,000.

Orpheum (No. Coast) (2,472; 55-85) — "Sleeping City" (U) and "Blazing Gunfire" (Lip). Sturdy $18,000 or near. Last week, "In Lonely Place" (Col) and "Small World" (EL), $12,500.

United Artists (No. Coast) (1,208; 55-85)—"Admiral Was Lady" (UA). Mild $7,000. Last week, "Louisa" (U) (3d wk), $8,000.

Stagedoor (Ackerman—Rosener) (370; 85-$1)—"Faust and Devil" (Indie) (2d wk). Light $2,000. Last week, $3,500.

State (Par) (2,200; 60-85)—"Sunset Boulevard" (Par) (m.o.) (5th wk). Okay $5,000. Last week, "Quiet on Western Front" (Indie) (reissue) (2d wk), $6,000.

United Nations (1,150; 85-$1)—"No Way Out" (20th). Smash $10,000. Last week, "Black Rose" (20th) (3d wk), $2,800.

'Toast' Torrid $31,000, Philly; 'Fireball' Fast 14G; 'Men' Fat 20G

Philadelphia, Sept. 26.

Baseball continues the main topic in pennant-starved Philly, with crowds watching games at Shibe Park and over TV exacting a heavy weekend toll at first-runs. Biz is spotty as a result, with surplus of holdovers also damaging. Despite this, "Toast of New Orleans" looms smash at Randolph. Only other newcomer, "Fireball" shapes great at Stanton. Addition of stageshow is boosting third week of "Union Station" to fine figure at Earle.

Estimates for This Week

Aldine (WB) (1,303; 50-99) — "Life of Own" (M-G) (4th wk). Fair $9,000. Last week, tidy $11,000.

Boyd (WB) (2,360; 50-99) — "Three Secrets" (WB) (2d wk). Down to $12,500 after trim $18,000 opener.

Earle (WB) (2,700; 50-99) — "Union Station" (Par) (3d wk) with Sugar Chile Robinson, Rory Calhoun, Lita Barry added onstage. Fine $22,000. Last week, sans stageshow, okay $12,000.

Fox (20th) (2,250; 50-99)—"Blue Heaven" (20th) (2d wk). Off to $14,000. Last week, great $22,000.

Goldman (Goldman) (1,200; 50-99)—"Sunset Boulevard" (Par) (5th wk). Holding at $8,000. Last week fancy $10,000.

Karlton (Goldman) (1,000; 50-99)—"Devil's Doorway" (M-G) (2d wk). Nice $7,000. Last week, $10,500.

Mastbaum (WB) (4,360; 50-99)—"Summer Stock" (M-G) (4th wk). Mild $12,000 after $15,000 for third week.

Randolph (Goldman) (2,500; 50-99)—"Toast of New Orleans" (M-G). Socko $31,000 or close. Last week, "Three Little Words" (M-G) (4th wk), $9,000.

Stanley (WB) (2,950; 50-99) — "The Men" (UA) (2d wk). Trim $20,000 or less. Last week, boff $30,000.

Stanton (WB) (1,475; 50-99) — "Fireball" (20th). Great $14,000. Last week, "High Lonesome" (EL), $12,500.

Trans-Lux (T-L) (500; 50-99) — "Destination Moon" (EL) (6th wk). Fine $6,000. Last week, $7,500.

Balto Blue But 'Heaven' Brisk $10,000; 'Petty' 9G

Baltimore, Sept. 26.

Business here is a bit offish this week with only a few bright spots reported. "My Blue Heaven," at the New, and "Union Station," at the Mayfair, look toppers, both doing nicely. "Petty Girl" was good at the Town.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Life of Own" (M-G). Fairish $9,000. Last week, "The Men" (UA), $7,800.

Hippodrome (Rappaport) (2,240; 20-80)—"When You're Smiling" (Col) plus Ted Mack's Amateurs. Okay $16,000. Last week, "Underworld Story" (UA) and vaude, $13,200.

Keith's (Schanberger) (2,460; 20-60)—"Saddle Tramp" (U). Good $8,000. Last week, "Desert Hawk" (U) clicked brightly at $7,700.

Mayfair (Hicks) (980; 20-70)—"Union Station" (Par). Sturdy $7,000. Last week, "Destination Moon" (EL) (3d wk), mild $3,900.

New (Mechanic) (1,800; 20-60)—"Blue Heaven" (20th). Nice $10,000. Last week, "Black Rose" (20th) (3d wk), $5,800.

Stanley (WB) (3,280; 20-75)—"Sunset Blvd." (Par) (2d wk). Simmering down to $9,000 after pleasing getaway at $16,300.

Town (Rappaport) (1,500; 35-65)—"City Lights" (UA) (reissue). Opening tomorrow (Wed.). "Petty Girl" (Col) is winding up at good $9,000 or near.

'Men' Sock $11,000 In Toronto; 'Tea' Big 12G

Toronto, Sept. 26.

"The Furies" and "Tea for Two" are pacing the town to neat returns, with "The Men" also up high for new product. Most other deluxers are housing holdovers.

Estimates for This Week

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 698; 694; 35-57) — "Kiss for Corliss" (UA) and "Great Plane Robbery" (UA). Light $11,000. Last week, "So Young, So Bad" (UA) and "Beauty on Parade" (Col), nice $14,000.

Eglinton, Victoria (FP) (1,180; 1,140; (38-67) — "Treasure Island" (RKO) (2d wk). Fine $11,000 at two houses after last week's smash $23,000 which took in Beach (1,316) and St. Clair (1,420) for 4-house combo opening round.

Imperial (FP) (3,373; 37-59) — "Furies" (Par). Lusty $12,500. Last week, "Fancy Pants" (Par) (3d wk), $12,000.

Loew's (Loew) (2,096; 38-67) — "The Men" (UA). Sock $11,000. Last week, "Duchess of Idaho" (M-G) (4th wk), good $6,000 for 4 days.

Nortown, University (FP) (959; 1,556; 38-67)—"Black Rose" (20th) (3d wk). Big $10,000 after last week's hot $13,500.

Odeon (Rank) (2,390; 48-$1.15) — "Louisa" (U) (4th wk). Still steady at $7,000 after last week's $8,500.

Shea's (FP) (2,386; 38-67)—"Tea for Two" (WB). Big $12,000. Last week, "Flame and Arrow" (WB), (3d wk), $10,500.

Uptown (Loew) (2,743; 42-75) — "Sleeping City" (U) (2d wk). Off to $4,000 after last week's fair $7,000.

'Moon' Bright $11,000 in Mpls.

Minneapolis, Sept. 26.

Newcomers are far in the minority currently, line-up including only three major entries. The trio is "Summer Stock," "Pretty Baby" and "Destination Moon" but none is sock. It's the third week downtown for 'Louisa" and second for "Kiss Tomorrow Goodbye" and "Union Station."

Estimates for This Week

Lyric (Par) (1,000; 50-70)—"Union Station" (Par) (m.o.). Moved over from the State. Fair $4,500. Last week, "Black Rose" (20th) (3d wk), okay $4,000.

Radio City (Par) (4,000; 50-70)—"Summer Stock" (M-G). Well-liked picture but shapes only good $13,000. Last week, "Broken Arrow" (20th), fine $14,000.

RKO-Orpheum (RKO) (2,800; 35-70) — "Destination Moon" (EL). Bright $11,000. Last week, "Kiss Tomorrow Goodbye" (WB), $9,000.

RKO-Pan (RKO) (1,800; 35-70)—"Kiss Tomorrow Goodbye" (WB) (m.o.). Second loop stanza finds it holding its own at $5,500. Last week, "Bombardier" (RKO) and "China Sky" (RKO) (reissues), fair $5,000.

State (Par) (2,300; 50-70) — "Pretty Baby" (WB). Light $5,500. Last week, "Union Station" (Par), $8,500.

World (Mann) (400; 50-85)—"Louisa" (U) (3d wk). Has done relatively better at this sure-seater than at the larger house on its first week. Good $3,000 after big $3,500 first week, over hopes.

L.A. Very Uneven, 'Heaven' Pacing New Pix, Bright $45,000; 'Born Bad' Good 25G, 'Shakedown' Medium 26G

Broadway Grosses

Estimated Total Gross
This Week $461,200
(Based on 18 theatres.)
Last Year $551,000
(Based on 18 theatres.)

'Very Own' Socko $17,000 in Prov.

Providence, Sept. 26.

"Our Very Own" at the RKO Albee is leading a fairly active town with sock total. Also doing well is the Majestic's "My Blue Heaven."

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Our Very Own" (RKO). Quick turn and heavy weekend promising rousing $17,000. Last week, "Underworld Story" (UA) and "Forbidden Jungle" (EL), nice $12,500.

Fay's (Fay) (1,400; 25-65)—"Savage Horde" (Rep) and vaude onstage. Fairly good $6,800. Last week, "Young Daniel Boone" (Rep) and vaude onstage, $6,500.

Majestic (Fay) (2,200; 44-65)—"Blue Heaven" (20th) and "Prisoners Petticoats". (Rep). Neat $15,000. Last week, "Tea For Two" (WB) and "It's Small World" (EL), same.

Metropolitan (Snider) (3,100; 44-65)—"Destination Moon" (EL) and "Leathernecks Have Landed" (Rep). Opening tomorrow (Wed.). Last week, "Pretty Baby" (WB) and "Destination Murder" (Rep), weak $7,000.

State (Loew) (3,200; 44-65)—"The Men" (UA) and "Adam and Evalyn" (U). Fairly good $15,000. Last week, "Skipper Surprised Wife" (M-G) and "Mystery Street" (M-G), slow $10,000.

Strand (Silverman) (2,200; 44-65)—"Petty Girl" (Col) and "Chain Gang" (Col) (2d wk). Started Monday (25). First week was good $10,000.

'KISS' LUSH $19,000, DENVER; 'BABY' $9,000

Denver, Sept. 26.

"Kiss Tomorrow Goodbye" is getting top coin here this week, playing in three houses. Overall total looms nice for the Cagney meller. "Summer Stock" is landing a fourth week at the Broadway. Elsewhere trade is poor to fair.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74) — "Kiss Tomorrow Goodbye" (WB) and "Young Daniel Boone" (Mono), day-date with Denver, Webber. Good $3,000. Last week, "Rogues Sherwood Forest" (Col) and "Destination Big House" (Rep), $3,500.

Broadway (Wolfberg) (1,500; 35-74)—"Summer Stock" (M-G) (2d

(Continued on page 22)

Los Angeles, Sept. 26.

Entry of new bills this week is helping biz somewhat but there is nothing in the sock class. Holdovers are holding back overall total, since most of these are sagging.

"Blue Heaven" is commanding the largest slice of boxoffice coin with nice $45,000 in five theatres. "Born to Be Bad" shapes good $25,000 or better in two houses. "Shakedown" is getting a medium $26,000 in five locations.

"Fancy Pants" looms fine $16,000 at the A. Paramount. "All Quiet on Western Front" shapes solid $20,000 in two spots. "Sunset Boulevard" is down to $10,000 for fifth frame at Hollywood Par. "Breaking Point" is very mild and "Life of Own" slim in second sessions.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 60-$1)—"Blue Heaven" (20th) and "Big Timber" (Mono). Nice $45,000. Last week, "Panic in Streets" (20th), $31,300.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 60-$1)—"Breaking Point" (WB) (2d wk). Mild $18,000. Last week, $26,500.

Loew's State, Egyptian (UA) (2,404; 1538; 60-$1)—"Life of Own" (M-G) and "Train to Tombstone" (Lip) (Loew's only) (2d wk). Slim $14,000. Last week, $27,800.

Hillstreet, Pantages (RKO) (2,890; 2,812; 50-$1)—"Born To Be Bad" (RKO) and "Bunco Squad" (RKO). Good $25,000. Last week, "Our Very Own" (RKO) (3d wk-3 days), $4,000.

Los Angeles Paramount (F&M) (3,398; 40-$1)—"Fancy Pants" (Par) and "Sunset in West" (Rep). Nice $16,000. Last week, "Sunset Boulevard" (Par) and "Lonely Hearts Bandit" (Rep) (4th wk-6 days), $7,500.

Hollywood Paramount) (F&M) (1,451; 50-$1)—"Sunset Boulevard" (Par) (5th wk). Okay $10,000. Last week, sturdy $12,000.

Orpheum, Hawaii (Metropolitan) (2,210; 1,106; 50-$1)—"Quiet on Western Front" (Indie) and "Bayonet Charge" (Indie) (reissues). Fine $20,000 or near. Last week, "Lady Without Passport" (M-G) and "Crooked River" (Lip), $12,000.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 60-$1) "Shakedown" (U) and "Border Rangers" (Lip). Medium $26,000 or near. Last week, "Saddle Tramp" (U) (8 days), $19,500.

Four Star (UA) (900; 60-$1)—"Next Voice You Hear" (M-G) (2d wk). Pleasing $5,000. Last week, $6,300.

Fine Arts (FWC) (679; 60-$1)—"Broken Arrow" (20th) (m.o.) and "Furies" (Par) (2d run) (2d wk). Good $1,000. Last week, $1,700.

Mercury Dips in St. Loo, B.O. Climbs; 'Life' Great $20,000, 'Very Own' 14G

St. Louis, Sept. 26.

Drop of mercury to around 45 degrees Sunday (24) accelerated turnstile activity here, continued cool weather boosting biz at many spots. "A Life of Her Own" shapes great at Loew's while "My Blue Heaven" also looms nice at Ambassador. "Our Very Own" also wound up okay at the huge Fox.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Blue Heaven" (20th) and "Farewell to Yesterday" (20th). Nice $14,000. Last week, "Three Secrets" (WB) and "The Avengers" (Rep), $12,000.

Fox (F&M) (5,000; 60-75)—"The Furies" (Par) and "Bunco Squad" (RKO). Opened today (Tues.). Last week, "Our Very Own" (RKO) and "Rookie Fireman" (Col), okay $14,000.

Loew's (Loew) (3,172; 50-75)—"Life of Her Own" (M-G) and "On Isle of Samoa" (Col). Great $20,000. Last week, "Crisis" (M-G) and "Mystery Street" (M-G), $12,000.

Missouri (F&M) (3,500; 60-76)—"Black Rose" (20th) (2d wk). Starts today (Tues.). Last week, "Rose" (20th) and "Tea for Two" (WB), neat $10,000.

Shubert (Ind) (1,500; 60-75)—"Beau Geste" (Par) and "Lives Bengal Lancer" (Par) (reissues). Oke $4,000. Last week, "Paid in Full" (Par) and "Trial Without Jury" (Rep), $5,000.

'Fireball'-Satchmo Loud at $40,000, Det.; 'Pants' Hot 27G, 'Station' 17G

Detroit, Sept. 26.

Louis "Satchmo" Armstrong and his All-Stars, Sarah Vaughan, others on stage are hypoing "Fireball" to a neat $40,000 for a 22d birthday present to the Fox. Biz elsewhere is expected to bounce a bit with the Detroit Tigers out of town over weekend. "Fancy Pants" looks to be fancy at the Michigan while "Union Station" is shaping good at the Palms.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1)—"Fireball" (20th) plus stageshow headed by Louis Armstrong and Sarah Vaughan. Trim $40,000. Last week, "Black Rose" (20th) and "Holy Year 1950" (20th) (2d wk), big $28,000.

Michigan (United Detroit) (4,000; 70-95)—"Fancy Pants" (Par). Fancy $27,000. Last week, "Tea for Two" (WB) and "County Fair" (Mono) (2d wk), $16,000.

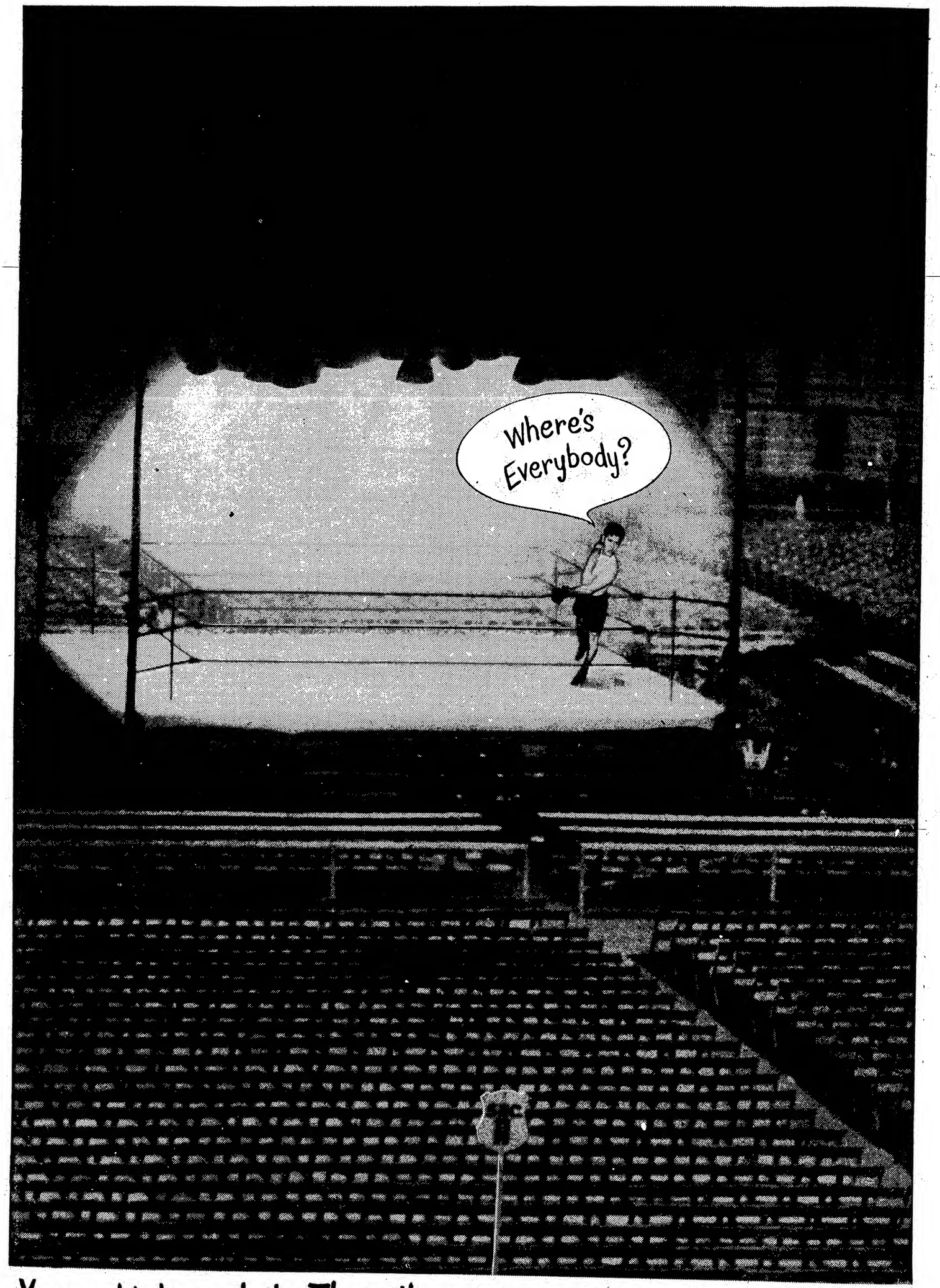
Palms (UD) (2,900; 70-95)—"Union Station" (Par) and "If This Be Sin" (UA). Fine $17,000. Last week, "Pretty Baby" (WB) and "Lost Volcano" (Mono), $9,000.

United Artists (UD) (2,000; 70-95)—"Convicted" (Col) and "When You're Smiling" (Col). Oke $12,000. Last week, "Angel and Badman" (Rep) and "War of Wildcats" (Rep) (reissues), $10,000.

Madison (UD) (1,800; 70-95)—"So Young, So Bad" (UA) and "Humphrey Takes Chance" (Mono) (2d wk). Mild $8,000. Last week, $12,000.

Adams (Balaban) (1,700; 70-95)—"Our Very Own" (RKO) (2d wk). Slipping to $7,000. Last week, nice $9,000.

Downtown (Balaban) (2,900; 70-95)—"Summer Stock" (M-G) (4th wk). Down to $4,000. Last week, okay $5,000.



You oughta know, bub...They all went to see Warners' THREE SECRETS'!

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Chances for Sponsored British Radio Improve as Raiding Grabs Off Stars

London, Sept. 19.

The chance of commercial radio coming to Britain have strengthened considerably in the last few weeks. In political circles in London, it is now regarded as almost certain that the Beveridge Commission, now inquiring into the future charter of the British Broadcasting Corp., will make a recommendation in favor of sponsored broadcasting.

A favorable recommendation however, isn't automatically followed by government adoption. In fact, it's known that many members of the Cabinet and leaders of the Opposition parties have consistently opposed the introduction of commercialism into British radio. It's, therefore, an open question whether they will be influenced by the findings of the Royal Commission.

The present BBC charter expires in 1952 and no changes can be introduced before that time. At this stage, there's no indication whether a Beveridge recommendation would advocate the setting up of an independent station, or would propose the transfer of an existing BBC wavelength for commercial purposes.

Events have been taking place during the past few weeks which have increased the chances of some form of sponsored broadcasting. Since the BBC placed an embargo earlier this year on artists who participate in commercial radio, a number of top British acts and series have gone over to Radio Luxembourg, the only British outlet for sponsored broadcasting.

The announcement a few weeks back that Donald Peers, top British vocalist, had been signed up for a Luxembourg series, has been followed by the inking of the "Much Binding in the Marsh" company by Harry Alan Towers. This show, which features Kenneth Horne, Richard Murdoch and Sam Costa, has been in the top three of listener favorites for a number of years.

"The "Much Binding" contract covers a three-year pediod with a season of 39 weeks in each year. Deal involves an investment of approximately $150,000.

Ast the Radio Luxembourg Sunday programs already include a Gracie Fields show, there is an intense battle developing for support during the peak listening periods. Advertising experts hold the view that the capture of two or three more popular series for Luxembourg would result in a substantial turnover of listening public from the BBC to Luxembourg.

There has been no official BBC comment on the loss of "Much Binding," but it will necessitate a revision of schedules, as in addition to the initial broadcast, it regularly had two repeats each week.

Ex-Hillbilly New Aussie Top Money Radio Star

Sydney, Sept. 12.

Bob Dyer, who came here originally with the A. B. Marcus show doing a hillbilly act at $50 weekly, has been signatured by Colgate-Palmolive to do a weekly commercial radio show on a nation-wide network through 2 UE, Sydney. Reported yearly salary is $87,000, highest paid to a radio performer Down Under.

Dyer is presently doing a weekly span for Atlantic Oil over 2 UW here, and is also booked for a weekly show over the Australian Broadcasting Commission (non-commercial). Under Colgate deal, Dyer must provide his own artists and production setup.

'Snow White' Preem in Tokyo

Tokyo, Sept. 19.

"Snow White," first Walt Disney pic to be released in Japan under the producer's import contract with Daiei Theatrical Co., had its Nipponese preem at the Tokyo Imperial theatre Sept. 17. Screening was a benefit with proceeds going to the Japan Society for the Prevention of Cruelty to Animals. It now is on road-show bookings.

Film is the initial one to be released in Japan under a private import deal rather than through the Motion Picture Export Assn.

Mexico's Studios Back On Full Sked Again

Mexico City, Sept. 19.

Mexican pic production has resumed again after a fortnight's suspension caused by the hassle of producers and players over what the producers asserted was the performers' supposition that they intended to place a ceiling on all pay. Squabble halted all work in local studios excepting that of "The Kid from Mexico," starring Mickey Rooney, Wanda Hendrix and Robert Preston, which Jaime Menasce is supervising at the Tepeyac plant.

Admitting that the suspension of work was a setback, the trade is confident that the expected new high output of 130 pix will be achieved this year.

Plenty of Headaches For Argentine Prods. On Color Pix Program

Montevideo, Sept. 19.

The emphasis in Argentina's film industry is on the attempts at making color pictures, with plenty of back-patting about the great strides the pix business is achieving as Emelco proceeds to make the first major feature tinter. However, this nationalistic pride is somewhat misplaced because after each day's shooting, the negatives must Clipper to Hollywood for processing, return by the same route for sound dubbing and continuity, and then make another air trip to Hollywood for final editing and making of copies. The first Technicolor picture is set to be directed by an Italian, Ernesto Remani, while the photography is being entrusted to a Swede, Humberto Corell, who worked for Metro during the making of "Annie Get Your Gun."

In producing this first Argentine-made color film Emelco will collaborate with Trans-America Films, an outfit set up in Buenos Aires by Roberto Garofalo to exploit a new color process, known as Technicolor UX2, which photographs color on a single band of film. The process also calls for a special type of make-up, imported from Hollywood. At any rate, an Argentine cast, headed by Elisa Galve and actor Juan Jose Miguez, are to have the honor of participating in the experiment.

The story, "The Gaucho and the Devil," has been adapted by the director, Ernesto Remani, from a Robert Louis Stevenson story, described as "The Devil and the Bottle."

The biggest snag on this first Argentine Technicolor opus looks to be the lighting. Currently Argentina is undergoing a period of intense poverty as regards electric power supply. This shortage affects the film studios considerably and Emelco will have to use portable generating equipment for the special arc lighting necessary to the color filming. Since the generators are noisy, sound will have to be dubbed in after the scenes are shot, making everything even more complicated.

As a result of the suspension of film imports, no Technicolor pictures have been released in Buenos Aires this year, as against four released last year and three in 1948.

The Argentine color films are also designed to help tourist traffic to the country's beauty spots, and as a result 85% of the shooting of "Gaucho and the Devil" is to be done around the southern lake districts, reputedly more beautiful than Switzerland; in the Andean foothills around Mendoza and the old Northern colonial city of Salta, with its gems of 17th century architecture.

'ARROW' IN MEX NABE PREEM

Mexico City, Sept. 19.

Cine Mexico, new top first-run nabe, has copped exhibition spotlight here by launching a super fall-winter drive with the screening of "Broken Arrow" (20th). It was strong at 46c top on tee-off.

"Gunfighter," "September Affair," "No Way Out," "Where Sidewalk Ends," "Panic in Streets," "Stella," "Mr. 880" and "I'll Get By" are set to follow, all from 20th-Fox.

Volmar's Foreign 'Don'ts'

Victor Volmar, publicity director for Monogram International Corp., authored a piece on foreign versions which the Journal of the Society of Motion Picture & Television Engineers is slated to run in its November or December issues.

Volmar, who is supervisor of foreign versions for Mono International, explains the intricacies of subtitling, dubbing and narration for U. S. films intended for release in overseas market. His yarn is accompanied by a table listing tabus which censor boards in many foreign countries have set up for films.

Row Brews Over Command Film

London, Sept. 26.

Biggest controversy of the year is developing over the selection of a British film for the Royal Command performance on Oct. 30. It's because the selection committee insists on adhering to the legal definition of a British film, as determined by the Quota Act. Final date for submitting entries was extended one week, and expired yesterday (25). Now believed there will be at least 12 candidates for the honor, final choice to be made by an industry committee with a strong exhib representation.

The controversy began when producers voiced their objection to the inclusion of "The Mudlark" among the candidates. They argued that while technically a British pic, it should be excluded because made by an American company, with a Hollywood star, director and producer. When their objection failed, they suggested the abandonment of alternate British and American films, and the selection of the best available film from any source. This also was turned down because the time factor made it impracticable.

Among the films being submitted to the selection committee are Ealing's "The Magnet," De Grunwald's "Flesh and Blood" and Monarch's "Lili Marlene."

BRITISH EXHIBS MULL THEIR OWN NEWSREEL

London, Sept. 19.

Production of an exhibitor sponsored newsreel is one of the proposals under discussion to counter a move to increase, as from next month, rental terms for the five British reels. Action on this and other suggestions will be deferred until there have been talks between both sides.

New hire schedules submitted by the Newsreel Assn. to the exhibs involved increases as high as 25% on existing rentals. Particularly hard hit would be the newsreel theatres which would pay the top prices.

Exhibs are strongly resisting the new demands. Since the higher prices coincide with the freeing of newsreels, many theatre owners are threatening to cancel bookings unless they receive substantial concessions.

Portuguese Actors Burn Over Brazil Unit's Click

Lisbon, Sept. 12.

The Brazilian company of Alma Flora and Delorges Caminha, at the Variedades since August, is continuing to do well with twice-a-day repertory of comedies by Brazilian and other South American authors. The company is doing so well that Portuguese actors and technicians are protesting this so-called Brazilian invasion because so many are out of work. The only theatre open now is the Trindade. The Nacional is closed down and will not reopen until the middle of October with "The Heiress." The Victoria also will reopen some time that month.

With so many stageshow theatres shuttered it is not surprising that the five first-run houses stayed open all summer, with very good business on reissue American pix.

Other Foreign News
On Page 17

Bus Strike Dulls London Pix Biz But 'Heiress' Tall $11,000, '7 Days' Big $12,500; 'Rose' Rousing 11½G, 2d

London, Sept. 19.

The weather continues to help the West End film boxoffice. Business on the whole has stayed around an average level despite an unofficial bus strike which kept thousands of Londoners away from the theatre.

There were only two new pictures, one British and one American. Both got good starts after a favorable crix appraisal. U. S.-made, "The Heiress," at the Plaza, did a strong $5,000 on its first week-end, with a big $11,000 in its initial stanza likely. British pic, "Seven Days to Noon," is winding its first round also very big $12,500 at the Leicester Square.

Metro's British-made "Mrs. Miniver" with stageshow finished its third Empire week at a strong $16,000. "Black Rose," despite a panning by the crix, as in the U.S., closed its second week at the Odeon in Leicester Square at $11,500, still sock like opening week.

"Caged," at the Warner, continues so well at $6,000 in its third week that it holds for a fourth. "Annie," in second West End run at New Gallery, continues big $5,000 in second round there. "Sunset Boulevard," still a top, is scoring with smash fourth week at the Carlton, $10,100, near-capacity.

Estimates for Last Week

Carlton (Par) (1,128; 65-$1.60)—"Sunset Boulevard" (Par) (4th week). Still holding socko as a major West End production, drawing capacity crowds nightly. Fourth stanza was powerful $10,100; pic stays indef.

Empire (M-G) (3,099; 50-$1.60)—"Mrs. Miniver" (M-G) and stageshow. (3d-final wk). British-made Greer Garson-Walter Pidgeon starrer wound up strong at $16,000. "Three Little Words" (M-G) opened this week (18).

Gaumont (CMA) (1,500; 45-$1.60)—"The Milkman" (U) and "Saddle Tramp" (U) (2d wk). Double bill currently moderate $5,500. "No Way Out" (20th) set for Sept. 21.

Leicester Square Theatre (CMA) (1,753; 45-$1.60)—"Seven Days to Noon" (BL). Big crowds throughout the day have given this new British-made thriller a powerful sendoff. Initial stanza shapes very big at around $12,600. Stays on.

London Pavilion (UA) (1,217; 45-$1.60)—"Tarzan and Slave Girl" (RKO) (2d wk). Closed at $6,500, surprisingly good for this type of film in West End. "Capt. Blood" (Col) comes in Sept. 22.

New Gallery (CMA) (1,376; 45-$1.60)—"Annie Get Gun" (M-G) (2d wk). Still sturdy after its eight-week stint at Empire. Strong $5,000. Holds again.

Odeon-Leicester Square (CMA) (2,200; 45-$1.60)—"Black Rose" (20th) (2d wk). Proving powerful despite what critics said. Still sock with $11,500, and way above high grosses hit by "Panic in Streets" (20th) and "Cheaper by Dozen" (20th), here recently. Holds over again.

Odeon-Marble Arch (CMA) (2,200; 45-$1.60). "Mister 880" (20th) (2d wk). Modest $6,000. Ealing's "Cage of Gold" follows on Sept. 21.

Plaza (Par) (1,902; 65-$1.60)—"The Heiress" (Par). Opened very strongly, with big $11,000 likely on first week. Continues indef.

Rialto (LFP) (660; 45-$1.60)—"Wooden Horse" (BL) (7th wk). Still holding strong with $3,400. "Gone to Earth" (Korda-Selznick) opens Sept. 22.

Ritz (M-G) (432; 45-$1.60)—"Wooden Horse" (BL) (7th wk). Holding nicely around $3,000. Continues.

Warner (WB) (1,735; 45-$1.60)—"Caged" (WB) (3d wk). Holding firm at $6,000; stays a fourth stanza. "Bright Leaf" (WB) opens Sept. 22.

U.S. Publicist Turns Aussie Legit Author

Sydney, Sept. 12.

Tom L. Alexander, director of the U.S. Information Bureau here, has authored a play titled "Orney Boy," dealing frankly with sex perversion. It is in for a run at the Independent theatre, North Sydney, under the management of indie legit operator Doris Fritton, who also produced the play. Cast is mainly local talent.

"Boy" is rated okay for U.S. summer stock, but may not be so good on Broadway in its present form. Alexander has scripted his brain child so as not to give offense from the sex angle, story being about a young man's escape from the influence of a homosexual. Alexander has done some successful chores for Aussie radio.

Restriction on TV Set Production in Britain May Cripple Networks

London, Sept. 19.

The restriction on the production of home TV receivers announced by Prime Minister Attlee at the emergency session of Parliament may provide a unique situation when the television network expands next year.

According to some experts, there is an acute danger that when the Manchester and Scottish stations are operating in 1951 there will be few receivers available to pick up the programs.

British manufacturers now are making and selling 43,000 receiving sets per month. But they have had difficulty in coping with the demand in London and Birmingham, the only two areas presently serviced by TV. They had intended to up output to a minimum of 50,000 sets a month to meet present demand and also to supply the new territories.

If government rearmament leads to serious curtailment of production, TV receivers may become as scarce as motor cars. For these, long-suffering Britishers have to wait anywhere from three to seven years.

Labor M.P.s Fight BBC's Alleged Anti-Left Slant

London, Sept. 19.

Odd development here is that the British Broadcasting Corp. is being charged with an anti-leftist bias. As a result, several Labor M.P.s are meeting to launch a Democrats Listeners Assn.., which will report to the executive on all controversial programs.

Founder of the new organization, Col. George Wigg, M.P., already has had talks with Lord Simon, BBC chairman, and with other officials. There is no intention apparently of forcing artists and speakers off the air, but Wigg and his colleagues want to "stop the abuse of the role of impartiality of right-wing partisans."

First Joint Jap-Yank Feature Film Finished

Tokyo, Sept. 22.

"Tokyo File 212," first joint American-Japanese feature pic to be filmed in Japan since the war, wound up its shooting schedule last week. American production staff, headed by producer George Breakston of the indie Breakston-McGowan outfit and feature players Florence Marly and Robert Peyton, have been on location in Nippon since July 24. Miss Marly already has returned to the U. S. and others are skedded to leave soon.

Film now goes to Consolidated Laboratories in Hollywood for scoring and final editing. Release plans for the pic have not been announced, but understood one of the U. S. majors may handle it. Breakston expects to announce plans soon for a second production.

Irish Film Rentals Steady

Dublin, Sept. 19.

Total payments for film rentals from the Republic of Ireland during 1949 is estimated at $1,820,000, according to a Central Office of Statistics report just issued here. Payments were made in sterling to London offices of distributing companies.

The amount is on a par with that paid in 1948, and when finally revised may even be higher.

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BOOK IT NOW FROM COLUMBIA!

Arg. Pix Industry Seeks World-Wide Distrib to Bolster Coin Situation

Buenos Aires, Sept. 19.

Needled by the government, which is granting it all-out protection, Argentina's film industry is making attempts to organize international distribution to help obtain much-needed foreign currencies for the national exchequer. The Producers' Association has had confabs with Entertainment Board officials designed to map out plans for opening combined distribution offices in the U. S., Europe and Mexico. If these are successful in capturing foreign markets, they will be allocated funds to allow purchases of raw stock abroad.

The high cost of raw stock has doubled production costs since 1948, according to Argentina Sono Film's prexy Luis Angel Mentasti. Fifty copies are made of each picture and the cost of raw stock for this is $10,000 greater than two years ago. Other increases in costs makes $100,000 to $200,000 as the budgets for the simplest Argentine picture.

A plan which is likely to push production costs even higher is now under consideration at the instigation of the Labor Secretariat. This seeks to set up a pension plan for all film workers, including high-salaried directors, stars and extras. As picture work is apt to be intermittent and transitory here, it will take a good deal of smart thinking to work out a plan satisfactory to all the interests in the trade.

An unusual industry case has just been partly decided by a court of justice. Film actor Angel Magana sued Artistas Argentinos Asociados for damages of around $2,500 on the claim that contrary to his contract his credits had been placed secondary to those of Mirtha Legrand with whom he teamed in "Eposa Ultimo Modelo." He also sought seizure of the film but confiscation of the picture was denied by the court. Damage angle has yet to be decided. The picture just closed after a seven-week run at the Gran Rex Theatre, where it grossed $60,950 in the first five weeks.

"Native Son," which was made locally in an English version, with author Richard Wright in the lead, and Pierre Chenal directing, has been delayed. It is expected to be flown up to New York before the end of this month. "Surcos de Sangre," directed by Hugo del Carril and Celestino Anzuola, together with last year's best seller, "Ragged Football," made by an independent studio, were submitted by Argentina at the Venice Festival.

San Miguel studios is getting ready to shoot "Trees Die Standing," adapted by the author himself from Alejandro Casona's legit play of the same name, which had a successful run of two years in Buenos Aires. Carlos Schlieper is to direct and vet actress Amalia Sanchez Arino, from the stage version, has been chosen as one of the leads. Arturo Garcia Buhr is to take the role played by Esteban Serrador in the legit production.

Production on Upbeat

Adriana Beneti, Italian actress of "Four Steps in the Clouds" fame, is due in Buenos Aires on Oct. 5 to appear in "Paja Brava," which starts rolling as soon as she arrives. Narciso Ibanez Menta is to play the lead in "The Street By the Moon," which Emelco will make from a story by Petit de Murat.

San Miguel Studios has signed Carlos Hugo Christensen to direct a picture starring Arturo de Cordova. Work will start before the end of the year. Christensen recently returned from doing film chores for Bolivar Films in Venezuela, and from directing his wife Susana Freyre in a picture made in a Mexican studio.

Guaranteed Pictures, film outfit which made one picture with Italian actor Aldo Fabrizzi doing the directing, scripting and acting, is getting ready to produce "Facundo," an opus scripted by Dr. Pages Larraya. Presumably the picture will have a partly political background, as the story covers a period of Argentine history when the dictator Juan Manuel de Rosas reigned supreme.

Hughes Divvy

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production-distribution company when he acquired his 24% interest from Atlas Corp. in May, 1948. On the basis that tangible assets of the picture company will be worth $7.50 per share after divorcement, the theatre company will have only cost him $1.50 per share.

Hughes' present negotiations with the Harry Brandt-led Trans-Lux syndicate call for sale of his theatre company stock at $8 a share. If the deal goes through, it would thus mean a profit of $6.50 on each of the 929,000 shares he owns or a total of better than $6,000,000.

The Other Angle

Looking at it another way, if he sells the circuit for $8 a share, the net cost to him of the picture company will have been only $1 per share. Since it will have an estimated tangible asset value of $7.50 per share, Hughes has a profit of $6.50 a share or almost $6,000,000.

The extra $4,000,000 dividend which he is planning just before divorcement will be voted by the 100%-owned theatre subsidiary to the parent company. The amount is permissible under an indenture agreement entered into by RKO Theatres, Inc., with Bankers Trust, N. Y., Feb. 1, 1946.

This provided for a loan of $26,000,000 against 20-year 3% sinking fund debentures. Loan has since been reduced to $21,000,000. Agreement provided, however, that in order in effect to insure the loan, the theatre company could never enter into any agreement that would leave less than equivalent of $11,000,000 in fluid reserve in the treasury of the theatre company.

The combined theatre-picture companies now have about $25,000,000 in fluid reserves—cash on hand and Government securities. Hughes intends to keep all of this in the picture company except the $11,000,000 required by terms of the Bankers Trust indenture. Thus he will transfer the $10,000,000 called for under the split-up agreement, plus the $4,000,000 special dividend to make up the $14,000,000 difference between the $25,000,000 and the $11,000,000.

The $11,000,000 called for under the indenture is not actually stated as that sum. That's what it is figured to amount to, however. Indenture actually says that RKO Theatres, Inc., will not declare any dividends (other than stock dividends) unless, after giving effect to the proposed dividend (a) the consolidated net working capital shall be at least equal to $750,000 and (b) the consolidated net income from Dec. 31, 1945, plus the amount of $7,800,000, plus the aggregate principal amount of debentures issued under the supplemental indenture (Nov. 1, 1947—bringing the total loaned to $26,000,000) shall be greater than the aggregate amount of all dividends declared subsequent to Dec. 31, 1945.

Skouras 1st Choice

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000, and the Marble Hill, Bronx, $475,000.

Choice to be made by Skouras in the initial 10-day period is between the Proctor and the Midway. However, George Skouras, head of the circuit, has been out of town recently and for this reason asked for more time to make the decision. RKO has indicated it is willing to go along with an extension.

Splits will be made, of course, on the basis of cash changing hands in accordance with the stock ownership which each of the two partners has in the properties and their evaluation. Following the first selection by Skouras, RKO is permitted first crack at any two of the Bronx theatres, then Skouras has his choice of the next two.

Unaffected by the split is RKO's 20% stock interest in Metropolitan, which has been trusteed.

Petit's 'Diamond' Hit

Paris, Sept. 26.

Roland Petit's Les Ballets de Paris, due in New York early next month, premiered a new ballet yesterday (25) at the Marigny, titled "Croqueuse de Diamants" ("Diamond Thief"), starring Renee Jeanmaire.

Ballet drew eight curtain calls and looks a likely Broadway clickeroo. It has a colorful Apache theme, and uses a revolving stage for three fine sets. Dancers sometimes break into song, giving the pantomime an operatic touch.

Theatre Construction Through Near East On Upbeat, Golden Reports

Washington, Sept. 26.

New theatre construction in three Near East countries was reported today by Nathan D. Golden, film topper for U. S. Commerce Department. In Irqa four new houses were started n Bagdad during the first half of year. This gives Iraq 86 films theatres wth a total seating capacity of 70,000. In addition, three Bagdad theatres have been air-conditioned recently, using U.S. manufactured equipment.

In Lebanon six theatres are under construction in Beirut, but none is expected to be finished before the end of 1950. In addition, the luxurious new Rivoli, a 1,700-seater, was opened n Beirut. There are now 44 theatres, with total seating of 24,346, in the country.

In Syria new film houses were opened last year in Aleppo, Hama, Latakia and Banias. Country now has 48 picture theatres with about 25,000 seats.

Laurel-Hardy French Pic Too Realistic; Boat Hit

Paris, Sept. 26.

During the filming of "Atoll K" on the Riviera, with Laurel and Hardy starred, the trawler Saint Louis was used in shooting a sequence showing the boat being surrounded by exploding shells.

One shell exploded so close that the ship was damaged and had to be grounded quickly near the beach. Another boat was sent to the rescue. It was hauled away after the ship's leak was repaired.

Tourists, Cool Weather Boost Lisbon Niteries

Lisbon, Sept. 19.

Cooler weather and receding fears of war have brought back the usual crowd of provincial and foreign visitors back to Lisbon and Estoril. There are even more foreign visitors here than last year because many, especially South Americans, stop here for a week or so before planing home.

Biz in niteries is substantially good. The casino of Estoril has a floor show with the latest importations from France being Fernanda Montel, the Bluebell Lido Girls (8) and Fred Adison orch. These are in addition to local acts and two Portuguese bands, and all double into the Wonder Bar and Yacht Club.

The Arcadia nitery has the Trio Barsi, Italian adagio dancers; Ballet Helios (six Spanish girls) and Rosario Guerra. The Maxime has Mary Mercha and her Ritmo Cubano Boys from Spain. The exclusive Crystal has only one act, Mexican Gloria Luz partnered by Jorge and Ricardo and six girls.

Current London Shows

(Figures show weeks of run)

London, Sept. 26.

"Accolade," Aldwich (3).
"Ace of Clubs," Cambridge (12).
"Brigadoon," Majesty's (74).
"Capt. Carvallo," St. Jas. (7).
"Carousel," Drury Lane (16).
"Cocktail Party," New (21).
"Dish Ran Away," Vaude (13).
"Folies Bergere," Hipp. (51).
"Golden City," Adelphi. (15).
"His Excellency," Princess (18).
"Holly and Ivy," Duchess (20).
"Home at Seven," Wyndh'm (29).
"King Rhapsody," Palace (53).
"Knight's Madn'ss," Vic. Pal. (28).
"Latin Quarter," Casino (28).
"Little Hut," Lyric (5).
"Mister Roberts," Coliseum (10).
"Oklahoma," Stoll (173).
"Reluctant Heroes," W'tehall (2).
"Rosmersholm," St. Martin's (6).
"Ring Around Moon," Gl'be (35).
"Seagulls Sorrento," Apollo (15).
"2d Tanqueray," Haymarket (4).
"Touch & Go," Wales (18).
"Will Any Gent," Strand (3).
"Worm's View," Comedy (179).

Garbo Opus Pitted Against Reds' 'Berlin' in Vienna Prestige Battle

Vienna, Sept. 19.

Day-and-date openings in Russki and U.S. zones, of Vienna, respectively of Soviets' "Fall of Berlin" and Motion Picture Export Assn.'s "Nigotschka" (M-G) has kicked off the attendance and prestige battle of the film year.

Fact is that, while the print has been available for release here for about a year, the MPEA held the Red-needling Garbo pick back in patient hopes of working out deal for distribution of this American product in the Russe zone. Wolfgang Wolf, local MPEA chief, gave up at last and chose the same week as the Soviet film festival, with "Berlin" as its pinnacle to release his star opus.

Little doubt is held that the Garbo film will outdraw the Stalin pic despite the all-out bally of the commie press for the Russki production. Garbo is a very big name here and so is Lubitsch. There has been heavy word-of-mouth on "Ninotschka." Russ can hardly afford to register any official protest, considering the heavy-handed blasts at Americans in "Berlin" and other of their recent releases, notably "Meeting on the Elbe."

Western press reported this week that the Russians' Sovexportfilm people ordered Gewista, local version of General Outdoor Advertising, to turn over 40 choice billboard locations, regardless of other commitments for "Berlin" 24-sheets. This won't help much, considering local distate for war pix so soon after experiencing too much of the real thing, to say nothing of Austrian revulsion for all things Russian.

London Film Notes

Herbert Smith, exec in charge of **J. Arthur Rank's** film production at Denham, quit by mutual arrangement. Joins newly-formed film company, Jewish National Films . . . **Patrick Kirwan** and **George H. Brown** have completed film script, "Hotel Sahara," which is to be shot at Pinewood studios by indie film company, with **Rank's** backing. **John Paddy Carstairs** will direct with **Albert Lieven** as likely lead. Shooting to start late in October . . . **David Farrar** recuperating at Alsassio, Italy, after sinus operation, and due back Oct. 15 to star in **Hugh Stewart's** indie film "Night Without Stars," to be shot at Denham.

Nigel Patrick, after his big success in "Trio," is last-minute addition to "The Browning Version," the **Terence Rattigan** play which is being filmed at Pinewood with **Anthony Asquith** directing and **Jean Kent** and **Michael Redgrave** starring. This is first pic **Jean Kent** is to appear in since she quit the Rank organization after seven years.

NORTH FINDS TALENT SCARCE ON EUROPE TRIP

Rome, Sept. 26.

Robert Ringling North, here on his annual trip to Europe to look for acts for the Ringling-Barnum & Bailey circus, claims that it is not as easy to find desirable animals or clever acrobats as before the war. In the regior around Milan, North found a couple acts he rated okay but found they wanted too much money.

North also has been looking over the film situation prior to exploitation and foreign distribution of "Biggest Show on Earth," Par's being made by Cecil B. De Mille.

London Legit Bits

London, Sept. 12.

American **Marylin Nowell** taking over femme lead in Prince Littler's "Oklahoma," at the Stoll after which she will tour the provinces . . . **Margaret Rutherford** quits femme lead in **H. M. Tennent's** "Ring Around the Moon," at the Globe early next year on the principle of never staying in one show more than a year . . . **Linnit and Dunfee** to do new play by **Paul Vincent,** author of "Saints and Sinners," titled "Prayers of Decent Men," with **Kieron Moore** and **Margaret Johnston** starred. Show opens out-of-town early in October for six weeks before coming to the West End. Probably starts at the Vaudeville in November.

Emile Littler has just signed **Leon Cortez** for his "Goody Two Shoes" pantomime at the London Casino for Christmas.

Schwarz's Korean Pic

Hollywood, Sept. 26.

Jack Schwarz started filming yarn on the fighting in Korea. Picture is "Korean Patrol," which got under way in the Hollywood hills with Max Nosseck as director and Walter Shenson as associate producer.

Cast includes Richard Emory, Al Eben, Benson Fong and Danny Davenport.

'Sept. Affair' Preem in Rome

Rome, Sept. 20.

World preem of Hal Wallis' production, "September Affair" has been set for Sept. 21 instead of earlier this month at the Palazzo Sistina. Warm weather caused the delay. "Affair" has been dubbed into Italian for the opening here, and will attract big names from the many embassies, ECA, government officials and Italian celebs.

Italian distributors seldom do much exploitation on films here, and this may start a new trend in ballying pix in Italy.

$1,553,694 Mex Film Loans in Aug.

Mexico City, Sept. 19.

Film Trade got $1,553,694 in loans, credits and discounts during August from its own bank the semi-official Banco Nacional Cinematografico, here.

Balance sheet at end of month showed this.

DAFF JOB EASED WITH ABOAF APPOINTMENT

Appointment of Americo Aboaf as v.p. of the Universal foreign department is designed to enable Al Daff to unload a share of his chores as head of the foreign operations. Since taking over the post last spring Daff has been without assistance of another company officer who could take top-level responsibility.

Upping of Aboaf from supervisor of the firm's Latin American division also ties in with the departure of Joseph Seidelman, Daff's predecessor, who will serve only in a consultative capacity as of next Jan. 1. Aboaf started his film career with Paramount in London in 1925. He joined Universal in 1939 as homeoffice representative for Italy, Spain and Portugal, and moved up to the division post in 1946.

British Newsreels Ask War Risk Pay for Korea

London, Sept. 19.

British newsreel men are refusing to go to the Korean battle front unless they receive danger money at the rate of $14 a day. This is the stipulated bonus in the war risks agreement between the Newsreel Assn. and the Assn. of Cine Technicians.

The five newsreel outfits operating in Britain are pooling resources on Korean coverage. British Paramount News has been chosen by lot to send a unit to the war zone, but all cameramen have been ordered by their union to refuse the assignment unless they get the bonus.

16 New Houses Cue FWC Personnel Shifts

Los Angeles, Sept. 26.

As a result of the recent absorption of 16 film houses by Fox West Coast in Northern California, Bob Rothafel is shifting from the homeoffice to handle operations in the San Francisco Bay district, which includes Oakland, Berkeley, Richmond, Vallejo and other towns. Theatres were formerly operated by the Golden State and T. & D. circuits.

Others moving from the L.A. office to the Bay area are James Cox, Bob Weeks and Charles Doty, bookers. They will be replaced here by Roy Evans, Bob Smith and Harold Briskin, upped from posts as theatre managers.

Little Chance Of Price Cut in TV Theatre Equipt.

There's less likelihood than ever of any early reduction in the price of theatre television equipment. A spokesman for RCA put it this way: "Everything else is going up. Can you see any reason why it (TV equipment) should go down?"

Complaint of numerous exhibitors has been that the facilities for large-screen video and installation has been too costly, amounting to $25,500 per RCA unit. The apparatus used in the Paramount-devised intermediate system runs slightly over $30,000, it is understood.

Any substantial return on such expenditures would not be in view, many theatremen feel. This applies not so much to the larger first-runs, where the amount involved is equivalent to or even much less than an average single week's gross, but to the smaller independent houses which are not part of a well-heeled circuit.

The one approach to bringing the price down was mass production of the equipment by the manufacturers but there's obviously no hope for this for some time to come, if ever. Despite the urgings of some prominent theatre operators, particularly S. H. Fabian, who has made the pitch for theatre TV throughout the country, only a scattered few exhibs have expressed interest to the point of actually placing orders for the installations. Among the newcomers to the field are Century Theatres, N. Y., which is awaiting the facilities at two spots; Comerford-Publix, Scranton, which has a deal set for four installations, and RKO, which has an order in for TV equipment for one house in the Bronx.

Johnston's Medico Talk

Washington, Sept. 26.

Eric Johnston, Motion Picture Assn. of America prexy, will address the 21st annual assembly of the District Medical Society here next week at the Statler hotel.

The society's two-day meeting will confer a certificate of meritorious service to medicine Oct. 4 to Jean Hersholt, film and radio actor, for his impersonation of "Dr. Christian."

Film Stocks

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nicolor gained 25c. WB, too, was near its recent high. Television shares were actively higher on the war news.

Increasing regard with which Wall street is viewing the film industry's financial position is reflected in the New York Stock Exchange's report on short interests as of Sept. 25. It indicated that speculators are not playing a single film company stock on the prospect of a decline.

With reports of improved grosses throughout the country, the Wall street bears have shown growing reluctance to touch the pic stocks. The previous month's report revealed the only short interest to be in Paramount, in which 2,145 shares were held on that basis, as against 7,260 for the preceding month.

The Sept. 15 period marks the first in about three years in which the bears were entirely missing from industry shares. Stocks of about a half-dozen of the companies were popular with the gloom traders. In all, Exchange reported for the current period 882 issues in other fields in which short interests existed as of Sept. 15.

Included in the latter are most of the radio-television stocks listed on the big board. They are RCA (33,310 shares, an increase of 600 shares from the preceding month), Philco (7,852, a hike of 3,000 during the 30-day period), Zenith (16,567, representing a 4,000-share tilt), Emerson (20,433, down 5,000), Magnavox (17,761, up $3,600), Motorola (17,082, up 7,200), and Admiral (50,520, up 14,000).

Stocks Exchange also reported that as of Aug. 31 amusement shares listed had a total value of $1,040,705,662, at an average price of $18,50 per share.

Blair's 'Eileen' In Reissue Since 'Pacific'

Hollywood, Sept. 26.

First film featuring Janet Blair to be reissued since her click in "South Pacific" road company will be "My Sister Eileen," which Columbia will re-release.

Understood studio will team it with "Thousand and One Nights," which had originally been set to team with "Gilda" in reissues but was replaced by "Platinum Blonde," 1931 Jean Harlow starrer. "Eileen," lensed in 1942, toplines Rosalind Russell and Brian Aherne.

Large-Screen TV

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objectives. Bamberger made it a point to stress that "COMPO will not interfere in any way with the K-MTA affairs. It was not formed to usurp the prerogatives of any existing association," he said. "Its very name," Bamberger stated, "is indicative that it was formed to cooperate with, and be of help to, all its constituent groups."

Levy's subject was arbitration. He said that many disputes of relatively minor importance are finding their way into protracted, expensive and unnecessary litigation which can have the effect of stifling the industry. "An effective industry arbitration tribunal to which exhibitors may go for an inexpensive and speedy determination of their complaints would go a long way to brighten the dismal picture," he declared.

Levy said that he and TOA executive director Gael Sullivan will place before the upcoming TOA convention a proposal for an all-industry conference for the purpose of determining the industry's desire to adopt an arbitration system, its mechanics and, finally, whether Department of Justice consent should be sought and whether effort should be made to incorporate the arbitration plan, if adopted, in the final court decrees in the industry anti-trust suit.

Scaled at $2.50 Down

Detroit, Sept. 26.

Ticket sales for the first big-screen television broadcast of a Big 10 footbal' game were reported brisk by United Detroit Theatres. The U of Michigan-Michigan State game Saturday (30) will be pictured on the screen of the 4,039-seat Michigan theatre. Engineers were putting the final touches on the screen's installation Monday (25).

Of the 4,039 seats, 336 reserved seats in the mezzanine will sell for $2.50 each, while the remainder will sell at $1.80 each (tax included). All seats will be guaranteed. Nearly all of the reserved seats were taken Monday (25), and the others are going fast. Tickets are being sold at all of the 18 United Detroit theatres.

The cost of seeing a football game "in the flesh" at the huge Michigan Stadium at Ann Arbor is $3.60.)

A single game sellout of a U of Michigan game will gross $7,505.40. If all nine games which will be screened at the Michigan theatre play to a capacity house, the season's gross will be $67,548.60.

(The cost of seeing a football equipment needed for screening the telecasts range in estimates from $25,000 to $65,000. In addition, the theatre will pay the cost of a full videc crew at the stadium and line charges. These are estimated at $4,500 per game. WWJ-TV will handle this detail on Michigan games.

Grid TV OKayed

Washington, Sept. 26.

Experimental theatre TV presentations of U. of Michigan and U. of Illinois football games were authorized yesterday by the FCC.

The Michigan games will be shown at the Michigan theatre in Detroit, owned by United Detroit Theatres, and will be carried by closed transmission from the University stadium at Ann Arbor. The Illinois games will be shown at the B & K Tivoli and State Lake theatres in Chicago, relayed from the Illini stadium at Champaign.

Both authorizations were for the use of experimental microwave relay stations in the 3700 to 4200 MC band which will carry the video signals. The Michigan grant, to the Michigan Bell Telephone Co., is good for no more than two months. The Illinois grant, to the Illinois Bell Telephone Co., is for three months.

Balaban, Freeman Head Promotional Par Talks in N.Y.

New ideas on promotion, including stepped-up activity in cooperative advertising, are likely to stem from the homeoffice meeting of Paramount division managers tomorrow (Thurs.) and Friday. Company is said to be concerned with a number of problem sales areas and aims for remedies right at the local level.

That emphasis at the sales meeting will be on promotion is suggested by fact that company president Barney Balaban and Y. Frank Freeman, vice president in charge of studio operations, both intend to discuss the subject, as well as new productions. Both came into N. Y. from the studio yesterday (Tues.). Also on the speaker's roster is Max E. Youngstein, ad-pub veepee, who trekked back to the h. o. from the Coast on Monday after studio huddles on new campaigns. A. W. Schwalberg, president of Paramount Film Distributing, will preside at the session.

Company's feeling is said to be that each difficult sales area must be investigated to determine best localized promotional push for it. In any event it's clear that more advertising on a cooperative basis with exhibs at the point of sale is in mind, and with television likely to figure prominently.

Other speakers at the meetings will include counsel Austin Keough and Louis Phillips, Paul Raibourn, v.p. in charge of budget and planning, and board chairman Adolph Zukor. Division managers to sit in are: Gordon Lightstone, Canadian; Howard Minsky, mideastern; Hugh Owen, eastern and southern; George A. Smith, western, James J. Donahue, central, and Duke Clark, south-central.

Industry Snags

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exhibs. Following issues will be taken up in group forums: Film prices, terms and conditions; competitive bidding, misallocation of films and remedy therefor, Cole plan for incentive selling, proper use of right of selective buying, desirability and practicability of buying supplies and equipment for theatres cooperatively, prices, quality and service of concerns selling trailers and advertising accessories.

There will also be discussions from the floor of the business outlook and problems incident to the return of wartime economy, film actors appearing on TV and methods of dealing with those who ridicule motion pictures, problems of production and distribution as they affect theatres to be presented by reps of those branches and showmanship.

Group panels will be held to discuss problems of various types of theatres. One on small towns will be led by H. A. Cole and Charles Niles, on large towns and suburbans by S. E. Samuelson and W. A. Rush, large cities by Nathan Yamins, Benjamin Berger and O. F. Sullivan, key neighborhoods and subsequent runs by Martin Smith and Wilbur Snaper, outdoor theatres by John Wolfberg and Rube Short, and circuit buyer and bidding by Jack Kirsch and Abe Berenson.

Chairman of the convention is Morris Finkel, prez of Allied of Western Pennsylvania, with Fred Beedle as co-chairman, William Finkel as general chairman and Wally Allen as assistant general chairman.

Korean War

Continued from page 5

politan area, are among those which dropped the news and have returned to it. Century, another important circuit in the New York territory, was seriously considering dumping the newsreels when the war came and banished the thought.

Top grosser among the reels is believed to be Fox-Movietone, although it is in a pretty close race with Paramount. Vying for third and fourth rank are Metro's News of the Day and Warner Bros.' Pathe reel. Metro held the show position easily for quite a few years, but has been getting a stiff run for accounts since WB took over the Pathe release from RKO a couple years ago. Universal is fifth in the amount of rentals taken in.

Inside Stuff—Pictures

American film industry's "The Movies and You" series have been extraordinarily well received both in the U. S. as well as in Britain, it was disclosed in New York this week. Some nine subjects out of a total of 12 have already been released in Yank theatres over the past 18 months and each has averaged between 12,000-16,000 bookings. Shorts are distributed in the U. S. at two-month intervals.

Following release of the initial series film in Britain on Aug. 17, London bookings on the first two subjects have reached near-saturation proportions, according to Fayette W. Allport, Motion Picture Assn. of America international division rep in England. Of some 361 theatres in the London release area, 324 have agreed to play "Let's Go to the Movies" and "This Theatre and You."

All 12 of the shorts are released in England every 30 days to tie in with a "Better Business" campaign in which all branches of the British film industry are participating. Although reports from Britain's hinterland are incomplete, Allport feels that the strong support which London exhibs have given the program will be matched by theatremen in the provinces.

Stewart Granger, British actor recently pacted by Metro, thinks he's dogged by name trouble. His right name is James Stewart, which he originally used in English pix. Fearful that he'd get confused with the American James Stewart, he switched to the Granger tag. Now he's afraid he might get mixed up with Farley Granger, but he'll make no more changes.

He incidentally has been handed one of the best contract player deals inked by any of the majors in recent years. It is four years without options and non-cancellable and calls for $3,500 weekly for 40 weeks a year.

Recognizing the strong influence many American films have had in advancing the cause of democracy throughout Japan, General MacArthur's headquarters has instructed its information centers in Nippon to help push commercial pictures which have been designated as having orientation value. Centers were asked to promote patronage for certain commercial features through lectures, exhibits and window displays. Their campaign will supplement an educational program which the Motion Picture Export Assn. has carried on for the past four years under the supervision of the organization's managing director in Japan, Charles Mayer.

Newest outfit to offer a private subscription series of "off-the-beaten-track" pix is Unusual Films. Organization starts a 12-week season at the Chapter Room of Carnegie Hall, N. Y., Sunday (1). Initial pic is "The Works of Calder." Burgess Meredith, who narrated the film, is scheduled to be on hand opening night to give a short background talk on the subject. Sponsors of the group point out that their exclusive private showings enable Unusual to run off pix "unfettered by censorship, or legal restrictions." Other films in the series include documentaries by Robert Flaherty, Joris Ivens and Sergei Eisenstein.

Those polls on television's inroads on the motion picture audience don't rate with Paul Raibourn, Paramount vice-president and president of Paramount Television Productions. He said Par does its own polltaking rather than rely on the canvassing of outsiders because all pollsters make some errors "but they don't tell us what they are." Par knows the shortcomings of its own polls, thus can be more accurate in drawing conclusions from the findings, Raibourn offered.

Demonstrations of a new means of automatically changing and blending color lighting are scheduled to be held in New York today (Wed.). Sponsors of the showings are the Color Lighting Corp. and the Consolidated Edison Corp. Invented by CLC prez, Rollo Williams, the light mixing system is known under a trade name of Rollocolor. Device permits the blending of striplights and spotlights, as on a theatre stage, entirely by turning a knob on control units.

Bankruptcy petition in federal court, Los Angeles, lists the assets of the Nasser Bros. as $673,080 and liabilities as $9,249,778. Individually the financial position of each brother follows: James, assets $216,751, liabilities $2,506,784; George, assets $173,477; liabilities $2,212,203; Henry, assets $184,480, liabilities $2,210,958; Theodore, assets $98,372, liabilities $2,319,833.

Screen Actors Guild advised its members that they will no longer have to pay initiation fees to join British Equity each time they make a picture in England. Under the new agreement, one initiation fee is enough. When the Hollywood player's job is finished he notifies British Equity to suspend his dues until his next chore in England.

Howard Hughes has issued orders to his story department to dig up stories suitable for teaming Robert Mitchum and Jane Russell. Duo first appeared together in "His Kind of Woman" and are currently working in "Macao."

Zukor Sounds Optimistic Note

Continued from page 5

the studios lose vast numbers of technicians and stars to the armed services, as they did in the last war. However, if this situation again prevails it will not be for at least another year, in his opinion.

Further contributing to the current improvement, Zukor stated, is the new recognition of "commercial" screen fare, i.e., story material of the type known to be in accord with the tastes of the public. His thought is that striving for product of heavy artistic merit often leads to product of dubious boxoffice merit. He remarked that a look at the commercial performances of films in past generally provides good indication of the type of story most likely to please the public and fare well economically. (Zukor's comments recalled the statement made by Paramount president Barney Balaban at the company's sales convention on the Coast last August. "Price Waterhouse doesn't read the reviews," said Balaban in lashing out at arty product which pleases the erudite critics and proves a dud at the boxoffice.)

Stars and "new faces" are subordinate to the screenplay, Zukor indicated. His idea is that stars alone never made a picture successful, although good names bolster the earning power of pix which, fundamentally, meet the quota in entertainment value. There is no demand for "new faces" for the obvious reason that the public doesn't know who the new performers will be, and consequently cannot express a choice for or against them. To state it simply, Zukor said, new players come and go; those who make the grade stay, but there is no need to reach out for new talent only for the reason of satisfying public demand. This just doesn't exist, he feels.

Zukor's rating as an industry trend spotter should rate highest in view of his career. He became acquainted with the trade in 1903, operating a penny arcade in association with the late Marcus Loew, and has been with it since. Last year he was singled out for a special Academy Award for contributions to the industry. Despite his years—he's 77—he still puts in full time at the Par homeoffice.

Feeling fit and in good health, Adolph has set a schedule for himself far into next year. He will leave N. Y. on Jan. 3 for his annual Coast visit with plans to stay at the studio for about eight weeks. This will be followed, he said, by a tour of England and the Continent for the purpose of keeping posted on films and their audiences in the various countries.

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Argentine Runaround to Yanks

Continued from page 4

been flourishing in the absence of Hollywood product) and the Argentine treasury, which figured it couldn't spare the dollars.

In August the Argentines changed tactics and began issuing a series of decrees that were so "onerous" that it was felt advantageous by the Yanks not to put the Careijo agreement into effect at all. Last week's huddles were held in an effort to work out a compromise under which the Americans could ship in their films and operate on an economic basis.

First of the Argentine measures on which a deal was reached at last Thursday's meet and renounced on Friday was a "Protectionist Decree." It grants higher rental percentages to Argentine than U. S. pix, provides that they have to gross only 80% as much as a Hollywood pic to get a holdover, and in general establishes such radically preferential terms for national production as to make the game hardly worth playing for foreign distribs.

Second measure was the change in the exchange rate at which the U. S. distribs could transfer their frozen coin. Although when the pact with the MPAA was negotiated in New York, the rate talked of was 9.02 pesos to the dollar, when the time came to sign, the peso had been depreciated to 12.50. Subsequently, on Aug. 29, the government put new exchange regulations into force, designed to allow the peso to find its own level, and establishing the free rate at 14.60. Immediately the "parallel" or black market rate went to around 18 or 19 pesos to the dollar. If it is taken into account that at the time the U. S. distrib assets were frozen the peso stood at about 4.80, it will be realized that distributors in Argentina would stand to lose millions.

In the third place, the Argentine government also introduced far-reaching alterations in the taxation laws, which will further penalize the U. S. distribution firms' economy, including a 50% tax on all imported creative work, including motion pictures. This tax is designed to create a fund to aid Argentine writers, dramatists and producers and is another highly protectionist measure.

Severe Penalties

Proof that the Press Secretariat has every intention of aggressively enforcing the protectionist decree is shown by the severe penalties imposed on the Opera theatre recently, for a presumed infraction of the rules regarding holdovers. Theatre was shuttered for two days, a Saturday and Sunday, for not complying with the rule calling for exhibition of an Argentine-made picture throughout at least one week (including week-end) of each month.

Opera had been exhibiting "Champion," one of the 14 pictures recently imported by United Artists under a separate and individual deal made with the Central Bank, and outside the pact with the MPAA. Theatre management had supposed that as long as the Hollywood picture was grossing the required percentage for holdover, exhibition of the Argentine picture could be postponed, particularly as that circuit (Lococo) has been foiled by its competitors in attempts to line up contracts with the leading local producers, and for a long time has not had a hit in its principal deluxe, first-run theatre. When UA put through its individual deal, the Opera was quick to sign up for the first-run of this new material.

The new protectionist decree stipulates that the theatres must apply to the Entertainment Board for classification in the various categories as first or second-run or intermediate houses. The Board will dictate to the exhibitors the admission scales they may set up for each of their theatres. Classification and admission scales set by the Board are not to be appealed against and will hold for periods of one year, without revision.

Busy Issuing Verbotens

All in all, the Entertainment Board has had a busy time of issuing "verbotens" and "prohibiciones." Exhibition of pictures distributed by Artkino, (distrib of Soviet material) has now been officially forbidden throughout the entire territory of the Argentine Republic. This officializes a prohibition which has existed in fact for well nigh two years, and which although never communicated to the press, or put into writing, was made known to all exhibitors personally or over the phone. Since Artkino had found it impossible to distribute the Soviet material, lately it has dealt in German pix from the Eastern zone, including "L'Affaire Blum," which had a run of six weeks at the Opera.

Throughout August, only 21 pictures were released in Buenos Aires, against 34 in 1949, and 24 in 1948. Of these seven were U. S., under the UA pact. Only two were Argentine, chiefly due to the long holdovers on all the local material already released. There were three Italian and three French, two Spanish, and one each Venezuelan, Mexican, Swiss and German.

British pictures are unlikely to get a showing on Argentine screens until a new Anglo-Argentine meat trade deal is worked out. At the present time this is as much at a complete stage of deadlock as the deal with Hollywood.

At present the distributors in Buenos Aires are down to reissuing oldies like "Till the End of Time" and "Pride and Prejudice." "Gone with the Wind" is at the Radar in its second reissue.

Trust Suits

Continued from page 5

statute, there can be few if any of these after 1951. Basis of all such actions has been discrimination in one form or another and the elimination of competition.

However, the immediate problem is what to do with the pending cases and the companies have been making extra effort in the direction of settlement with the plaintiffs. Brushing aside those complaints which are regarded as spurious, the film firms obviously are eager to disentangle themselves from the burdensome legal maneuverings. Better runs and payments of cash in some instances have been the basis of compromise where the distributors recognized some adjustments in dealings with the plaintiff exhibitors were in order.

However, stymieing some settlements have been the attitudes of companies such as United Artists, which felt it couldn't afford cash considerations to the exhibitors and preferred continued courtroom bouts instead. Except in rare cases, the distributors have been successful in keeping the specific nature of all cash settlements to date outside the realm of public knowledge.

Metro, RKO In Chi Settlement

Chicago, Sept. 26.

Metro and RKO, two majors unnamed as defendants in last week's $1,750,000 anti-trust suit against majors and circuits, have settled with plaintiff, the Tower Bldg. Corp., prior to filing of the charges. According to Tom McConnell, attorney for Tower, there was no cash settlement, and no money exchanged hands. Rather, it is reported, terms call for a reduction in film rentals when the two distribs negotiate on pics with the Tower theatre.

Charges against majors in the complaint were for alleged conspiratorial actions between Tower theatre lessee, Balaban & Katz, and the majors for allegedly swerving films from the Tower into the nearby Piccadilly. Purpose, the complaint charges, was to divert patronage from the Tower, thereby reducing rental split which B&K had been pacted to dole out to its landlord.

In 1947, the complaint asserts, an agreement, in lieu of court litigation, had been entered with the Schoenstadt circuit and the majors, after the indie circuit had brought charges against the film companies on restraint-of-trade. Settlement at that time had called for preferential treatment to the circuit in deference to a fullscale court battle. Terms had been early booking dates and reduced film rentals to circuit's flagship, the Piccadilly.

Second count of Tower's current suit claims the perpetuation of the agreement had hurt its own theatre, which is located near the rival Piccadilly, both of which are on "A" policy.

Meanwhile, the out-of-court settlement by Metro and RKO may throw open an exit through which the majors may avoid paying judgments on pending suits. It is reasonably opined that reduced film rental is far less severe than what may amount to a constant and sizeable cash outlay, provided judgments are awarded the defendants.

Arthur Clarifies Stand On Film Experimenting; 'Should Be Within Limits'

Harry C. Arthur, Jr., Fanchon & Marco circuit topper, sought to correct this week the impression that he had given recently in an open letter to studio heads that he objected to "pioneering and experimentation" in picturemaking. Arthur made the clarification in a letter to Edmund C. Grainger, prexy of the Jamestown Amus. Co. chain. Grainger had taken issue with the previous Arthur communique.

F&M chief explained he feels "pioneering and experimentation" desirable, but "within the limits of experimentation and they should not replace the entertainment we are called upon to provide the movie fans of the nation. The production of 'pioneering and experimentation' and propagandistic art pictures in overwhelming preponderance over readily-liquidated entertainment films is a fallacy which would inevitably result in chaos for us all."

"Let us by all means continue to experiment and improve," Arthur added. "Let those who would, even try, within the limits of their own ability, to propagandize the public into a greater appreciation of art and sophistication, if they feel called up to do so. But let us meanwhile continue faithful to those entertainment precepts upon which our industry was founded and which our patrons need—and want—and will pay to see."

Arthur also stated he favored "offbeat" films, but that he felt they appealed to a small market and should therefore be made on small budgets. He likewise made a plea for the end of cycles, declaring "The alarmy 'copy-cat' habit of countless producers to quickly follow up a successful picture by imitating it is another suicidal trait which bodes ill to the industry."

7 RKO CAMERA CREWS AT LOUIS-CHARLES FITE

RKO Pathe will have seven camera crews at the championship bout between Joe Louis and Ezzard Charles at Yankee Stadium, N. Y., tonight (Wed.), but whether there's a general release of the film depends on the amount of punch contained therein. Immediately following the fracas, RKO Radio will determine whether it will distribute the picture on the basis of action and entertainment value.

Chances are if the encounter is something of a duplication of Louis' last performance the film will be banished to the obscurity of the file rooms of RKO Pathe, rather than be allowed to constitute a further financial risk with the cost of making prints, distribution charges and advertising expenses.

When last seen in the ring, Louis exchanged grimaces, not blows, with Jersey Joe Walcott over two years ago. Pathe set the new deal with Ned Irish, executive vice-president of the Madison Square Garden Corp.

U Yanks Harvey Out Of Hiding for Ad Dept.

Harvey, famed in play and pic, may take on earthly form after all. Having completed production of the film, Universal has put eight creative minds to work on sketching conceptions of the invisible rabbit.

David A. Lipton, ad-pub chief, reported in N. Y. yesterday (Tues.) that eight art designers and directors have been engaged by the company to create ad designs for "Harvey," including their ideas on his physical appearance.

"Harvey" has been booked into the Astor, N. Y., following 20th-Fox's "American Guerilla in the Philippines," which opens Nov. 7. "Harvey" opening is anticipated early next year. It will preem on the Coast, however, before Dec. 31 in order to qualify for the Academy awards.

Film Reviews

Continued from page 8

The Return of Jesse James

resemblance to James, and fact the same James' tactics are being used once again, countryside gets the idea that maybe James was never actually killed. This brings Frank James, now a respected citizen under different name, into picture to succeed in getting Hull to discontinue the supposed James robberies. By this time, however, Ireland has other ideas on the subject which eventually lead to his death during a holdup.

Ireland delivers strongly in title role, getting extremely capable support from Henry Hull. Giving 'em both a run for their money with another top performance is Ann Dvorak, enacting femme visa-vis to Ireland.

Technical credits are all routine. *Neal.*

Border Rangers

Hollywood, Sept. 20.

Lippert release of William Berke production. Stars Don Barry, Robert Lowery, Wally Vernon, Pamela Blake; features Lyle Talbot, Claude Stroud, Ezelle Poule. Directed by Berke. Screenplay, Victor West, William Berke; camera, Ernest W. Miller; editor, Carl Pierson. Previewed Sept. 20, '50. Running time, 57 MINS.

Bob Standish	Don Barry
Mungo	Robert Lowery
Hungry	Wally Vernon
Ellen Reed	Pamela Blake
Capt. McLane	Lyle Talbot
Randolph	Claude Stroud
Aunt Priscilla	Ezelle Poule
Carlson	Bill Kennedy
Tommy	Paul Jordan
Mrs. Standish	Alyn Lockwood
Gans	John Merton
Hackett	Tom Monroe
Raker	George Keymas
Station Agent	Tom Kennedy
George Standish	Eric Norden
Driver	Bud Osborne

Sufficient action cloaks the obvious story making up "Border Rangers" to carry it in the western market. A lot of plot is crowded into the 57 minutes of running time, but players and direction keep it moving moderately well for release intentions.

Don Barry heads the cast as a Texas Ranger out to avenge the death of his brother and sister-in-law. The brother, also a Ranger, was wantonly shot down by an outlaw gang led by Robert Lowery. Barry takes on the identity of a bad man, goes below the border to lure Lowery and his boys into Texas so the Rangers can close in. By the time a bank robbery setup (the bait) is run off, the outlaws are dead and Barry has found romance with charmer Pamela Blake, who figures only incidentally in the story line.

William Berke produced, directed and did the original script with Victor West for Lippert release. He spots a number of good action moments and builds some suspense at the finale. Barry, Lowery, Wally Vernon, in for comedy as a timid outlaw; Miss Blake, and the others do what is expected to help keep the footage moving. Paul Jordan, moppet, adds interest for juve ticket buyers.

On the technical side, production measures up to budget, okay lensing and editing helping. *Brog.*

Cassino to Korea

(DOCUMENTARY)

Hollywood, Sept. 22.

Paramount release of A. J. Richard production. Features Quentin Reynolds, with James Logan, David Ludlum. Technical director, E. P. Genock; script treatment, Max Klein; film compiled by George Fineman; editor, Morrie Roizman; sound, William Swift, E. Warren Wood; music director, Winston Sharples; music associates, George Steiner, Richard DuPage, Edward Turkisher; narrated by Jackson Beck. Tradeshown Sept. 22, '50. Running time, 59 MINS.

An okay lowercase special for the doublebills, "Cassino to Korea" is a compilation of footage from World War II's American campaign in Italy, hung together with narration to draw a parallel with the current fighting in Korea. There's little of the latter, which lessens timeliness of this subject, but title and exploitation possibilities can mean some ticket sales.

Most of the 59 minutes are given over to frontline scenes of beachheads and the difficult march on the Gustav Line, climaxing with the taking of Cassino. Only in the latter few minutes are clips of the Korean battling brought in and already they are well behind current headlines. Footage compilation by George Fineman has been ingeniously edited by Morrie Roizman to show what the United Nations forces are up against in Korea.

Quentin Reynolds handles the major narration, with other narration by Jackson Beck. Two heroes of the last war play themselves, James Logan, a Medal of Honor winner, and David Ludlum, Fifth Army meteorologist. Battle footage was lensed by Paramount News cameramen and the Army Signal Corps. In addition, there are film clips captured from Italian, German and Japanese units. E. P. Genock served as technical director on the A. J. Richard production, and Max Klein did the script treatment. Winston Sharples did the music direction, with George Steiner, Richard DuPage and Edward Turkisher as associates. *Brog.*

Francis, God's Fool

(ITALIAN)

Venice, Sept. 5.

Rizzoli (Giuseppe Amato) production and release. Features Aldo Fabrizi. Written and directed by Roberto Rossellini. Inspired by "Little Flowers of St. Francis"; camera, Otello Martelli; editor, Jolanda Benvenuti. At Venice Film Festival. Running time, 93 MINS.

With "Francis," Rossellini has applied his bare, realistic style to the religious film and produced an uncompromising, controversial, but important picture. If properly launched, film has distinct art theatre possibilities in the U.S.

Pic is an episodic illustration of the "Little Flowers of St. Francis" and describes some of the events in the life of the future Saint, illustrating his message of love, peace, and freedom. Standout among the several episodes are one in which hardly a word is spoken, describing Francis' nighttime encounter with a leper whom he kisses; the winning out of Brother Juniper's blind and simple faith over a tyrant's fierceness; the one in which Francis and the Brothers go out into the world to preach the word of God.

Rossellini effectively captures the pure and primitive life of Francis and his disciples. Though Rossellini's style is austere and bare, a never irreverent humor is spotted in most of the episodes.

Performances by the non-pro cast are all okay, with Brother Juniper stealing the show, thanks to a meatier role. Only pro, Aldo Fabrizi, is miscast as the tyrant and tends to overdo his role. Otello Martelli's brilliant camerawork neatly integrates Rossellini's style. "Francis" technically is probably Rossellini's best job to date. *Hawk.*

Forbidden Journey

(CANADIAN-MADE)

Montreal, Sept. 23.

United Artists release of Selkirk production. Stars Susan Douglas and Jan Rubes; features Gerry Rown, Richard Kronold, Mac Shoub, Elizabeth Leese, Eleanor Stuart, Blanche Gautier. Produced, written and directed by Dick Jarvis and Cecil Maiden; camera, Roger Racine. At Princess theatre, Montreal, Sept. 22, '50. Running time, 95 MINS.

Jan Bartik	Jan Rubes
Mary Sherritt	Susan Douglas
Professor Bartik	Gerry Rown
Joe	Richard Kronold
Stub	Mac Shoub
Shipping Agent	Rupert Caplan
Mme. Duval	Blanche Gautier
Student	John Colicos
Aunt Sherritt	Eleanor Stuart
Dancer	Elizabeth Leese

For its first film, the new Canadian company, Selkirk Productions, picked a whodunit using the beauty and photogenic possibilities of Montreal as the background. "Forbidden Journey" concerns a DP from middle Europe, his attempts to pass on a vital message to a sympathizer in Montreal and the counter-attempts by "agents" to stop him. It is a minor-league b.o. bet.

Film lacks pace and wallop. Jan Rubes, himself a DP from Europe, is well cast as the pursued, and Susan Douglas, the only non-Canadian in the cast, lends warmth but is hardly convincing as the young student suddenly thrown into the strong-arm, political implications. Both suffer much from poor recording, as do most of company.

A sense of evil, expected from the agent and his killers, is missing, and the leisurely pace with which the hero moves from the docks to the rendezvous with his uncle, does little more than give the viewer a traveleg of Montreal.

Climax in the unfinished St. Joseph's Oratory is most exciting scene in the film, and the vastness of the imposing building gives Roger Racine some of his best photography. Camera generally is fine.

Gerry Rowan, as the uncle, is standout, and bits by Blanche Gautier and dancer Elizabeth Leese cover some of the rough spots. Story throughout is thin, lacks needed comedy touch and could easily be cut 15 minutes to heighten dramatic effect and general pacing. *Newt.*

Can't Block Martin-Lewis Kine

Continued from page 5

as well as to NBC board members, COMPO warned that if they continue "belittling" the film industry, the picture business may take retaliatory measures against the advertisers' products.

Letters, signed by COMPO exec veepee Arthur L. Mayer, stated: "As you will see from reading the script of this telecast, this treatment of our industry by the Colgate company is very much as if the picture industry had produced a picture in which a wellknown commercial product was shown to be scorned by the consuming public. Were the industry to produce such a picture, I am sure you would agree that we would be doing damage to that product."

Mayer, while not threatening actually to use the nation's theatre screens in retaliation, concluded his letter by declaring: "COMPO, made up of all branches of the motion picture industry, does not propose to take such attacks lying down. We are not only enlisting the cooperation of our studios and motion picture theatres in our protest against this particular incident, but we are alerting them to be watchful of any similar attacks, so that we may take whatever steps in reprisal may be necessary."

Mayer also sought to enlist full exhib cooperation in the fight. In an open letter to exhibs urging them to send in their own protests to Colgate, he averred: "Like yourself, COMPO is tired of seeing the motion picture industry pushed around. We believe that if we show a united front against such irresponsible tactics, we can bring them to a halt."

Exhibs, meanwhile, have taken their own action, with National Allied last week urging studios not to hire actors who use radio or TV shows as a forum for ridiculing films. In addition, Allied plans to discuss the situation at its Pittsburgh convention Monday (2) through Wednesday. In a membership bulletin, Allied threatened to have exhibs blackball pictures using such actors. Bulletin declared: "Martin and Lewis are said to be good comedians, but certainly they are not indispensable to the motion picture business and they and their kind should be told in no uncertain way that if they use a rival medium of entertainment to injure the film business, they cannot hereafter expect to appear in films." Bulletin added that "fun's fun and the film industry can enjoy a joke at its expense, but it cannot permit an endless repetition of these slanders."

Comedians, themselves, meanwhile, issued an open apology to the industry last week, declaring that "we regret exceedingly this incident and wish to assure the exhibitors that it will not happen again" According to M&L, they never thought the skit would be construed as injurious to the industry; "had we thought so, we never would have performed it." They explained:

"As you know, we are relatively new to motion pictures and are equally new to television and radio. Our principal experience has been in the intimate atmosphere of nightclubs and personal appearances, where satire is always accepted in good fun and without complaint. We now realize, however, that such is not always the case with respect to radio, television or movies, which reach vast audiences."

Supercinecolor In Big Expansion Program

Launching of Cinecolor's new three-color process, Supercinecolor, will bring about a plant expansion program designed to double the firm's existing laboratory capacity, it was learned in New York this week. Coin to finance the boost in production facilities reportedly is coming from the Chemical Bank & Trust Co., N. Y. Institution has acted as the company's bankers in the past and this time is said to be advancing around $500,000.

Burbank, Cal., plant of Cinecolor, located on a three-acre tract, is now capable of handling about 150,000,000 feet of prints annually. Expansion plans blossomed into reality following the company's recent deal with Columbia, which calls for the use of Supercinecolor on five full-length features. Initial pic under the pact, "When the Redskins Rode," has already been completed.

Ava Gardner as Julie In Metro's 'Show Boat'

Hollywood, Sept. 26.

Metro handed Ava Gardner the Julie Laverne role in "Show Boat" after half a dozen other gals had been mentioned for the part originated on the stage by Helen Morgan.

Other toppers in the film cast are Kathryn Grayson, Howard Keel, Joe E. Brown and Agnes Moorehead.

Heads Brotherhood Wk.

Eric Johnston, prez of the Motion Picture Assn. of America, last week was named chairman of Brotherhood Week, which will be observed nationally next Feb. 18-25.

His appointment was disclosed by NCCJ head Dr. Everett R. Clinchy.

Allied-COMPO

Continued from page 9

the meeting, the subject of COMPO collections finally was dropped when the dissenters admitted they were unable to come up with a better plan which would be likely to win all-industry approval.

Snaper, who presided at the session reported good progress in his efforts to get from exchanges sufficient advance notice of availability of films. He said that the problem had grown to such an extent that in some cases theatremen were given only a few days in which to negotiate for a film and then book it whereas "all the time possible" was needed.

He said his initial complaint to the various exchanges brought unanimous pleas of "not guilty." He said he followed this up with further communications to the branches and he feels now that the distrib sales personnel is now more alert to the exhib buying and booking problem.

Group selling of pix also occupied an important spot on the agenda, with the consensus reported as being their area was too competitive and compact to make licensing of blocks preferable. Snaper said theatremen are more concerned about the prices of films, "a vital subject," than they are about the methods of licensing them. He said, however, group selling probably would go over well in "the wide open spaces."

Snaper reported his queries to the distributors on their plans for group selling brought from the majority of companies replies that they had the plan under consideration. Only Paramount, he related, committed itself to the block licensing method but with some restrictions, presumably those which are demanded in court decrees.

COMPO Studies Plan to Build New Pic Stars

Exec committee of the Council of Motion Picture Organizations will take under consideration at its next meeting the plan for a national "Starmakers Contest" proposed by Leonard Goldenson, United Paramount prexy. An outline of the plan, which Goldenson and his staff devised after a series of industry meetings, has been forwarded to the members of the exec committee for study prior to the meeting, on which no date has been set.

Plan is a promotional idea to attract business to the b.o., to create interest in new players and generally hypo interest in pix. In sending out the outline, COMPO exec v.p. Arthur L. Mayer said that while he and COMPO prexy Ned E. Depinet were not personally endorsing this plan, they both believe that something of this nature deserves consideration.

Mich.-Allied

Continued from page 9

people accepting anything just to get some entertainment and to forget their problems. The postwar period, which showed a terrific drop in theatre attendance, was the fault of everyone in the industry because "we did not go out and sell our product. We were too complacent," Richey said.

Then the ball got rolling on the slogan, "Movies Are Better Than Ever." Boxoffice attendance picked up, he said, adding "now we are becoming complacent again.

Photo by EHRENBERG

ETHEL WATERS tells her own story

"It's been such a hard, long road I traveled. I came up from so low down. Others who read what I've done may be encouraged. I want them to say 'If Ethel Waters, a colored woman, could do that, I can, too!' "

Here's an astoundingly revealing autobiography of one of America's greatest singing and dramatic stars. From a vivid description of her childhood in a vice-riddled section of Philadelphia, to her most recent theatrical triumph, it's a warm, personal, moving story. You'll be fascinated by her colorful, true anecdotes about the Prince of Wales, Darryl Zanuck, Merle Oberon and many other great names. And you'll learn which two performances she considers her greatest moments. Don't miss "His Eye Is on the Sparrow," by Ethel Waters, as told to Charles Samuels. Be sure to read it ....

IN THE OCTOBER LADIES' HOME JOURNAL

RKO, Par Chains Refuse to Side With NC-Allied on Mpls. 1st-Run Hike

Minneapolis, Sept. 26.

RKO and Paramount circuit refuse to go along with North Central Allied by boosting first-run downtown admissions so that subsequent-run independent neighborhood and suburban houses also may tilt their scales, as NCA has suggested. No immediate raising of prices is contemplated now, according to Harry H. Weiss and Harry B. French, RKO-Theatres and Paramount circuit heads, respectively, who don't believe the advances are practicable. Between them the two chains operate practically all of the important loop first-runs and moveover houses.

While rising theatre operating costs call for such admission boosts, boxoffice conditions don't, it's agreed by Weiss and French. As the result of increasing costs for downtown film going, including parking costs and a streetcar fare boosted to 15c., the trend of patronage has been away from the loop first-runs to the neighborhood and suburban houses where there's free parking and a lower admission, and from which most patrons are walking distance away, they say.

Weiss and French feel that a further admission boost downtown would make the aforegoing trend even more pronounced, even though the uptown and suburban theatres also upped their scales although still remaining under the loop houses. It's even suggested that it would be in order for the neighborhood and suburban houses to raise their prices to the present level of the loop first-runs. Those advocating that policy point out that the uptown and suburban theatres still would have an advantage because patrons would still have free parking—a service that costs 50c. or thereabouts downtown—or be free from streetcar and bus transportation charges. The earlier runs enjoyed by the uptown and suburban houses since the consent decree also are hurting the downtown first-runs, French points out.

Downtown first-runs now have a 70c. admission after 5 p.m. as compared to 60c. for the neighborhood and suburban houses with 28-day runs, the earliest. There also are 50c. teen-age and 15c. children admissions downtown.

Since NCA sent out its bulletin suggesting that admission price boosts are in order, Bennie Berger, its president, says many out-of-town houses already have raised their scales. Forty-cent theatres are going to 50c., for example, he asserts.

There's some opposition among the trade to any admission boosts based on the belief that such action's effect would be to drive many people away from the theatres and cause them to look to television for their film and other entertainment.

RKO-Brandt

Continued from page 3

string of events in past weeks suggests new problems always a possibility. New revisions of the proposed agreement were inserted by Hughes at a meeting with Sam Dembow, Brandt's representative, on the Coast last Thursday (20) night. The memorandum drawn on the terms accordingly was changed by Dembow and relayed to Brandt for consideration.

Brandt and his Trans-Lux associates went into a huddle Monday (25) in the offices of attorney Milton C. Weisman on the new additions made by Hughes. They agreed to go along with the changes and so informed Dembow by phone, accompanying this information with the proposal for Hughes to notify Brandt by letter that he is satisfied that both sides are in full accord on the pact. The letter would serve as a signal for Brandt to go ahead with arrangements for financing.

Dembow followed through with another session in Hollywood with Hughes on Monday night but firm commitment by the latter on penning the requested communique apparently was not in immediate view. Dembow said yesterday: "We're still trying to make a deal. We're still negotiating. We're trying to conform and I believe we have conformed."

'Good Time Girl' Hit By Ohio, Pennsy Ban

Though it holds a Motion Picture Assn. of America seal and was placed in the Class "B" bracket of the National Legion of Decency, Eagle Lion Classics' "Good Time Girl" has been banned by the Ohio and Pennsylvania censor boards. Bluenosers refuse to give the British import a greenlight without substantial cuts, claiming that some of the sequences are immoral.

Picture is owned in the U. S. territory by Expert Pictures Corp., in which Ed Kingsley and Oliver Unger are partnered. Feeling that the boards of the two states have overstepped themselves, Unger has requested that the panels review their decisions or otherwise he will appeal the matter through legal channels.

Pic stars Jean Kent and was produced by J. Arthur Rank and Sydney Box. Samuel Goldwyn, Jr., is associate producer.

PAR HAS EDGE ON U-I IN 'CASEY' TITLE STAKES

Tussle between Paramount and Universal-International over the title "Casey Jones" appears certain to go Par's way under rules of the Motion Picture Assn. of America's title registration bureau. U-I announced a pic with the "Casey Jones" tag early last week and Par countered by making public over the weekend a plan also to produce a film under that label.

Since both companies are signatories to the MPAA's title agreement, Par appears to hold priority unless U-I comes up with an ace in the hole. Par registered the moniker originally in 1938 and repeated its registration in June, 1949.

U-I didn't stake its claim officially until last week. In addition to Par, there are previous registrations of the tag with the MPAA by RKO, Edward Small and Warner Bros. That would rank U-I as fifth on the list except for the rule that no studio can hold a claim for more than 18 months without proof that it is actually working on a pic to be released under the label.

Par, in addition to coming under the 18-month deadline, has even a stronger claim. Its last registration was of a copyrighted work (presumably the song of the same name), so its stake would hold good as long as the copyright is good (56 years). The only way another company can use a copyrighted title is if the copyright-owning studio issues a waiver.

Par's plan is for a Technicolor musical with Robert Merrill, Metropolitan Opera baritone. U-I is planning a comedy co-starring Donald O'Connor and Jimmy Durante.

$80,000 Phone-Pledged To UJA Through Par

Telephone solicitation of funds for the United Jewish Appeal, conducted in the office of Paramount president Barney Balaban last Wednesday (20), drew pledges of $80,000, UJA reported. Special battery of telephones was set up for the 17 persons in the amusement industry who went to work in reminding prospects of the campaign.

Chairmen of the amusements division of UJA are Fred J. Schwartz, vice-president of Century Theatres, and Sam Rosen, veepee of Fabian Theatres. Participants in the solicitation included Harry Brandt, Manny Frisch, S. H. Fabian, Irving Greenfield, Philip Hodes, Arthur Israel, Jr., Julius Jdelson, Jack Levin, B. S. Moss, Charles Moss, Tom Murtha, Max Seligman, Spyros Skouras, Morton Sunshine and Robert M. Weitman.

Rawlins Heads Indie

Hollywood, Sept. 26.

John Rawlins was elected president of Ventura Pictures at the annual stockholders' meeting, with Frank Melford as veepee, Ben Koenig as secretary and Irving D. Koppel as treasurer.

So. Cal. Giveaways Back

Los Angeles, Sept. 26.

Film houses in this sector have revived the giveaway comeon, regardless of a recent movement by Southern California exhibs to abolish the costly custom. Abolition movement broke down when some of the theatres started giving away autos, television sets and cash, and others had to fall in line to meet the public demand.

Some of the downtown houses, notably the Orpheum, do heavy business because of giveaways on Tuesday nights, but most of the others barely manage to split even when the costs of the merchandise are counted up.

Many Exhibs Eye Tests Of 'Skedded Performances' For 'Eve' Before Booking

While returns on 20th-Fox's efforts to sell exhibitors on its "scheduled performances" plan for "All About Eve" won't be in for some time, latest roundup of exhibitor reaction to the idea indicates the company will have considerable trouble lining up early playdates. Exhibs, for the most part, are extremely wary of the plan's feasibility and their general reaction is to wait until "Eve" is tested in situations comparable to theirs before booking the picture themselves.

Plan, which involves a modified-roadshow system of having tickets sold in advance for specified performances of the feature and which would forbid any customer from entering the theatre after the feature starts, is not being made mandatory by 20th in its contracts with exhibs. Idea is presented only as a request in the licensing agreements, with the only stipulation that 20th is insisting on being that "Eve" be played as a single feature only.

Film preems under the "skedded performance" system at the Broadway Roxy Oct. 13, and is slated for openings in many National Theatres' houses, owned by 20th, soon afterwards. Exhibs, particularly those in small towns, noted that results at the Roxy and other key city openings will not offer them sufficient proof of the idea's feasibility, since it may work in the deluxe showcas, houses but not in their situations. As a result, they plan to wait until 20th tests the system in some of its owned-and-operated smaller situations.

Twentieth, meanwhile, teed off its ad campaign on the Roxy opening with a three-quarter page ad in the amusement section of the N. Y. Times Sunday (24) and is following up that ad in all dailies up to the time of the opening. Ad emphasizes the desirability of seeing "Eve" from the beginning (story is told in flashback) and details the "skedded performance" system.

Meeker in Vienna Pic

Ralph Meeker, who recently wound up an acting chore in Arthur Loew's "Teresa," planed out over the weekend for Vienna to appear in "Four in a Jeep," English-language production being made there by Lazar Wechsler. Wechsler, a Swiss, several years ago produced "The Search" for Metro release.

Meeker's pact calls for his services in Austria for 14 weeks. Yarn concerns the Allied Four-Power police patrol there, consisting of Americans, French, British and Russians.

ACQUIRES SCULPTOR PIC

Canton-Weiner Films has acquired U. S. distribution rights to "Composers in Clay," 20-minuter which portrays the works of prominent sculptors.

Thomas Craven produced the pic in the U. S. and France, with Andre Dantan and Frederic Bornet handling the photography. Film has been booked for Oct. 9 at the Sutton theatre, N. Y.

Rep's German Manager in N.Y.

Dr. Rudolph Goldschmidt, Republic Pictures International Corp. general manager in Germany, arrived in New York for homeoffice huddles with company prez Richard W. Altschuler and foreign sales veepee Douglas T. Yates.

Before returning to Germany in October, Dr. Goldschmidt will visit Republic's North Hollywood studios to looksee current product. He will take the German-language dubbed version of "Rock Island Trail" with him back to Berlin.

Picture Grosses

DENVER

(Continued from page 13)

wk). Nice $7,000. Holds again. Last week, $9,000.

Denham (Cockrill) (1,750; 35-70) —"Lawless" (Par). Poor $8,500. Last week, "Fancy Pants" (Par), (3d wk), nice $8,500.

Denver (Fox) (2,525; 35-74) — "Kiss Tomorrow Goodbye" (WB) and "Young Daniel Boone" (Mono), also Aladdin, Webber. Nice $13,000. Last week, "Blue Heaven" (20th) and "Golden Gloves Story" (EL), $19,000.

Esquire (Fox) (742; 35-74) — "Pretty Baby" (WB) and "County Fair" (Mono), day-date with Paramount. Fair $2,000. Last week, "Blue Heaven" (20th) and "Golden Gloves Story" (EL), $3,500.

Orpheum (RKO) (2,200; 35-74)— "Three Little Words" (RKO) and "Bunco Squad" (RKO) (3d wk). Okay $9,000. Last week, $11,000.

Paramount (Fox) (2,200; 35-74) — "Pretty Baby" (WB) and "County Fair" (Mono), also Esquire. Mild $7,000. Last week, "Sierra" (U) and "Farewell to Yesterday" (20th), $6,500.

Vogue (Pike) (600; 35-74) — "Flesh and Fantasy" (Indie) (2d wk). Fine $2,500. Last week, $3,000.

Webber (Fox) (750; 35-74)— "Kiss Tomorrow Goodbye" (WB) and "Young Daniel Boone" (Mono), also Aladdin, Denver. Good $3,000. Last week, "Rogues Sherwood Forest" (Col) and "Destination Big House" (Rep), $3,000.

'TEA' DANDY $13,000, INDPLS., 'LIFE' OKE 11G

Indianapolis, Sept. 26.

A cold weekend, first of season, is blamed for slowdowns at boxoffice this session. "Tea For Two," hurt least of all, is gunning for lusty week at Circle. "A Life Of Her Own," at Loew's, shapes moderate, and "Union Station," at Indiana, looms slow.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65)—"Tea For Two" (WB) and "Young Lovers" (EL). Dandy $13,000. Last week, "Our Very Own" (RKO) and "Beaver Valley" (RKO), nice $11,000.

Indiana (G-D) (3,300; 44-65)— "Union Station" (Par) and "Big Timber" (Mono). Slow $9,000. Last week, "Blue Heaven" (20th) and "Farewell to Yesterday" (RKO), big $12,700.

Keith's (G-D) (1,300; 44-65)— "No Sad Songs" (Col). Dull $2,500 first-run. Last week, not first-run.

Loew's (Loew's) (2,427; 44-65)— "Life of Own" (M-G) and "Counterspy" (Col). Okay $11,000 or close. Last week, "The Men" (UA) and "Traveling Saleswoman" (Col), fair $8,800.

Lyric (G-D) (1,600; 44-65)— "Panic in Streets" (20th) and "Riders In Sky" (Col). Tepid $3,500. Last week, "The Torch" (EL) and "Congolaise" (EL), $4,000.

Martin-Lewis Boosting 'Trial' Huge 28G Buff

Buffalo, Sept. 26.

Big news here this week is the way the appearance of Martin and Lewis is boosting "Cariboo Trail" at Paramount. Terrific total looms for week. Other spots are suffering from influx to the Par. "Three Secrets" shapes nice at the Center.

Estimates for This Week

Buffalo (Loews) (3,500; 40-70) — "Life of Her Own" (M-G). Opened today (Tues.). Last week, "The Men" (UA) and "Big Timber" (Mono), good $16,000.

Paramount (Par) (3,000; 40-70)— "Cariboo Trail" (20th) and Martin & Lewis show onstage. Huge $28,000 or better. Last week, "Blue Heaven" (20th) (9 days), nifty $18,000.

Center (Par) (2,100; 40-70) — "Three Secrets" (WB). Nice $11,000 or near. Last week, "Union Station" (Par) (2d wk) (5 days), $6,000.

Lafayette (Basil) (3,000; 40-70)— "Saddle Tramp" (U) and "The Avengers" (Rep). Fair $10,000. Last week, "Fuller Brush Girl" (Col) and "Congolaise" (EL), ditto.

Century (20th Cent.) (3,000; 40-70)—"Woman on Pier 13" (RKO) and "Rock Island Trail" (Rep) Mild $10,000. Last week, "High Lonesome" (EL) and "Bunko Squad" (RKO), $8,500.

'Life' Lively $14,000 In Pitt; 'Louisa' Lusty 9G, 'Tramp' Fine at $10,000

Pittsburgh, Sept. 26.

Nothing outstanding here this week, with nearly everything slightly better than average. Lana Turner on marquee getting "Life of Her Own" a little action at the Penn despite notices. "Saddle Tramp" looks very good at the Harris. "Louisa" also is fine at Fulton.

Estimates for This Week

Fulton (Shea) (1,700; 45-80) — "Louisa" (U). Little comedy teed off briskly and shapes tall $9,000. May stay extra four days to put house back on Wednesday opening. Last week, third of "Broken Arrow" (20th) helped by a mid-week sneak preview and did fine $7,500.

Harris (Harris) (2,200; 45-80) — "Saddle Tramp" (U). The notices for this Joel McCrea starrer were good, and it's heading for nice $10,000, just about what "Pretty Girl" (Col) did last week. Disappointing for latter picture, however, in view of heavy exploitation and big outlay for extra advertising.

Penn (Loew's) (3,300; 45-80) — "Life of Her Own" (M-G). Press gang climbed all over this one, but Lana Turner's return, with Ray Milland's name, too, should help it to satisfactory $14,000. Last week "Fancy Pants" (Par) got Stanley (WB) (3,800; 45-80) — "Union Station" (Par). Notices okay and shows signs of building up to $13,500. Last week "Three Secrets" (WB) in 9 days about $15,000.

Warner (WB) (2,000; 45-80) — "Three Secrets" (WB) (m.o.). Didn't do too well in over-sized stay at Stanley and showing same sluggishness here. Looks like $5,000 will do it. Last week re-issue of "All Quiet on Western Front" (Realart) smacko at $9,500.

'Tower' High $17,000 In Mont'l; 'Forbidden' 15G

Montreal, Sept. 26.

Biz is strong all over this session. "Forbidden Journey," produced locally, is doing sock curiosity trade at Princess. Returns in all deluxers are up in recent weeks because of Consolidated Theatre's new policy of charging night scale from 2 p.m. Sundays and holidays.

Estimates for This Week

Palace (C.T.) (2,625; 34-60)— "White Tower" (RKO). Great $17,000. Last week, "Lonely Place" (Col), $15,000.

Capitol (C.T.) (2,412; 34-60)— "Broken Arrow" (20th) (2d wk). Sock $14,000, following opener at $21,000.

Princess (C.T.) (2,131; 34-60)— "Forbidden Journey" (UA). Smash $15,000. Last week, "Flame and Arrow" (WB), big $10,000.

Loew's (C.T.) (2,855; 40-65)— "Three Little Words" (M-G) (3d wk). Still good at $15,000 after solid second week at $20,500.

Imperial (C.T.) (1,839; 34-60)— "Eagle and Hawk" (Par). Strong $8,000. Last week, "Shadow on Wall" (M-G) and "Hoedown" (Col), $7,000.

WASHINGTON

(Continued from page 11)

$10,000. Last week, "So Young, So Bad" (UA), okay $10,000.

Metropolitan (Warner) (1,163; 44-74) — "David Harding" (Col) and "Isle of Samoa" (Col). Slow $5,000 for first-runs. Last week, "Cariboo Trail" (20th), better than estimated at $6,000.

Palace (Loew's) (2,370; 44-74) — "The Men" (UA). Only okay $16,000, despite press acclaim. Last week, "Fancy Pants" (Par), better than expected at $16,000, but under usual Hope takes.

Playhouse (Lopert) (845; 50-85) —"No Way Out" (20th). (2d wk). Steady $7,000 after fine $8,000 opening stanza.

Warner (WB) (2,164; 44-74) — "Petty Girl" (WB). Nice $14,000. Last week, "Sunset Boulevard" (Par) (2d wk), steady $12,000.

Cooper in 'Country'

Hollywood, Sept. 26.

Metro signed Gary Cooper for one of the eight sequences in its episode picture, "It's a Big Country."

Cooper will represent Texas as a cowboy in a sequence written by Dorothy Kingsley.

UA's Income Pictures

Continued from page 3

are I. G. Goldsmith's "Three Husbands" and "The Scarf," and Harry Popkin's "Ellen." While the negatives have been delivered to UA, there have been repeated delays in sending the pix into distribution. It has been reported that producers have been waiting to learn further of the new UA management's plans before accepting dates on the films.

'Cyrano' on Sked

Also on the release sked and with playdates actually set in New York and Los Angeles for Nov. 23 is Kramer's "Cyrano." That won't help the company too much, however, since the producer has elected to roadshow the pic. Under terms of his contract, distrib gets only 10% fee on a two-a-day playoff as against 27½% in regular release.

Kramer decision to roadshow has another aim, however, than merely saving a chunk of the distribution fee or giving the pic a big sendoff. Under roadshow release, a producer's own organization makes all collections from theatres, rather than the money first going into the distrib's treasury and being paid to the producer from there.

That means that Kramer will owe UA 10% as its share, rather than UA owing Kramer 72½% as his divvy. Producer thus eliminates as a worry the status of UA's treasury. In addition, since there'd be bound to be a delay in the payoff to UA of its share, Kramer would have the coin represented by the 10% as a setoff in an emergency to anything else owed him by the company on his previous pix.

It must be stated in this regard, however, that UA, despite the hardships it has suffered, has not failed to live up to the letter of its contract in making payments to date to its producers. It has also kept current on all payrolls.

Big meetings slated for last week between UA's new operating triumvirate — board chairman Paul V. McNutt, prexy Frank L. McNamee and secretary Max Kravetz—with owners Mary Pickford and Charles Chaplin came and went with no momentous announcements. One session with the owners was held in McNutt's downtown law office.

Sherman-Fink Unit

As far as could be learned, stanzas otherwise consisted of a number of separate meetings of Coastites Edward Sherman and Max Fink, with McNutt, McNamee and Miss Pickford. Sherman, an agent, and Fink, an attorney, are endeavoring to set up a unit which will finance UA production and through which all of the pix destined for the distrib will funnel.

Sherman and McNamee are both native Philadelphians and old friends. They have been in close contact ever since the McNamee group moved into UA July 11, and have been in long daily huddles since Sherman and Fink came into New York from the Coast 10 days ago to lay their plan before the UA hierarchy.

Since operating funds are needed by the company even more so than production coin, Sherman said last week that the group he and Fink represented were also ready to put up that. Amount required is said to be between $750,000 and $1,000,000.

Sherman-Fink plan is to get exclusive rights for product into UA. They are talking of 24 pix a year, budgeted at around $600,000, with a few in a higher category. Scheme, it is understood, contemplates an exchange of stock options between the Sherman-Fink producing unit and UA, so that if it works out satisfactorily S-F will eventually be handed a considerable hunk of the company.

Mono Signs Nigh

Hollywood, Sept. 26.

First actress to be signed by Monogram since Gale Storm exited more than a year ago is Jane Nigh, who drew seven-year pact starting at $300 weekly, for 40 weeks a year.

Savini's 3 UA Oldies

Robert M. Savini, Astor Pictures, prez, last week picked up three old United Artists pix from Elliot Hyman of TV Pic, Inc. for reissue. Trio were all turned out by Benedict Bogeaus between 1944 and 1946.

Threesome includes "Mr. Ace," with George Raft and Sylvia Sidney; "Dark Waters," a Merle Oberon, Franchot Tone and Thomas Mitchell starrer, and "Bridge of San Luis Rey" with Lynn Bari, Akim Tamiroff and Francis Lederer.

New UA Mgt. To Fight Sears On 14G Pay Claim

New management of United Artists has decided to fight former prexy Grad Sears' claim for $14,000 in salary he claims is owed him for the period when he was absent recently because of illness. UA prez Frank L. McNamee and his associates agreed Monday (25) that they would not settle with Sears.

They have authorized the company's counsel, O'Brien, Driscoll, Raftery & Lawler, to file an answer in Federal court to Sears' suit for the coin. Extension has been granted in filing the answer since the action was transferred at UA's request to U. S. jurisdiction from the N. Y. State supreme court.

McNamee group held up Sears' $2,000 weekly pay check and $500 in expenses for eight weeks. That was from July 11, when they took over under a deal with owners Mary Pickford and Charles Chaplin until Sears returned to work for the company as general sales manager. From the $20,000 thus alleged due, former UA topper acknowledges $6,000 is deductible, representing expenses advanced to him.

Incipient Revolt Among UA Prods. Elicits Mixed Reaction; Arnall Cold

Fledgling revolt of United Artists producers is understood to have won little sympathy from Ellis G. Arnall, prexy of the Society of Independent Motion Picture Producers, at a session in SIMPP's New York headquarters Monday (25). Group of about eight producers or their reps called on Arnall with the aim of getting him to squawk to UA owners Mary Pickford and Charles Chaplin about the company's new management.

It is understood that all of the indies represented did not favor the move, some of them attending the conclave only because they were requested to do so by those who did favor radical action. Latter group sought to prevail upon Arnall to make their representations. As an alternative they wanted the producers to band together to hire an outside attorney to present their squawk or else form a committee and speak to Chaplin and Miss Pickford in person. Among outside attorneys suggested for the chore was Arnold Grant, a former rep of Miss Pickford on the UA board, but who has since split with her.

Justman in Key Role

A leader of the revolt is understood to have been Joseph Justman, who as proprietor of Motion Picture Centre Studios in Hollywood has a financial interest in a number of UA releases. He is understood to have support from Edward Small, among others.

Burden of their squawk is that the new management headed by Paul V. McNutt and Frank McNamee has done nothing in the 2½ months since it took over to alleviate the company's tight operating and production situation and is thus putting producers with new films upcoming in an untenable position. They wanted, whoever calls on Miss Pickford and Chaplin —both of whom are in New York— to get some clarification on plans and policy regarding UA's future.

There has been particular resentment that McNutt and McNamee have kept so closemouthed on these points.

While all the producers are equally disturbed, there was no unanimity that forming a committee or getting a rep to call on the owners would serve any purpose. Arnall promised no action and there was agreement with him by some of those present that since there was no real alternative for those with UA distribution contracts, it would be to their interest to give the new management the limited support of delivering negatives on pix that are finished or in work.

Names of those attending the session were kept dark, since there was so much difference of opinion on the suggested revolt and there was fear of reprisals by the UA management against the producers' pix now in or about to go in release. In any event, it appeared highly unlikely that anything would result from the meeting.

It was reported, meantime, without confirmation, that a group of four or five UA producers were huddling on the possibility of forming their own distributing company along the lines of the original UA. They would own it cooperatively, guaranteeing it a minimum of three pix a year, and would set up offices in 26 exchange cities, with Clark Film Distributors physically handling the prints and backroom operation.

Raciti Preps 'Cid'

Aldo Raciti, Italian producer who recently completed his first American documentary, "America Bound," is rounding up four Hollywood names for "The Cid," a tale of the historical Spanish war hero.

Picture will be made in Spanish, Italian and English with two separate casts, starting next March in Spain.

Clips from Film Row

NEW YORK

W. Vernon (Bud) Kennedy, in United Artists' homeoffice accounting department, resigned to join procurement office U. S. Army Signal Corps in civilian capacity. With company 17 years, Kennedy will serve as cost accountant at Fort Monmouth, N. J.

PITTSBURGH

Jack Simons, with Loew's here in the '30's and later circuit house manager in New England, returning to Pittsburgh as manager of the Barry for William Skirball; succeeds Mannie Greenwald, resigned.

Jim Velde, who headed SRO office here until it folded, appointed manager of Eagle Lion Classics exchange in Detroit, replacing George Lefko, one-time RKO manager here. Velde goes to Detroit from EL branch in Des Moines.

With Jake Pulkowski's departure for service in the Navy, Bob Petri has taken over his service manager's post at National Screen Service. Jack Leff moves up to head shipper and Frank Szalla heads specialty department.

George Cook, of Universal staff, has gone into the Navy, and Sidney Sarkin has been temporarily berthed in his spot in shipping department.

George E. Moore, for 29 years Erie district salesman for 20th-Fox, joined Lee M. Conrad as assistant at Park Theatre in Meadville, Pa., and also as manager of the Meade there.

Bill Decker, formerly with WB in Johnstown as city manager, made a permanent addition to Gabe Rubin's staff, assisting in management of Art Cinema, foreign film site, and Nixon, local legit playhouse.

PHILADELPHIA

Max Bronow, office manager of Eagle Lion Classics, resigned to enter liquor business with Oscar Foreman, who recently resigned as general manager and film buyer for the William Greenfield circuit.

Edward G. Murray, formerly with sales department of Monogram, joined WPTZ as film buyer. Murray will pick and buy all films used by the television station.

Interest in the Phillies is now at fever pitch. Typical to the hot interest is the Merben theatre which interrupts the show to give scores of night games.

Sidney E. Samuelson, head of Allied Motion Picture Theatre Service, named Harold Greenberg as assistant to Roy Sullender, head buyer and booker. Greenberg began in theatre department at Paramount's homeoffice. He recently disposed of his theatre holdings in Ohio and Kentucky to join Allied's buying and booking service.

Zero Mostel, currently at the Latin Casino, has been making personals at Mayfair (nabe) where his pic "Panic in the Streets" is showing.

Beverly Tyler, featured in "The Fireball," made four guest appearances at the Stanton on Saturday (23).

Sidney Samuelson, general manager of Allied, urged all members to get behind the Pennsylvania Week celebration, decorate their houses and be sure their newsreels carry the special trailer made by Metro.

Melvin Fox reopened two New Jersey houses, the Criterion, in Moorestown, and the Fox, Riverside. Plans to unshutter two others in his chain—the Hollywood here and the Beverly, in Beverly, N. J.

Saul Krugman, branch manager for Eagle Lion Classics, resigned to go into private business.

Because of their contributions to the American way of life, films will be eligible for nominations in the 1950 awards of the Freedom Foundation, at Valley Forge, Pa. The Foundation, established in 1949, awards $100,000 in cash and medals to individuals and organizations "who by word or deed best speak up for Freedom."

Robert Weber, assistant to Howard Minsky, Paramount mideastern sales manager, will headquarter at the local exchange.

Paul Klieman, manager of the Pearl, will chairman the Police Athletic dinner at the Bellevue-Stratford, Oct. 15, to launch PAL Week.

CHICAGO

Sam Lemansky, head of Film Employees Union here, states that United Artists paid approximately $5,000 in retroactive salary hikes to 15 employees.

"All About Eve," to be shown on controlled performance basis starting at State-Lake Oct. 19, will extend its advance ticket sales into B&K nabe houses.

Metro will take over the indie Monroe Sept. 28 for special trade showing of "King Solomon's Mines."

Commencing this week, all ozoners in Chi territory will adopt dual policy.

Annamae Suffern, 20th-Fox booker here, is seriously ailing at Illinois Masonic Hospital.

P. J. Dee, Alliance Theatres prexy returned from Ireland.

Refurbishing of the Oriental gets underway soon. Besides candy counter, complete recarpeting and installation of sliding seats will be included in revamp.

Jim Velde, formerly Eagle Lion Classics branch manager in Des Moines, replaces George Lefko as Detroit branch manager. Succeeding Velde in Des Moines is Carl Olson who moves up from salesman. Personnel shifts disclosed by ELC distribution chief William J. Heineman during a regional sales meet at Blackstone Hotel here.

Arthur Weinberger, formerly office manager for Warners, upped to Chicago city sales manager. Benjamin Elrod, previously salesman, becomes country sales manager.

LOS ANGELES

Fox West Coast opened its remodeled Fox theatre, a 1,300-seater in Redwood City, with George Jessel as M-C.

Republic is taking its Orson Welles production, "Macbeth," off the shelf for a local run at the Fine Arts theatre, starting Sept. 29.

Robert L. Lippert closed deal to buy Los Angeles branch franchise from Sam K. Decker. It becomes a branch office for distribution of Lippert Pictures on Oct. 1.

Joseph Auerbach will reissue the old Laurel and Hardy starrer, "Babes in Toyland," through Lippert Productions but under a new title, "March of Wooden Soldiers."

C. T. Charack, formerly with Eagle Lion Classics, appointed manager of Lippert's Los Angeles branch. Frank Schneider and Chet Roeder continue on the Lippert sales staff.

ST. LOUIS

Linn Amus. Co., Kirkwood, Mo., let contract for erection of 450-car ozoner near Pevely, Mo.

Work starts soon on a new picture house in Vuavoc, Ill. Town has had no theatre since July, 1949, when the Mermen, operated by B & B Amus. Co., was destroyed by fire.

The Zoe, new 500-seater, Pittsfield, Ill., lighted by the Armentrout Circuit.

Hugh Graham, owner of Webster, North St. Louis nabe, hiked kiddies' scale from 10c to 15c to discourage unruly juves. Plan backfired because more teenagers turned out on upped scale than before.

Fanchon & Marco shuttered its St. Louis, 4,000-seater in midtown sector, as film house. In future, the theatre will be available for spot bookings, roadshows, concerts, conventions, etc. The Fox and Missouri, F&M controlled houses, are within two blocks of the St. Louis.

Crusade of Freedom stations have been set up in 23 local theatres and members of the MPTOA of Eastern Missouri and Southern Illinois will establish more than 100 in the St. Louis trade area.

TOLEDO

Bank nights are out in Lorain county by order of Sheriff Carl R. Finegan, who ordered the crackdown after County Prosecutor and Paul Mikus ruled that bank night was a lottery and unlawful. Several theatres in the county have been operating these bank nights. First to be hit by the new order was John Tender, manager of Carlisle Drive-In, west of Elyria, O., after an alleged $400 jackpot drawing.

Ritz in Sharpsville, Pa., purchased by Andrew Seeman, who has been its manager for several years.

WASHINGTON

Motion Picture Theatre Owners of Metropolitan D. C. voted to insist upon automatic 21-day clearance for second-run houses. At present, it was claimed at a recent meeting, they often wait four weeks to two months to play pictures after they have finished the in-town showcase runs. A second approved recommendation would permit neighborhood houses to offer sneak previews. However, distributors and operators of big mid-city theatres will fight this down the line.

MINNEAPOLIS

State spotted in "Summer Stock" during engagement at Hotel Nicollet Minnesota Terrace of Phil Silvers, featured in pic.

Another new suburban theatre, 424-seater Oxboro, teed off with 56-day availability and 40c admission.

Joe Blaufox, Columbia homeoffice exploiter, here beating drum for "Petty Girl."

Louis Orlove, Metro exploiteer, piloted Charlotte Hanker, model and cover girl, on tour helping to bally "Life of Her Own."

DES MOINES

The Dickinson Theatres of Mission, Kans., announced purchase of the Waterloo, Waterloo, Iowa. This is first theatre to be purchased in Iowa by the chain.

Jimmy Shubert, manager of the Drive-In, Ohama, Neb., now serving with the 1st Marines in Korea. Wm. Haber, manager of the Rocket, Rock Island, Ill., (Tri-States), also has been recalled to active duty. David Kerr, formerly at the Garden, Davenport, Iowa, is taking over for Haber.

KANSAS CITY

Ed D. Durwood, head of Durwood circuit which operates in Kansas and Missouri, has started litigation here to restrain his two brothers from engaging in the theatre business in St. Joseph, Mo. Application seeking an injunction against the two brothers has been taken under advisement by Judge Joe W. McQueen of the circuit court. Durwood claims his brothers are violating a contract drawn up in 1946.

RICHMOND

Dan Wilkerson, ad manager for Neighborhood theatres, is first local film exec to be tapped by Uncle Sam. In active reserves since termination of the last war, Wilkerson will report to Langley Field, Va., this week. He holds commission as captain in the Air Force. His duties will be assumed by Dave Kamsky, head of exploitation and publicity for the chain.

HOUSTON

Mr. and Mrs. T. J. Cheney Jr., are new owners and operators of the Vogue here, having purchased house from John Sparts.

Damon Frans purchased the interest of E. W. Capps in Navarro Drive-In at Corsicanna.

Referendum Seen In S'cuse 5% Tax Fight

Syracuse, N. Y., Sept. 26.

Fight by this city's 24 theatre operators against the proposed 5% admissions tax appears headed for a referendum as a last-ditch measure. Hope is to swing the public vote on the city council's bill before Jan. 1 when it is slated to go into law.

So far, public sentiment clearly has been on the side of the exhibitors. In addition to newspaper editorial support, 10,000 individuals have sent in postcards in protest of the levy.

Herles Heads MPCA

Hollywood, Sept. 26.

H. J. Herles, of Sound Services, was elected to succeed Larry Tryon as president of the Motion Picture Comptrollers Assn.

Other new officers are George Blatchford, Monogram, first veepee; George Collins, Vanguard, second veepee; Arthur Campfield, Edward Small Prod., treasurer, and Richard Olney, Brulatour, secretary.

For Whom?

Continued from page 3

from about 10% of the nation's 18,000 houses. Well over half comes from 700 top situations.

While an ordinary "A" can play anywhere from 8,000 to 14,000 contracts, it's the handful of circuit deals that will determine its ultimate fate. They are all on percentage for an important picture, many of them on sliding scales, and these so far outshadow the subsequent-run and small-town houses that buy on flat rentals. No matter how well a pic does, the increment to the distrib from a flat deal is negligible.

With such facts in mind, it is obvious why many observers are questioning the practicality of risking the potential 75% income in a gamble to get the maximum from the other 25%—some of which would be picked up in any case, of course.

"Eve" Another Test

The subject may get some further airing and testing with another important pic about to go into release—20th's "All About Eve." The Bette Davis-Anne Baxter-starrer appeared to trade reviewers a certainty to catch big-city coin while perhaps somewhat dubious in the hinterlands. It's a story of Broadway legit personalities, marked by writer Joseph Mankiewicz's sharp and sophisticated dialog sallies.

The thinking on "big city pix" is a facet of another intra-industry discussion point the past few years. That's the idea of making low-budgeters in the sophisticated mold of the British and foreign-language product that cleans up in the art houses. Again the question is why try to please everyone with the same picture? Why not turn out product that could get by on an economic basis via appeal to a specific segment of theatregoers?

Entire subject, of course, is much easier of academic discussion than practical applications. In the first place, for either the big-city or art house product, there's the matter of getting proper scripts. And what might seem one thing to one production exec might seem something entirely different to another. Then when it comes to the actual point of making a film, the producer's natural thought is why not try to get something to appeal to as many people as possible rather than a yarn which is known in advance to eliminate one potential source of income. That's the normal temptation and the one which a number of execs, based on results with such pix as "Sunset," feel that the studio should resist.

"Sunset," incidentally, will earn Par better than $600,000 of its $1,800,000 production cost out of New York alone. Of that, about $300,000 in rentals will come out of the seven-week engagement at Radio City Music Hall and another $300,000 out of the circuits and subsequents, it is estimated. Since the New York exchange territory is generally figured as producing about 13% or 14% of a film's gross, that would mean under ordinary circumstances "Sunset" would be expected to bring in nationally about $5,000,000. It is evident, therefore, that it is getting a disproportionately high percentage of income from New York as compared with the rest of the country.

Exhibs 'Unfair'

Continued from page 3

TV and if exhibitors don't want to buy my pictures because of that, there's nothing I can do about it. I believe, though, that if my films bring in money at the boxoffice, exhibitors will book them whether I'm on television, radio or what."

Autry based his charges of unfairness on the fact that his TV films to date have played in only six key city areas in the east. In none of these, he pointed out, have his theatrical westerns ever received much play. Consequently, he said, exhibs have had no chance to judge yet whether his video activities will help or hurt at the boxoffice. He stressed that his TV films have not been seen in Ohio, where most of the exhib complaints have originated via Pete Wood, secretary of the Independent Theatre Owners of Ohio.

Cowboy star pointed out that many other film actors are going into TV, "just as soon as their contracts with the studios expire." If exhibs plan to carry their campaign against him through to its logical conclusion, he said, they would have to boycott the majority of films, including those starring Bob Hope, Jimmy Durante, Jack Carson, etc. He conceded his situation is slightly different, since he does his video shows on film, rather than performing live in a studio. He explained that westerns, needing action, cannot be done on a studio stage.

"My pictures in theatres," he said, "usually draw about $15 for a two-day booking in houses operated by the same exhibitors who have done most of the complaining. The television revenue from New York alone for one of my TV films will be more than I could get in a year from theatre playdates."

As for exhibs failing to capitalize on his films, Autry pointed out that his latest release, "Mule Train," should logically have been booked immediately for the obvious tie-ins on the title, since the song of that name was the hottest thing around at the time. Yet, he said, most exhibs failed to book the picture until nine months or more after its release.

Autry noted, moreover, that each of his TV films carries a plug for his theatrical pictures, to the effect that viewers should watch for his full-length films at their nabe theatres. Thus, he explained, he considers video as a trailer for theatres. In addition, he pointed out, the video films will build interest in the new generation of youngsters who otherwise might never have heard of Autry. "Then when they're old enough to go to theatres," he added, "they'll be ready-made fans and customers."

Sylvan Leff, formerly salesman with Universal, acquired Realart franchise for Albany and Buffalo territories.

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Mon., Oct. 16, 1:30 P.M., 1,500 Acre Exceptionally well improved CALIFORNIA RANCH. Over 10,000 young apple trees, 1,000 acres grazing land. 12 miles N.E. of Mariposa at the Gateway to Yosemite. 4 modern homes: 1 ranch style has 3 bedrooms, 3 baths, swimming pool, beautiful new unsurpassed cattle barns of stone, ultra-modern, fine water. Tremendous potential income. Write or wire auctioneers for sale bill. Preston-Peynter Foundation, Owner, Box 817, Pasadena, Cal.
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New York Theatres

no way out
RIVOLI
20th

THE SLEEPING CITY
Starring RICHARD CONTE COLEEN GRAY
In Person TONY PASTOR The Five DeMARCO SISTERS MYRON COHEN
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ROXY
7th Ave. & 50th St. DOORS OPEN 10:15 A.M.
BETTY GRABLE DAN DAILEY
My Blue Heaven
20th
ON STAGE MINDY CARSON
ON ICE STAGE "MLLE. MODISTE"

RADIO CITY MUSIC HALL
Rockefeller Center
Jane WYMAN • Kirk DOUGLAS
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"THE GLASS MENAGERIE"
Distributed by Warner Bros.
Spectacular Stage Presentation

WHOSE YARDSTICK DO YOU LIKE?

'Call Me' Mad AM

What was originally designed by NBC as one of the web's most ambitious promotion hooplas—"world premiering" highlights of the RCA-financed "Call Me Madam" legit musical on a coast-to-coast network hookup—almost came a cropper last week and practically fizzled into just another one-shot sustainer. Broadcast went on as scheduled Sunday night (24), but without the assist of Ethel Merman, the show's star; Irving Berlin, Howard Lindsay or Russel Crouse, its composer-authors.

As originally conceived, the broadcast was scheduled to preem from the newly-refurbished Center theatre, N. Y., before a specially-invited audience, with the show's major components participating. Because of difficulties in getting the Merman-Berlin-Crouse-Lindsay combo back to N. Y. during the show's Boston tryout, it was then decided to originate the preem from the Shubert theatre in the Hub. That's where matters stood until almost the last minute, when NBC balked over forking over a heavy tab for relighting the Shubert on Sunday night.

At the last minute the event was moved back to N. Y., emanating from the Longacre theatre. The network settled for Rosemary Clooney, Perry Como and the Mitch Ayres orch.

Cuffo Tix to AM-TV Shows Go Begging; Studio Audience Lack Worries Webs

The networks in recent weeks have been confronted with a new headache — trying to get people into the radio and television studios and theatres. Fact that the tickets are cuffo apparently doesn't mean a thing anymore. It's increasingly felt that if the situation continues, the webs will be forced into giving door prizes or instituting some variation of "dish night" to get 'em in.

Situation, of course, doesn't apply to the top personality shows, such as the Colgate Comedy Hour, Ed Sullivan, Milton Berle, etc. Tickets for these and some other top-budgeted shows are at a premium.

But with the rank and file radio and TV stanzas, particularly in the realm of audience participation shows, free tickets are going a-begging. It presents a serious problem, because the talent needs those full-throated audience yocks rebounding into the mikes to invite maximum home reaction.

Situation has thrown a scare into NBC because of the vastness of the Center theatre, N. Y., now being renovated for radio-TV studio purposes, with a normal 3,000 seating capacity which they're cutting down to 2,500. (A lot of the top comics pacted by NBC refuse to use the theatre.)

Prexies on Defense

The presidents of the five radio and television networks —NBC, ABC, CBS, Mutual and DuMont—will get together in N. Y. Oct 2 to formulate a defense program in the event of an emergency.

Plan is part of the overall program initiated for radio and TV by the National Assn. of Broadcasters.

NBC's Ivy College Almost a Reality

NBC, which has the Schlitz-sponsored Ronald Colman show, "Halls of Ivy," has been nudging in the general direction of the the RCA Victor parent hierarchy and asking "how come?" in the wake of the growing popularity of the recorded version of the "Halls of Ivy" college tune, originally penned as the show's theme.

What particularly distresses NBC is that Tower Records grabbed off the tune for waxing, and it's this version that's currently getting a play on the nation's kilocycles.

Tune is hitting such a stride that it's anticipated a number of colleges will adopt it. Incident recalls how, some months back, NBC veepee John Royal sought to persuade Colman to hold Ivy College commencement exercises on the air. Plan, however, never jelled.

NBC has received some inquiries from followers of "Halls of Ivy," wanting to know if the college will have a football squad this season.

WTAM's 27th Anni Hoopla

Cleveland, Sept. 26.

WTAM, NBC's o-o outlet, today (26) honored its 27th anniversary with a half-hour documentary telling of the station's growth from a 15,000-watt battery-operated station, owned by Willard Storage Battery Co., to its present 50,000-watt position.

Muzak a Cool-Off Spot for Mitchell Pending CBS Deal?

There's still a lot of confusion and speculation on the final stopping-off place for Maurice B. Mitchell, whose sudden resignation from his short-lived tenure on the NBC payroll to accept a post with Muzak cued no little trade buzzing. Mitchell joined NBC a couple of months back when he quit spearheading the Broadcast Advertising Bureau for the NAB.

Mitchell's Muzak post, as general manager of Associated Program Service, is believed to be merely a cooling-off position until he moves back into the CBS operation. He's a product of Columbia since his pre-BAB regime, when he managed the then-CBS-owned WTOP station in Washington.

Just what induced Mitchell to scram NBC so fast, is still cuing speculation. He's reported to be only one of about 35 persons brought in to the NBC operation in recent months who are in the $25,000-a-year pay bracket. Those close to him say he got tired of doing practically nothing.

Sudden Exit of Reynolds From CBS Sales Surprise; Faust of Chi Replaces

Sudden exiting of Edwin (Red) Reynolds from CBS network radio sales last week, after a 15-year association with the web, cued considerable surprise among his colleagues in the trade. He's the third veteran sales staffer to exit the web in recent months, others being Jack Bacham and Bill Ensign.

Reynolds was sales contact on all the J. Walter Thompson and Sullivan, Stauffer, Colwell & Bayles accounts (in radio's heyday the JWT liaison was the "prize baby" in the house). More recently the only JWT radio activity at CBS has been "Lux Radio Theatre," which the Coast Thompson office handles.

Brought in to succeed Reynolds is Dudley Faust, of the Chi. office. Reynolds is taking a month's vacation before reactivating himself.

9 RATING SETUPS TO SLUG IT OUT

By GEORGE ROSEN

Nine major audience measurement operations will be battling it out in AM and TV this season in the most confusing, free-for-all competitive race among the nose-counting boys.

From Nielsen and Hooper down to latest Trendex outfit inaugurated by a couple of ex-Hooper execs who are out to make a bigtime splash in the radio and TV markets, the contenders for supremacy in the field of quantative rating research will be slugging it out on all fronts.

Situation is such that the picture changes from week to week, with one or another operation announcing some major change in technique. Result is that the networks, stations, agencies and sponsors who subscribe to the various services, are thrown into a continuing state of bewilderment. Within the past three or four weeks alone, five major switches were announced by as many companies—Nielsen going exclusively audimeter (and dropping coincidental) on TV; Hooper inaugurating his two-state, 12-city service to project a reasonable facsimile of a national rating; American Research Bureau (ARC) going national in October; Videodex expanding to 62 cities; Trendex shooting for a projection covering all interconnected TV cities and effecting a tie-in with Western Union, it itself a switch on radio research. Result is that everybody has been going around in circles trying to slide-rule the succession of moves.

The new Trendex operation has stirred up the most interest in recent weeks. Started by E. G. Hynes, Jr., former assistant to Ward Dorrell, Hooper's veepee in charge of station relations, and R. B. Rogers, former assistant to Hooper, Trendex is bringing out monthly ratings in AM and TV based on the coincidental telephone technique.

Nielsen Still High

Nielsen, of course, has been top dog ever since buying out Hooper's network rating services. But expressions of dissatisfaction over the fact that he's still five weeks behind on his ratings are still being heard, while a considerable number of people in the trade question whether his limited sample is an adequate expression of the nation's likes and dislikes.

As for Hooper, he's still got a "national" gleam in his rating eye, constantly expanding his operation, though to all intends his contract with Nielsen calls for restricting his service to a local basis.

On the city-by-city rating front, Hooper has been finding the competition from Pulse becoming tougher and tougher, with Sid Roslow's Pulse operation in both AM and TV now shooting out to embrace a 13-city coverage.

Others in the rating swim include Videodex, which provides both a city and a composite service covering a 17-city sample; American Research Bureau, whose upcoming national TV service will be based on 2,200 cases; the aforementioned Trendex, which has applied the Hooper technique of telephone coincidental service on a 20-city TV coverage; Tele-Que, which services the Coast on TV ratings; Al Sindlinger's Radox operation, which at the moment appears to be half-in and half-out, and the more limited Conlon Service, which samples individual markets via coincidental ratings, on request of clients.

Kirby's Wartime Status

Washington, Sept. 26.

Col. Ed Kirby, wartime chief of the radio branch of Army public relations, last week was recalled to active service with the armed forces.

Kirby will head the radio-television branch of the public information division of the armed services, under Maj. Gen. Floyd J. Parks

NBC Symph Shuttling Seen Likely To Cue Major Blowoff When Toscy Returns

Battle of Cola Chords

Battle for soft-drink honors between Coca-Cola and Pepsi-Cola has turned into a battle of the singing Irishmen. Morton Downey has long been associated with Coca-Cola, so the Pepsi outfit this week pacted Phil Regan for special promotional and advertising activities.

Whether Pepsi will build a radio or television show around the singer hasn't been determined. According to Alfred N. Steele, new prexy of the company, Regan's full chores will be detailed in the near future.

Around NBC it's the feeling that the network hasn't heard the last of the "Arturo Toscanini Story." Although the maestro of the NBC Symphony Orchestra is now scheduled to originate his broadcasts from the Manhattan Center on West 34th street, N. Y., in the Monday night 10 to 11 period (of which Toscy knows nothing as yet), some anticipate there will be a major blowoff when the renowned leader returns from Italy a couple weeks hence.

Some of those at NBC who are close to the symph operation regard the moving of the orchestra into the late Monday time, when Toscanini will follow "Voice of Firestone," "Telephone Hour" and "Cities Service Band," and the constant shuttling around for an origination point, as the opening wedge toward a gradual dissolution of the orch. In recent years it has cost NBC $500,000 a year to sustain the orch, including $96,000 for Toscanini's salary. The inclusion of the Monday night symph hour as part of the projected sponsor-participating "Operation Tandem," is seen as a last desperate move to get off the sustaining hook with the costly symph.

The 84-year-old maestro didn't like the idea of being evicted from Studio 8-H in Radio City, which has been converted for television purposes, and reportedly squawked over the initial plan to house the orch in Carnegie Hall, N. Y., which meant stair climbing. The switchover from Saturday 6:30 to Monday at 10 ruled out Carnegie Hall, however, and NBC then planned to install the symph in the Center theatre. However, it was decided to originate a TV show from the Center at that hour and the web, in scouting about, came up with the Manhattan Center (which is also used by RCA Victor for recording purposes).

Beyond the Carnegie Hall stage of thinking, Toscanini reportedly knows nothing of the plans. If, as some believe, he'll refuse to go along with the switches, it may pose a problem on his RCA Victor association.

Since the RCA-sponsored Toscy tour of 33 cities last spring, the maestro's recordings have been one of Victor's prize possessions, with the tour adding up to one of the most fruitful promotion ventures in RCA annals. It's a question now whether a Toscy-NBC breach would also affect his RCA Victor relationship.

John West Set For No. 1 NBC Spot on Coast

John West, in charge of advertising for RCA, will get the nod as successor to Sid Strotz as NBC's No. 1 administrative head in Hollywood. At the October meeting of the NBC board, West will officially get his network veepee stripes.

Strotz is stepping out of NBC to give fulltime attention to his other interests, including his Coast franchises with Coca-Cola, Motorola, etc. His checkout does not come as a surprise to the trade and was anticipated ever since Tom McCray moved into the Hollywood talent-programming setup as part of the revamped NBC regime under the Joe McConnell-Frank Folsom-RCA hierarchy.

While basically moving in as a public relations man, West has been integrating himself into other operational spheres and for some time his star has been on the ascendancy. His takeover of the Coast operation further solidifies the parent company's RCA overall masterminding of the NBC broadcasting subsid.

It's also speculated that Strotz's departure will result in a general shakeup of department heads. Strotz joined NBC in Chicago as program manager under Niles Trammell, then became central division head. He later moved to N. Y. as veepee in charge of programs, and switched to Hollywood eight years ago to head the western division. He went to N. Y. two years ago to organize NBC's tele-

(Continued on page 38)

Uncertainty of 'Tandem' Snarls NBC Finding Of 'University Theatre' Slot

With "Operation Tandem"—the five-nights-a-week programming concept designed for a six-sponsor participation—still in a state of confusion and practically slowed down to a one-wheel movement, NBC is finding it tough going resolving its permanent fall program lineup.

Fate of the "NBC University Theatre," for one, hinges on the outcome of the "Five-By-Night" project. Slotted the past season in the Sunday 2 to 3 period, "University Theatre" is being ousted to make way for "The Catholic Hour," which in turn is being moved out of the Sunday at 6 slot.

NBC wants to put "University Theatre" into the Thursday night 10 to 11 period, but that's the hour reserved for the "Screen Directors Guild" Thursday segment of "Tandem"—when and if it ever gets rolling. If "Tandem" materializes, "University Theatre" remains without a berth.

Elaine Barry Sore At NBC Bard Show

Elaine Barry is reported threatening legal action against NBC because of the network's recent resurrection of recordings of the late John Barrymore (to whom she was married) doing a series of Shakespearean plays. Miss Barry, who also appeared in the series, which were done originally for radio back in the mid '30s, claims NBC had no authorization for the use of her voice. Actually Miss Barry received no credit tag on the repeat transcribed series and there was no awareness on the part of listeners that she was even cast in the series.

NBC is still getting considerable plus reaction to the Barrymore series and Hedda Hopper is currently sparking a movement to have RCA Victor record them for public sale.

'Counterspy' Returning

"Counterspy," the Phillips Lord package which was dropped by ABC after Pepsi-Cola dropped its sponsorship, is returning to the air, this time on NBC. It goes into the Friday night 9:30 to 10 time, effective Nov. 3.

If a sponsor doesn't jell by that date it'll get a sustaining ride.

GF Suspends 'Controversial' Policy, As AFRA Meet on Blacklist Pends

General Foods, which touched off the political blacklist problem now confronting the radio-television industries by firing Jean Muir from a show with the claim that she was a "controversial person," has decided to suspend temporarily its long-standing policy covering the use of controversial material or personalities.

GF, a company spokesman told VARIETY yesterday (Tues.), is putting full faith in the all-industry meet called for Friday (29) by the American Federation of Radio Artists in an effort to arrive at some solution to the problem. Advertiser, as a result, will take no action against any actor now on one of its shows who might be listed in Red Channels the brochure purporting to name performers with Communist sympathies.

As for Miss Muir, who was axed from the cast of NBC-TV's "Aldrich Family" following right-winger protests that she had Red leanings (which the actress has categorically denied), the GF spokesman declared it would be up to the committee evolving from the AFRA meet to clear her of those charges. Once that has been accomplished, he said, she can audition on equal terms with any actress for a role in a GF-sponsored radio or TV show.

AFRA meet, to be held at the Hotel Astor, N. Y., will be attended by delegates from the four major networks, as well as most of the top agencies and advertisers. In addition, representatives will be on hand from the American Assn. of Advertising Agencies, the National Assn. of Broadcasters and other industry organizations. Spokesmen for the webs and these organizations told VARIETY this week that they are going into the meeting with "completely open minds." They emphasized the seriousness of the situation and, while none would say whether they had any specific proposals to offer, they expressed confidence that some constructive formula could be arrived at that might lead to a solution of the problem.

Only new casualty among the performer ranks this week was Hazel Scott, who was dropped by DuMont following the expiration of her contract. DuMont spokesmen, while declaring that the

(Continued on page 38)

Mary Margaret's 300G ABC Take

It's estimated that Mary Margaret McBride will earn about $300,000 a year under the deal worked out for her by ABC. Miss McBride is moving her midday (1 to 2) program over from WNBC, N. Y., to WJZ, the ABC Gotham flagship, taking along all of her 19 clients.

In addition, ABC is opening up the 1:30 to 2 p.m. network segment to co-op her program, the web feeling she's a natural for midwest audiences and clients. Plan is to extract excerpts from her hour local program for a half-hour transcribed condensation, which will go out the following day on the network.

The web estimates that her 19 New York clients, plus a generous slice of midwest co-op sponsorship, should hike her annual take to the 300G mark.

LESTER, NBC MAKE UP; COMIC TO HAVE AM SHOW

Jerry Lester has resolved his differences with NBC, and the network is planning to give him his own radio show. Lester, star of the "Broadway Open House," late night video show, had been working without a contract the past few weeks, despite the web's willingness to hike his $1,500 a week salary for his three-nights-a-week TV stint to double the amount. Lester and network came to an agreement, however, the latter part of last week, Lester agreeing to the $3,000-a-week pay and the plans for an ambitious AM production.

Lester initially wanted a spot on the Wednesday night star-rotating TV series, and during the breach CBS had a Lester gleam in its eye.

ANA Sends Emissaries

Chicago, Sept. 26.

Board of directors of the Assn. of National Advertisers after lengthy discussion Monday night (25) voted to send representatives to all-industry meeting in New York Friday (29) called by national AFRA board to discuss problems arising from alleged Communist influence in radio and television. Present at ANA meeting was board member Howard Chapin, General Foods ad director, who reportedly gave background of Jean Muir case.

ANA reps who will be sent to meeting with object of assisting radio industry in its exploration of methods for resolving problems will be Albert Brown, ANA board chairman; Robert Brown, of Bristol Meyers and ANA advisory committee member, and Paul West, ANA prexy.

WNEW Now Sees Coin In Sun. Longhairs; Prepping For Sun. 3 to 4:30 Spot

WNEW, the lucrative N. Y. indie, is moving in where the networks no longer dare to tread.

Following announcement that CBS was yanking the New York Philharmonic out of the Sunday afternoon 3 to 4:30 spot, Dick Pack, WNEW program manager, has moved swiftly in a bid to grab off the habit-forming Gotham audience conditioned to midafternoon longhair music. Effective Sunday, Oct. 8, Pack is converting the same 3-4:30 time for a recorded symph program, which will be available for sponsorship.

He's been huddling with Benny Goodman as a likely candidate for the commentator for the series.

It's a switch for the station which has always been identified with the musical pop idiom.

HARRIS-FAYE WON'T DELAY; BACK AT 7:30

NBC, in a last-minute decision yesterday (Tues.), scheduled the Phil Harris-Alice Faye show to resume Sunday night (1) in the 7:30 to 8 p.m. slot. Web's projected "Dream Show," cooked up in an effort to take some of the play away from CBS' solid block of Sunday night comedy shows, as a result will take over the 6 to 7:30 p.m. period.

NBC had hoped to slot "Dream Show" from 7 to 8:30, since CBS gets rolling Sunday nights at 7 with Jack Benny. Harris and Miss Faye, however, insisted the web live up to their contract giving them the 7:30 to 8 time. Net explained its new moves in a special closed circuit broadcast yesterday to affiliates.

Okla. City Oilman To Resume WKY Gab Series

Oklahoma City, Sept. 26.

Dr. Waldo E. Stephens, Oklahoma City oilman and authority on international relations, will inaugurate a new series of radio commentaries at 9:45 p.m. Friday, Sept. 29, over WKY, Oklahoma City.

Stephens will return to WKY after a six-month absence, to resume his weekly discussions of world affairs on diplomatic, economic and social fronts.

More WJR Changes

Detroit, Sept. 26.

Two major personnel changes in the wake of realignment of top brass in the G. A. Richards stations were announced last week at WJR.

Vice-President George Cushing, former news editor, has been given greater administrative duties. He will continue to supervise the news department and, in addition, will take over public affairs and advertising.

Jack White, former newscaster, has been named news editor.

NLRB Sets WDSM Vote

Washington, Sept. 26.

An election to determine whether program staffers at WDSM in Superior, Wis., wish to affilate with the International Brotherhood of Electrical Workers (IBEW), was ordered last week by the National Labor Relations Board.

Board found eligible for the bargaining unit station announcers, salesman-announcers, program director, and full and regular part-time continuity writers.

'Falcon' Snarled For Canada Indies

NBC and J. Walter Thompson, agency on the Kraft account, have been running into some difficulties in trying to set the Kraft-sponsored Sunday afternoon "Falcon" show on some indie stations in Canada for sponsorship by Kraft's Canadian subsid.

Plans were all set to feed the show over the Canadian Broadcasting Corp. lines, with JWT recording it off the line and giving the indies the platters for delayed broadcasts.

CBC, however, put up a squawk over the use of its lines for non-Canadian network stations. Only alternative now is for JWT to record it off the line in N. Y. and ship the show to the Canadian indies. This, however, puts the show in another category, involving transcription fees for actors, etc., hiking the cost to the client.

NBC and JWT were still trying to resolve matters this week.

'Theatre Guild' Kicks Off Hoopla for Pennsy Week; Citation for CBS' Paley

Philadelphia, Sept. 26.

Two network shows will originate here Sunday Oct. 15, to kick off the fifth annual Pennsylvania Week celebration. The U. S. Steel "Theatre Guild on the Air" will be broadcast from the Academy of Music in the evening, and the NBC "Variety Show" will be telecast from Town Hall in the afternoon.

Both programs will be devoted to Pennsylvania themes and Gov. James H. Duff, Mayor Bernard Samuel and other city and state officials will appear at the afternoon show. The arrangements were announced at committee meeting (22) in the Ritz Carlton attended by 115 industrialists, business men and reps from civic organizations.

A former Philadelphia who will be honored during the week is William S. Paley, chairman of the board of CBS, who will receive a "Pennsylvania Ambassador award at a luncheon sponsored by the Northeast Chamber of Commerce.

Radio Premieres

(Sept. 27-Oct. 7)

Following is a list of shows, either new or returning to the air after a summer hiatus, scheduled to preem on the four major networks during the next 10 days:

SEPT. 30

Hopalong Cassidy. CBS, 8:30 p.m. General Foods, via Young & Rubicam.

OCT. 1

Escape. CBS, 3 p.m. Sustaining.

Red Skelton Show. CBS, 8:30 p.m. Procter & Gamble, through Benton & Bowles.

OCT. 2

Railroad Hour. NBC, 8 p.m. Assn. of American Railroads, via Benton & Bowles.

OCT. 4

Groucho Marx Show. NBC, 9 p.m. DeSoto-Plymouth Dealers, through BBD&O.

Bing Crosby Show. CBS, 9:30 p.m. Chesterfield cigarets, through Cunningham & Walsh.

OCT. 7

Refreshment Time (Morton Downey). CBS, 10:30 a.m. Coca-Cola, via D'Arcy.

Judy Canova Show. NBC, 10 p.m. Colgate, through Ted Bates.

From the Production Centres

IN NEW YORK CITY . . .

NBC has put off its Sunday night "Dream Show" preem two weeks until Oct. 29....**"Original Amateur Hour"** marks its second anni on the ABC web tomorrow night (Thurs.)....**Patsy Campbell** featured on NBC's "Charlie Wild" Sunday (1)....**Treva Frazee** doing ABC's "Detour" today (Wed.)....**Bert Knapp,** WMCA newscaster, sportscaster and disk jockey, leaving the station after five years to concentrate on radio-TV sportscasting on a freelance basis....**"This Is the UN,"** album giving the story of the United Nations, which was prepped by **Saul Carson** and **Elinor Gardiner** under supervision of the UN's Radio division, will have two auditions today (Wed.), one at WQXR at 3 p.m. for editors of educational mags and the N. Y. Times, and another at 3:15 p.m. at the N. Y. City Board of Education centre, for the N. Y. school system's brass, superintendents, etc.....Third child (all girls) born last week to **Irv Tunicks.** He's radio scripter; she's ex-script editor for station WNYE....WCBS celebrated the 52nd anni of **George Gershwin's** birth yesterday (Tues.) by playing the composer's tunes exclusively on all shows throughout the day....**John Reed King's** "Missus Goes A-Shoppin'," formerly heard on WCBS at 9:45 a.m., cross-the-board, expanding to 25 minutes and moving into the 4:30 to 4:55 p.m. period....**Jack Lloyd** appearing on "Hollywood Star Playhouse" Monday (2).

George F. Foley, Jr., television chief for Cecil & Presbrey, has resigned to join forces with **Robert E. Brockway,** prez of Pathe Corp., in Foley & Brockway, radio-TV management firm. **James N. Lister** also leaving C&P to take over as head of the new organization's production staff....**Irwin Lewis** named continuity director at WINS....**Ted Husing** and **Walter Kennedy** inked to broadcast the N. Y. Giants' home football games via WMGM, with Adler Shoes and Kaiser-Frazer cosponsoring....Mutual's "Rod & Gun Club of the Air" launching a series of shows from famous fishing and hunting resorts Oct. 5 with a special program from Bermuda....**Charles E. Seitman** named sales director for WLIB. He was formerly an account exec with WAAT, WATV and WMGM....**"Robert E. Kintner Day"** set for Oct. 17 by Stroudsburg, Pa., the ABC prexy's hometown, with **Gov. James H. Duff** slated to award him a plaque as "Pennsylvania Ambassador"....**Herbert Classen,** formerly with the Compton agency, joined Ruthrauff & Ryan as a radio-TV time buyer....**Ernest Hartman** resigned as program manager of WSTC, Stamford, Conn., to join the WNEW production staff....**Kermit Murdock** new to "Our Gal Sunday"....**Ray Johnson** joining "Young Widder Brown"....**Anita Anton** added to "Just Plain Bill"....**Patsy Campbell,** who's played the title on "Second Mrs. Burton" for the last three years, raised to star billing....CBS sports chief **Red Barber** feted on his 20th year in broadcasting with a cocktail party in the Hampshire House yesterday (Tues.).....New appointments to the Frederic W. Ziv Co. sales department include **Warren H. Bearden,** for Georgia and Eastern Tennessee; **G. W. P. (Red) Atkins,** for Alabama and Chattanooga, and **Don Reynolds,** for North Carolina....**Richard R. Davidson,** formerly with Universal and United World Films, named sales manager of the Souvaine Co., indie Radio-TV packagers....**L. Marsland Gander,** radio editor of the London Daily Telegraph, arrived in the U. S. last week for a looksee at American radio....**Seymour Siegel** named interim director for Region IV of the National Assn. of Educational Broadcasters until the end of October....**Oscar Brand** and **David Randolph,** now broadcasting back-to-back Sundays on WNYC, slated for a dual Town Hall concert Oct. 7....Mutual news veepee **Abe Schecter** guest speaker before The Woman Pays club luncheon yesterday (Tues.)....**Peggy Lobbin** of the "Rosemary" cast set Oct. 12 for her wedding to **Grant Dickson Green, 3d.**

IN HOLLYWOOD

Cass Daley is being kept on NBC for another eight weeks after a full 13 with her family comedy. There is apparently sponsor interest and if that doesn't come off it looks like NBC will have another top performer in its TV comedy lineup....**Rollo Hunter** was moved up as assistant to **Bud Edwards,** ABC's western division program head....**Louella Parsons** didn't care to have Hollywood By-Line follow her on ABC and had **Bob Kintner** rescind an earlier order....**Jerry Lawrence** and **Bobby Lee,** the whiz kids, take on their first picture assignment and turn out the treatment and screen play of "Billion Dollar Baby" for **Sam Goldwyn.** Aside from that they whip up scripts for Railroad Hour, "Halls of Ivy," **Charles Boyer** show, and "Conflict," which is being readied for **Edna Best....Keith Brown's** radio servicing job with William Morris has been taken over by **Jack Creamer,** formerly of NBC and MCA....**Judy Canova** will have **Ezio Pinza** as her guestar Oct. 31....**Diana Bourbon** turning over the keys of the Ward Wheelock agency to **Carroll Carroll** and makes her exit from radio and the business world. She will go into retirement at Pasadena and being a former newspaperwoman will undoubtedly write a book. **Art Bailey** and **Russ Johnson** came out from N. Y. to attend the farewell party....**Brewster Morgan,** out here for Compton to supervise TV filming of "Fireside Theatre" for Procter & Gamble, sneaked off to Las Vegas Sept. 10 and took the vows with **Eleanor Boysten,** Pasadena socialite....**Carl Haymond,** northwest station owner, won the So. Cal. Broadcasters Ass'n gold tournament with a low gross of 70....Hollywood will salute the American Legion at its convention here with a half hour network show Oct. 9. Stars from every studio will take part.

IN CHICAGO

Thomas Denton rejoins Dancer-Fitzgerald-Sample Chi office as veepee and account exec. **Joseph Bumgarner** also joins office as account exec....**Robert Hurleigh's** Tuesday, Wednesday and Thursday newscasts on WGN now sponsored by Miller Brewing Co.....**Judith Waller,** Chi NBC director of public service and education, in N. Y. for Protestant Radio Commission confab....Mutual prez **Frank White** here for meetings with Central Division execs....General Foods has picked up 12 weekly participations on National Home Institute series gabbed on WMAQ by **Philip Hayes....Bob Hartman** exits continuity editor berth at WBBM this week after six years. After a vacation in Mexico, he'll settle in California....Packagers **Stu Dawson** and **Lowell Jackson** in Detroit on biz....**Tom Diskin,** formerly with Al Dvorin agency, takes over as office manager for Universal Radio and TV Co., Oct. 2.

Northwestern U. radio classes held in WBBM studios twice weekly....**John Cole,** ex-ABC staffer, in at Schwimmer & Scott agency as radio-TV writer....WGN launched a half-hour documentary Saturday (23) based on case histories from files of Pacific Garden Mission on Skid Row....WBBM announcer **Patrick O'Riley,** singer **Elaine Rodgers** and accordionist **Don Orlando** put on special show for vets at Hines hospital last week....**Patricia Burns** new ad-promotion chief at Standard Radio Transcription Services....**Wezlynn Tildon, Janice Kingslow, Pierre Roque** and **Carlos Jones,** actors from WMAQ's "Destination Freedom," appearing in the Guest Theatre Productions' "Glass Menagerie"....**Curley Bradley,** Mutual's "Singing Marshall," off to Wichita for personal appearances....Cowboy singer **Roy Starkey** cutting 260 five-minute open-end transcriptions for Universal Radio and Television....**Peggy Taylor** set as regular chirper on WGN's "Songs We Sing"....**Bill Jenkins** and **Larry Alexander** subbing for platter-pusher **Carl Nelson** on WBBM's "Matinee at Midnight"....Singer **Tony Fontaine** and **Star Noters,** instrumental group, feeding a quarter-hour, cross-the-board musical stint to Mutual via WGN....**Ilona Massey,** star of NBC's "Top Secret," made honorary member of World Secret Service Assn. at Chi confab last week.

AM 'HOMELESS' IN TV STUDIO GRAB

September Song a Dirge

Not in some years has there been such an absence of radio sales activity on network programming as currently exists. In past years, mid-September found sponsors already committed on their season's plans. Not so this year. With the exception of the clients returning for another 52-week stab at their previous programming, little new business has cropped up. As result, there's more open time and sustainers around the webs than they care to talk about.

Some are of the opinion that things won't start humming until November at the earliest, at which time it's expected there will be some clarification in regards to the Korean war situation, and division of raw materials (the uncertainty of which has cued a number of client holdoffs). There will also probably be a re-appraisal of AM-TV by a number of video clients who are committed to 13 weeks on TV shows, but will then decide whether a return to radio is more practical.

Sunday Programming Paying Off Commercially for WCCO in Mpls.

Minneapolis, Sept. 26.

With most network affiliates devoting Sunday morning schedules to institutional, public service and religious programs, Sunday finds the corn green for WCCO. In short, the CBS owned-and-operated is putting new service and revenue into its Sunday programming.

Last fall the E. G. Clinton Co., distributors of farm equipment, broadcast a test series via their WCCO Sunday shows. The commercial offered a Fan Pac Barn Ventilator for $159. One week later 256 inquiries were turned over to E. G. Clinton management, and that was the beginning of the Sunday morning farm market idea.

With longrange planning and followup by WCCO sales manager Carl Ward, plus another sales success story in behalf of Doughboy Industries, New Richmond, Wisc., WCCO has sold six accounts for Sunday a.m. The WCCO rural sound looks like this.

Associated Dealers Supply of Willmar, Minn., began sponsorship Sept. 3 of a five-minute segment with its own representative doing the mike work, Len Weiland, owner of the company, broadcasts friendly tips on farm equipment and points up the use of farm lubricants in prolonging life of equipment. Broadcast time is 7:55 a.m.

U. of Minnesota Farm School expert Ray Wolf added his "Farm Question Box" 7:30-7:45 a.m. under sponsorship of the Carlson Corn Crib Co. of Audubon, Ia., Aug. 27.

Through Makenzie agency, Minneapolis, the Hubbard Milling Company of Mankato, Minn., purchased a WCCO package with John Arthun, Scandinavian folksinger, and emcee Frank Butler. Program greenlighted Sunday (17) 7 a.m.

The Morton Salt Co., through Klau-Van Pietersen-Dunlap Associates, presents "Visitin' Time," a farm variety show 10-10:30 beginning Oct. 26.

E. G. Clinton and Doughboy Industries meanwhile continue their Sunday sales schedule with WCCO Farm Service Director Larry Haeg. Haeg, who operates his own farm and represents his farm community in the state legislature, is another big ace in the farm schedule.

BBD&O CONTRACTED TO SELL 'DEWEY STORY'

Gov. Thomas E. Dewey and the N. Y. State Republican Party is getting the "BBD&O treatment" in the upcoming campaign, the agency having just grabbed off the account.

BBD&O also handled the Dewey campaign in the last Presidential election, with the repeat performance reportedly stemming from the politico's high regard for BBD&O prexy Ben Duffy and his operation.

Agency's Wick Crider last week initiated preliminary huddles with the networks on setting up statewide hookups for the "Dewey story."

FM Picture Improves; FCC Okays 4 Stations

Washington, Sept. 26.

While some broadcasters are pulling out of FM, there are others who are preparing to go into it. Four of them last week were granted construction permits by the FCC, one of whom had reapplied after allowing his original permit to expire.

Commission granted authorizations for metropolitan type stations to Arthur Wilkerson Lumber Co., Lenoir City, Tenn.; Carmi Broadcasting Co., Carmi, Ill., and P. C. Wilson in Canton, Ohio. An initial grant for a community type outlet, awarded to the Pioneer FM Co. in Madison, Ind., was also made final.

AFRA to Open Web Talks On Code Negotiations

American Federation of Radio Artists opens negotiations this week with radio webs on its Code of Fair Practices. Code, usually negotiated every two years, has been in effect since 1946 having been extended, intact, when its expired in 1948. Two main articles to be brought up by AFRA will be the limited playing time of transcribed spots and basic AFRA fee for vocal sound effects.

AFRA will request of networks, repayment of scale to all performers making transcribed commercial spots. At present members etching these blurbs are paid only every 26 weeks. Guild has decided this is small recompense for services rendered considering spots can be aired over hundreds of stations, an uncountable number of times daily.

Also Guild will pitch to get scale for any vocal effect used on a program.

In addition AFRA will bring up at its confab with networks a problem basically concerning CBS and Mutual. Guild execs declare these two webs are using recordings of choral groups, as background and often as an integral part of a show, on an otherwise live layout. AFRA wants to kill this before it becomes standard practice and curtails employment of AFRAites.

Eleanor French Heads AM-TV Dept. for Columbia

Eleanor French will head the newly-expanded television and radio department of Columbia Artists Management, top concert bureau.

Miss French is a former musical comedy actress and nitery singer, and daughter of Ward French, Columbia board chairman. For the past three years she's been connected with the artists and public relations division of Columbia.

RADIO THESPS LACK QUARTERS

The TV studio space situation in N. Y. has brought in its wake a whole new set of headaches—trying to find studios and theatres in which to house the Gotham-originating radio programs that are being evicted in order to make room for the video attractions.

It's become a vicious cycle, with the constant need for TV studio expansion forcing radio shows to find new points of origination.

The situation is particularly acute at NBC, where, especially over the weekend, the fall-winter schedule calls for a sizeable increase in the number of network shows emanating from New York. Monday, too, presents a problem, with the "Voice of Firestone," "Telephone Hour," "Cities Service Band," NBC Symphony Orchestra, all N. Y. originations, although Hollywood gets the major play the rest of the week.

Radio actors don't like it and are registering beefs. On the one hand, they say, the networks are constantly raising a hue and cry that AM is as strong as ever; that the alarms over TV's so-called inroads are exaggerated out of all proportion, and that radio is doing everything to perpetuate its stature as an entertainment medium.

Then why, the actors argue, do the networks contradict themselves in their "stepchild" treatment of radio shows by giving first call to TV originations?

Although the refurbished Center theatre was designed primarily for both radio and tele shows, it'll be predominately a TV house. Studio 8-H in Radio City, for years the major showcase for the NBC Symphony and major AM stanzas, switches to a TV-only status. Ditto for Studios 3-A and 3-B and 6-B, which formerly catered to AM thesps. Same applies to most of the legit houses acquired by NBC, such as the International and Hudson—most all of them given over to video.

Sarnoff's Cap 'n' Gown

Louisville, Sept. 26.

David Sarnoff, RCA board chairman, was recipient of an honorary degree by the Univ. of Louisville Tuesday (26) in the Playhouse on Belknap Campus.

U. of L. announcement said Sarnoff would receive the degree of doctor of humane letters "because of his enthusiastic support of the NBC public-affairs division which has sponsored the U. of L. College radio programs.

Advertisers Fizzle on Campaign To Slash Networks' Rate Due to TV Grab

Chicago, Sept. 26.

Radio and tele, given only a one-day billing at the four-day annual confab of the Assn. of National Advertisers, failed to generate the expected excitement at the parley which opened here Monday (25). Monday session devoted to ANA's offensive for an AM network rate slash in areas hard hit by video's audience grab, ground to a lame halt when the planned open forum on the subject elicited no questions from the delegates present.

A closed radio-TV meeting was chaired by William B. Smith, Thomas J. Lipton, ad director, who as chairman of the ANA radio-TV steering committee, spearheaded the group's attempt to obtain rate reductions from the four webs. It was learned that no further plans were offered at the meeting for continuation of the rate reduction campaign as an organized group, but that pressure can be expected from individual member companies.

Much of Smith's report on repercussions from radio time values was directed at the four webs, chiding them for refusing to sit down with ANA reps, per invitation of last July, to discuss revaluation of radio rates. ANA lawyer Isaac Digles challenged the web spokesman's statement given at that time as reason for the refusal, that such a meeting would be illegal. Counsel asserted there was nothing illegal in the ANA action, which he claimed had no overtones of pressure.

Most concrete proposal was offered by Fred Manchee, BBD&O veepee, that advertisers, agencies and broadcasters come to an agreement on radio-TV surveying standards and to take the lead in calling

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Pinza Pacted for Guest Shots on NBC 'Dream Show'

NBC's deal with Ezio Pinza, pacted on the Coast over the weekend by Manie Sacks, provides for the singer to do a series of guest radio shots on the upcoming Sunday night "Dream Show." (Program will have a number of Hollywood originations).

Pinza's two-year contract with Metro, where he's currently shooting his first pic, "Mr. Imperium," forestalls any TV commitments for that period of time.

Singer has signed an RCA Victor recording deal.

Longines Ticks Off Heaviest Radio Saturation Drive

Longines-Wittnauer Watch Co. inaugurates the most intensive campaign in jewelry industry annals next Monday (2), when it tees off its ambitious series of Longines Symphonette airings on the ABC network. At a time when sponsors are siphoning more coin into video, the Longines AM upbeat represents one of the healthiest reaffirmations of the medium in many months.

On a "proportionate saturation" pattern evolved for the Longines radio advertising campaign—which will spread out to 143 markets throughout the country—the watch outfit will be sponsoring 11 half-hours weekly in New York City alone. These break down as follows: the WJZ pickup of the Monday-through-Thursday ABC broadcasts (Longines is plunking down $18,000 weekly for time alone for the ABC Symphonette segments); a five-nights-a-week series on WNBC, the NBC Gotham key; and the WCBS pickup of the two CBS Sunday network shows featuring both the Longines and Wittnauer shows.

Under terms of the ABC deal, the Monday, Tuesday and Wednesday night shows will get a 72-station ride hitting 60 major markets.

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This, Too, Is Radio

Champaign, Ill., Sept. 26.

Combination of enthusiasm by the average small town radio staffer for his job, plotted against the disillusionment coming from a small weekly paycheck and lack of financial support from the station-owner, was pointed up in a letter received this week by the Univ. of Illinois' radio department from a 1949 graduate.

Following is the letter, with the writer's identity and station call-letters deleted:

"I'm a staff announcer at . . . , Ill. I've been here since about a week after graduation. It's a 250-watter, daylight indie, in a large market, both farm and industrial. If your unsuspecting students are still asking about what to expect in the way of jobs, maybe I can help disillusion them before it's too late.

"At the end of six months, I received a $5 a week raise, so now my salary has reached the magnificent sum of $35 a week. For that remarkable remuneration, I work six days a week on a split shift, with Mondays off. Just now I work from 7 a.m. to 4 p.m., which in my book adds up to nine hours; however, I am credited with six-and-a-half hours. This amazing mathematical feat is accomplished by giving me a half-hour off here and there during the day. When I say off, that means I just don't happen to have any programs on the air. Of course, I must pull all my own records for shows during the next period I am on duty.

"I write local news stories, produce two dramatic shows a week (one with an entire cast of children), I write commercials on demand, run the control board when I'm needed and do my best to cover the mistakes of the secretary (the boss' daughter). Oh yes, I knew there was something else. I fill my regular duties as a staff announcer and when I'm not busy, I answer the telephone. I not only do not get paid for holidays, I just don't get holidays period. They say we get time-and-a-half for over 40 hours but the rumor is that turning in a time card with more than 40 hours is comparable to stealing money from the tin cup of a paralyzed blind man, so I really am not qualified to verify this time-and-a-half myth.

"But in spite of all this—and believe me, I haven't exaggerated the situation—I like the business. There's a certain satisfaction in airing a good show in spite of the handicaps. I curse and tear my

(Continued on page 38)

Schwerin Summer Job Rates 52-Week Pact; New Technique Is Due

Horace Schwerin, the "test-'em-while-you-wait" program analyzer, has a new contract coming up with NBC. Schwerin, who practically called all the turns on the web's summer lineup in 1-2-3 order, with the ratings jibing with his initial analyses almost right down the line, is getting the nod for another 2-week ride on the web shows, but under a modified arrangement.

The Schwerin technique will henceforth be used for doctoring shows once they're on the air, with the pre-test phase of activity being dropped. Instead, NBC program execs are keen about the new Electropsychogalvonometer device now being perfected at the RCA laboratories in Princeton, which will measure the brain reaction to programming before it goes on the air. (It will also be available for films and legit shows).

Electropsychogalvonometer will be used on unsuspecting audiences, since the wired device will be concealed in the chair's backrest.

Camel May Take 'Crime' Time With New Show

With Philip Morris dropping out of sponsorship of the CBS Thursday night "Crime Photographer" show, it looks like Camel cigarets, via the William Esty agency, will move into the 9:30 to 10 time. However, the rival ciggie company will probably settle for an entirely different program, in view of the existing Philip Morris identification with "Photographer."

If Camel uses another show, CBS will continue with "Photographer" in another time segment on a sustaining basis, in view of the program's audience pull.

Camel currently sponsors the Bob Hawk and Vaughn Monroe stanzas on CBS. Last year it also had "Screen Directors Guild" and Jimmy Durante, but Camel cancelled out on both as it moved into the video programming picture.

Coaxial Allocations Set, But ABC, DuMont May Refuse to Go Along

Allocations on the Bell System's coaxial cables were finally handed to the four major television networks yesterday (Tues.) by American Telephone & Telegraph, but whether the nets will accept them is another question. While they declined to be quoted, on the plea that they hadn't yet had a chance to study the allocations, top execs of both ABC and DuMont indicated their dissatisfaction and the possibility that they might refuse to go along with the AT&T allocations.

With the current contracts for use of the cables expiring Saturday (30), the webs had been huddling since August in an attempt to line up new schedules. Discussions broke down, however, on TV's perennial problem of there being four nets and only one or two stations in some cities. In such situations, DuMont, for one, had demanded that the cables be allocated on an "equitable" basis, meaning each web would get 25% of the cable time. NBC and CBS, however, argued for allocations based on affiliation agreements in such cities and the contractual commitments of their affiliates for sponsored programs.

In an official statement yesterday, AT&T noted that because of the "conflicting desires of the networks," it had been necessary for the phone company to make assignments for the fourth quarter of 1950 on the remaining routes in accordance with its tariff with the FCC. Sections on which the assignments were made, principally for evening shows, included: N.Y.-Boston-Providence; N.Y.-Syracuse; Cleveland-Rochester; Dayton-Indianapolis-Louisville; Washington-Richmond-Norfolk, and the other facilities being newly opened Saturday, which include hookups west to Omaha and south to Atlanta and Jacksonville.

AT&T emphasized that there are sufficient cables to meet the needs of stations on the majority of routes but that the conflict arose from the desire of more than one web to furnish programs to stations at the same time. Example is the N. Y.-Boston route, which has two available channels, adequate to feed shows fulltime to the two existing Hub stations. While neither the phone company nor the nets would disclose details of the cable assignments pending complete study, it's believed that AT&T assigned one line fulltime to NBC because it has a primary affiliate in Boston, WBZ-TV. Thus, the remaining three nets would be forced to share time on the remaining single channel.

FCC last week, meanwhile, decided on a hands-off policy in the impasse. In a letter to DuMont, which had asked the Commission to intervene, the FCC declared it would be "premature and inappropriate to intervene in the matter at this time," and noted that AT&T must allocate usage on an "equitable basis" where conflicts arise. Now that the phone company has submitted its schedule and the webs are still not satisfied, it's believed the FCC may be forced to step in for a final solution.

Video Victuals

Television actors might be getting more money this season than they have in the past but that didn't dissuade John McQuade, who's appeared on many of the top video dramatic shows, from starting a sideline business on TV sets. McQuade is now selling box lunches to video performers who can't take time out during rehearsal sessions to leave the studio.

Thesp launched his new venture last week by passing out samples of his wares to the cast of ABC-TV's "Treasury Men in Action." He plans to continue acting, of course.

Sets Up 5%-10% On New Tax Bill

Washington, Sept. 26.

Consumers will pay 5 to 10% more for television sets beginning Nov. 1 as a result of enactment Saturday (23) of the new tax bill which extends the present 10% excise on radio receivers to video.

Because the excise is on the manufacturer's selling price and because the radio portion of TV sets is now subject to the tax, it is not expected that the retail price will be hiked the amount of the levy. On the basis of the $130 average manufacturer's price last February when testimony was taken on the bill, it was estimated that the government would collect from $8 to $10 per act. But how much these amounts would be raised at the retail level, depends on whether prices are marked up from the overall manufacturer's charge and whether competition for business keeps the tax at the minimum.

The Treasury Dept. estimated it would collect about $42,000,000 annually from the TV tax, but since this figure was based on an anticipated production for 1950 of around 3,500,000 sets, it is likely the amount will be much greater. If 1951 production equals this year's expected 6,000,000 to 7,000,000 set output, the Government take may approach $90,000,000, taking into account the rise in prices since the Congressional Joint Committee on Taxation received testimony from the industry.

Jim Andrews to Coast To O.O. Maxon Shows

S. James Andrews, assistant to the prexy in charge of radio and television for the Maxon agency, left this week for the Coast. During a two-week stay in Hollywood, he'll supervise production of several Hank McCune films for Peter Paul, which are aired Saturday nights via NBC-TV.

Andrews plans also to scout new potential properties for other Maxon accounts.

WPTZ Gets Gillette Nod on Handling Series for Webs

Philadelphia, Sept. 26.

WPTZ has been selected by Gillette to handle the World Series pickup at Shibe Park for all three networks—ABC, NBC and CBS. WPTZ's long dominance in local sports coverage has recently been contested. The station, as if in rebuttal to its detractors, coupled the announcement of the Gillette tie-in with its already set commitments to handle the TV originations of the Army-Navy game for NBC and the Penn football games for the ABC web.

Despite the outside sniping, WPTZ's selection by Gillette came as no surprise to anybody at the station, a station spokesman said, since WPTZ has handled all the Phillies and Athletics baseball telecasts since 1947. During the last two years, when the games were shared with two other TV outlets here, WPTZ crews and cameras handled the pickups for all stations.

With a record of baseball coverage of both leagues games for four full seasons, WPTZ boasts that its crews have covered more big league games than any other station in the business. The producer-director team of Pres Stover and Cal Jones have been at the controls for more than 500 games, with Engineer John Roth supervising the technical setups.

The same staff will be in charge at the World Series games in Philadelphia. Their plans call for the use of five cameras, including one equipped with a Zoomar lens. The working shot will be covered from a special television camera booth, located behind home plate and suspended from the second deck at Shibe Park.

Baltimore—Robert Kriger, formerly with program dept. of WMAR-TV, has joined WPTZ, Philadelphia, as director.

Chi's WBKB Seen Setting Video Patterns for Future Indie Stations

Chicago, Sept. 26.

Chi Indie radio operators whose video ambitions have been forestalled by the FCC freeze are closely eyeing the activities of WBKB, Balaban & Katz-owned indie station. Although currently holding the local CBS-TV franchise, WBKB is seen as the most clear-cut example of what the future holds for the non-net operation forced to stand pretty much on its own financial footing.

After pouring in some $4,000,000 since the station was launched in 1940, parent company B&K two years ago threatened to turn off the spigot with a hinted survive-or-die ultimatum. The withdrawal of the theatre circuit subsidy makes the WBKB situation analogous to that which will be faced by future indie Chi video entrants. Two of the three other teevee plants are web-owned, while the third, WGN-TV, draws sustenance from the Chi Tribune fortune.

When John Mitchell, former B&K theatre top official, was called in as manager in 1948, replacing Capt. William Eddy, who was responsible for WBKB's pioneering exploits, the station was dropping between $16-20,000 weekly. Cutting costs to the bone and launching an aggressive sales policy, Mitchell succeeded in turning the deficit into a slight profit by the fall of 1949.

Lots of Black Ink Now

Black entries have piled up steadily since the first of this year, with current profits running 200% over last year. According to a WBKB spokesman, the station's profit topped $200,000 during this year's summer quarter.

The fact that WBKB is likely to show a slight reduction in earnings during the fall and winter season because of its CBS tieup, is deemed significant. Chief factor in the hypoed summer take was that the station was beaming a bigger schedule of full-rate local shows because of the hiatus slowdown of

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Downey's Saloon Date

A slight printer's mistake on tickets for the preem of Morton Downey's new CBS-TV show Friday night (21) gave the CBS guest relations department one of its biggest headaches to date. Show was aired from the Town theatre, on Manhattan's Ninth avenue, but the tickets carried the address of a saloon on the other side of the street and about a block down.

Since the Town was only recently taken over by CBS and since the Downey show was new, the web was afraid stubholders might go to the wrong place. As a result, guides were posted at the saloon door to corral the errant ticket-holders and re-route them to the theatre.

Coast Stations Tie Up Stars

Hollywood, Sept. 26.

Taking a leaf from the film industry's book, television is hitching its wagon to the stars. Thesps are being inked to firm, exclusive long-term contracts in a definite move to build up a stable of attractions for the coming years. Star-system, long standard operational procedure with film studios, has only been adopted by radio in recent years.

Only KFI-TV of the local stations has not signed contracts with talent, station deciding to continue the policy adopted by the AM affiliate over a number of years.

Other stations have been hard at work, however, and a total of 28 contracts have been signed to date. Contracts carry yearly options which can be exercised only by the stations. Basic idea behind the system is that tele, unlike radio, needs a longer period of time in which to smooth out a program. At the end of a 13 or 26-week period, when the station feels a particular show is rolling well, another station could—under the old first-refusal option system—jump in, snare away the talent with a better offer and leave the first station high and dry.

Talent inked thus far include Charlene Hawks, Johnny Dugan, Betty Hoyt and Bob Hopkins at KNBH; Peter Potter, Nils T. Granlund (N.T.G.) and Eddie Silverman at KTSL; Tim McCoy, Spade Cooley, Ina Ray Hutton, Dick Lane, Bobby Ramos and Korla Pandit at KTLA (McCoy, incidentally, having been inked for tele, motion pictures and merchandising tieups); Al Jarvis, Betty White, Johnny Bradford and Hawthorne, at KLAC-TV, and Kay Christopher, Roscoe Ates, Rex Bell and Ray Berwick at KECA-TV.

WPIX in Clean Sweep On Garden Sports Clients

N. Y. Daily News' WPIX this week pacted with Standard Brands for the remainder of the 120 sports events it has scheduled starting Oct. 15 from Madison Sq. Garden, N. Y. With Chevrolet Dealers and Webster Cigars having already signed for the other events, WPIX is now sold out on the Garden schedule.

SB will plug Instant Chase & Sanborn, with the Compton agency handling the account. Bankroller will co-sponsor 60 of the events with Webster. Kickoff date for SB will be Oct. 16, when the WPIX cameras move into the Garden for the Gene Autry rodeo.

MIKE DUTTON TO 'STORK'

Mike Dutton, Hollywood radio director, took over this week as associate producer and writer to Abe Burrows on CBS-TV's "Stork Club" show.

"Stork," which had been aired three nights weekly from 7:45 to 8, moved into the 7 to 7:30 p.m. cross-the-board slot Monday (25), with Johnny Johnston and Virginia Reynolds scheduled to replace Peter Lind Hayes and Mary Healy, who are vamping to take over their new series for Borden's.

Edith Piaf Tops New Nasht Series

Second series of 30-minute teletunepix completed by John Nasht toplines Edith Piaf, Dolores Gray and Charles Trenet and will be offered to stations in this country by William Morris office, Nasht is returning to France this week.

Series was made in France at a cost of $175,000 for 13. An 18-piece violin orch and a full orchestra backstop each film. Nasht's first package of 13 foreign vidfilms was made in England and many of the 15-minute shorts have been beamed in this country.

To date, AFM, which controls all musical soundtrack, has made no effort to stop beaming of the initial Nasht package. AFM pact calls for producers to pay 5% of the gross receipts, or stations to pay 5% of Class A rate card, to an AFM trust fund. However, stations can avoid this tariff when using foreign tailor-made telepix.

NBC-TV Gets Gillette Nod on Army-Navy Game

NBC television, as had been generally expected, was tagged this week by Gillette Safety Razor and the Maxon agency to handle the Army-Navy football game Dec. 2 at Philadelphia's Municipal Stadium. Pickup will mark the fifth successive year that NBC has carried the annual gridiron contest. Because of the coaxial cable extensions recently, the game this year will be carried by 47 NBC outlets, meaning it will be seen by probably its largest audience in history.

Regularly-scheduled home games of both Army and Navy are being carried this year by CBS-TV, under sponsorship of Esso. Game between the two military academies, however, is considered a special, to which Gillette has full TV rights. This year's game, incidentally, is also to be carried by several theatres on the interconnected web via large-screen video.

McConnell Favors Pre-Test Dry Runs

Pre-testing of television shows on film before they are put on the air live, first employed by Eddie Cantor on his recent video bow, is being advocated for all comics on NBC by the net's prexy, Joseph McConnell. The technique has proven so successful that McConnell has memo'd Fred Allen, Martin and Lewis, Bob Hope, Bobby Clark, Ed Wynn, Danny Thomas and other cream-line comedians to give it a try.

While the cost factor increases the production budget, McConnell is of the opinion that results more than justify the expense. Idea is to film the dry run and put it through the editing process to eliminate weak spots and tighten the show generally. Practice was used in radio by some shows, which played back the recording of the run-through. In the years when there were live repeats it was common practice to work over the second airing.

Television Premieres

(*Sept. 27-Oct. 7*)

Following is a list of shows, either new or returning after a summer hiatus, scheduled to preem on the major television networks during the next 10 days:

SEPT. 28

Blind Date. ABC, p.m. Gruen, throufih Stockton, West & Burkhart.

SEPT. 29

Robbins Nest. ABC, 11 p.m. Exquisite Brassieres, through Brandford.

OCT. 1

Gabby Hayes Show. NBC, 5 p.m. Quaker Oats, through Sherman-Marquette.

Showtime, USA. ABC, 7:30 p. m. Dodge, via Ruthrauff & Ryan.

Celebrity Time. CBS, 10 p.m. Goodrich, via BBD&O.

Take a Chance. NBC, 10:30 p.m. Nestle, via Cecil & Presbrey.

OCT. 2

Perry Como Show. CBS, 7:45 p. m. Chesterfield cigarets, through Cunningham & Walsh.

Lux Video Theatre. CBS, 8 p.m. Lever Bros., via J. Walter Thompson.

College Bowl (Chico Marx). ABC, 9 p.m. Pharma-Craft Corp., via Ruthrauff & Ryan; American Safety Razor, through R & R.

Horace Heidt Show. CBS, 9 p.m. Philip Morris, via Biow.

Musical Comedy Time. NBC, 9:30 p.m. Procter & Gamble, through Benton & Bowles, Pedlar & Ryan.

OCT. 5

Groucho Marx Show. NBC, 8 p.m. DeSoto-Plymouth Dealers, via BBD&O.

Big Town. CBS, 9:30 p.m. Lever Bros., through SSC&B.

I Cover Times Square. ABC, 10 p.m., Air Wick, through Weintraub.

OCT. 6

Man Against Crime. CBS, 8:30 p.m. Camels, via Esty.

Pulitzer Prize Playhouse. ABC, 9 p.m. Schlitz Brewing, via Young & Rubicam.

Oct. 7

Chester, the Pup. ABC, 12 noon. Mason Candy, through Turner, Leach & Co.

Ken Murray Show. CBS, 8 p.m. Anheuser-Busch, through D'Arcy.

Frank Sinatra Show. CBS, 9 p.m. Sustaining.

Sing It Again. CBS, 10 p.m. Participating.

Songs For Sale. CBS, 11 p.m. (New time). Sustaining.

ANTA BEATS TV DRUM FOR LEGIT

Ya Takes Yes Cherce

Ed Sullivan's "Toast of the Town" on CBS-TV came back strongly in the rating fight against NBC-TV's "Colgate Comedy Hour" Sunday night (24), cutting the spread between the two to six points. Fred Allen stanza on the Colgate show copped a 33.9 in a special four-city survey taken for NBC by American Research Bureau, while "Toast" came through with a 27.9. Preceding weeks, with Dean Martin & Jerry Lewis starring, Colgate racked up a 35.6 against the 23.3 of "Toast."

On the other hand a special 12-city Trendex rating prepared by CBS and Kenynon & Eckhardt gives Sullivan the best of it by a narrow margin, showing "Toast" with a 26.9 against Allen's 26.3, while the previous week "Toast" garnered 23.3 against Martin & Lewis' 32.8.

Reduction in the rating spread between the two programs was hailed this week by Sullivan and CBS execs as proof of their contention that it's far too early in the season to draw any definite conclusion from the audience surveys. According to them, with thousands of new video sets being installed monthly, no habit formula has yet been developed in video. In addition, they point out that the ratings being drawn by the two competing shows still represent a good buy for both advertisers. As Sullivan noted, a 27.9 based on the number of sets now in circulation represents a much larger audience than would a comparatively higher rating last year.

Coy Sees Color 'Immediate Prospect'; 6 to 9 Months for TV Freeze Lift

Chicago, Sept. 26.

Wayne Coy, FCC chairman, in a speech before the sixth National Television Conference yesterday (25), forecast that color teevee would be an immediate prospect. And although he did not close the door on other systems, he said that the FCC would go ahead with the CBS incompatible system, if on Friday (29) manufacturers hadn't come up with some form of bracket system, which would permit either an adaptor or convertor to be used to pickup the CBS system.

Coy seemed to be indifferent as to whether or not the set manufacturers had such, pointing out that from the FCC alone, seven methods were available. However, a check by VARIETY of several representatives from large companies found several had submitted plans and would be ready on Friday to submit these to tests.

Coy admitted the CBS method was not perfect, with the FCC looking for a compatible one, with which receivers could take off a black and white image from color programs. But he said of the three plans, RCA, CTI and CBS, only the latter gave life-like color transmission. However, FCC deems it necessary that the color question be resolved in the near future for owners of 40,000,000 to 50,000,000 sets to be sold in the next few years, even if the present-day 7,000,000 become obsolescent or have to be adapted.

Coy said the Commission would hold off adopting a final color code if manufacturers turned up with some bracket system, but if not the FCC would immediately select

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No Butler?

Chicago, Sept. 26.

Latest come-on in the selling of television sets is that used by local distributor here. In response to radio spots, customer can call in and get set sent out for the evening, plus complete dinners for four or five couples, and a maid for serving the meal, all on the cuff.

Dealer says that the test is paying off with the average cost of the evening ranging about $20 and practically about 75% of the pitches selling one couple or more. Family holding the party also gets a discount on their set, too. Only restriction is that none of the viewers have a set before pitching into the free meal.

Campana's ABC Hour for Brit. Pix

ABC has sold a full hour of Wednesday night video time to Campana. Client is moving into the 8 to 9 period with a weekly series of British pix not previously shown in this country.

Films will be pitted against CBS' "Arthur Godfrey and His Friends" program and NBC's Ed Wynn - Jimmy Durante - Danny Thomas star-rotating series.

Campana will use the same "First Nighter" title that applied to its onetime radio series. Company checked out of AM a couple years back.

The Arnold Bread-sponsored "Life Begins at 80" program, now telecast Wednesday 8 to 8:30, will be moved into the Tuesday night at 10 period.

Campana moves into the hour about the middle of October.

Ommerle Upped In CBS-TV Shuffle Of Program Dept.

Harry Ommerle is moving out of CBS network sales and succeeds Charles Underhill as director of television programming in the web's first major TV realignment. Underhill takes over a newly-created post as general manager of the video department under program veepee Hubbell Robinson, Jr. For weeks there had been a veil of secrecy over impending changes that cued the jitters among the programming personnel.

Ommerle was brought into network about a year ago as a package sales specialist. He has a long and varied background in program development.

Whether or not the change was cued to the swift-moving NBC ascendancy into topdog programming position in TV (giving it approximately the same status it enjoyed in AM prior to Bill Paley's maneuvers a couple years ago, when he wooed over the top NBC shows with capital gains deals) isn't being tipped. But the fact remains that in recent weeks the trade has been cognizant of NBC's dominant position in the bigleague programming sweepstakes and corralling of such TV talent as Eddie Cantor, Fred Allen, Jimmy Durante, Bob Hope, Dean Martin and Jerry Lewis, Bobby Clark, Danny Thomas, et al.

TALENT EAGER FOR SHOWCASE VALUE

The new ANTA (American National Theatre & Academy) TV series, which preems on ABC next Sunday (1) night, will mark a milestone in legit-video relations. While primarily the new ANTA half-hour program, "Show Time U.S.A.," will serve as the video entry of the Dodge Motor Co., which is picking up the tab, under the broad pattern evolved for the series, the legitimate theatre, both in New York and on the road, will be a major beneficiary of the upcoming series.

It's not only a case where ANTA will share in a considerable portion of the sponsorship coin, in return for some of the theatre's top personalities lending their talents at nominal fees, but one of the principal intents of the show is to do a public relations job for the perpetuation of a bigtime legit in and out of New York.

To the potential audiences of millions to whom the TV show will be available, there will be a minimum plugging of 16 current Broadway and on-the-road attractions, under an agreement reached between the producers of the ANTA show and the Dodge bankrollers. A facsimile of Shubert Alley placarded by three-sheets, posters, billboards, cards etc., will serve as the weekly thematic montage shot for the series, heralding arrival of the new shows, the present entries, tryouts and road companies. It will be attended by a plea to the viewers to support these shows, either in their home towns or on scheduled visits to Broadway.

'Ice Breaker' Into TV

Top legit talent, recognizing the inherent values of the ANTA video series as a showcase for drumming up a new enthusiasm for the theatre, have agreed to reprise some of their outstanding bits, at token prices, and for most of them the ANTA show will serve as an "ice breaker" for their plunge into TV. It'll be a "TV first" for Helen Hayes, who previously had rejected $6,500 for a one-shot, but will help kick off the show next Sunday with a scene from "Victoria Regina." Carol Channing will also be on the initialer and it's a first for her, as well. Thus far pacted for succeeding shows are Tallulah Bankhead, Judith Anderson (doing the sleepwalking scene from "Macbeth"), Noel Coward, who previously had spurned top coin offers during his N. Y. visit, and Gertrude Lawrence. Henry Fonda emcees the opening show and it's his first time up in TV. Also scheduled for future appearances are Alfred Lunt and Lynn Fontanne, John Garfield, Vera Zorina, Cornelia Otis Skinner, etc.

Scenes from incoming and prevailing shows will be inserted

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Center Theatre, N. Y., In Preem as TV Showcase; House 'Whittled' to Size

NBC transformed the dedicatory exercises for the Center theatre, N. Y., which it recently renovated into a television origination point, into an event of civic importance. Although first scheduled show out of that spot, the simulcast of the "Voice of Firestone" show, was slated for 8:30 p.m. Monday (22), festivities started long before with exercises in the lobby in which the ribbon of the theatre was cut by New York's acting Mayor Vincent Impellitteri, and addresses delivered by Nelson Rockefeller, NBC president Joseph McConnell and A. Wylie Corbett, president of the Avenue of the Americas Assn.

Center theatre, recently leased from the Rockefeller interests, was, before its conversion to tele activities, the largest legit house in the world. A 5,000 seater which during the past few years housed the ice shows produced by Arthur Wirtz and Sonja Henie, isn't gen-

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CBS Leads Day Program Sweepstakes, Nabbing 2 Sponsors as Majors Move On

CBS this week wrapped up two of the nation's major sponsors for afternoon TV programming, giving the network a dominant grip in the commercial daytime program sweepstakes. It represents the first major move-in of top bankrollers on daytime TV.

Procter & Gamble has bought the 2:45 to 3 p. m. cross-the-board period on Columbia as its initial splurge. P&G will install a drama series by Jean Halloway called "The First Hundred Years," which was initially tried out on P&G's "Fireside Theatre" series. It's a William Morris package sold to Benton & Bowles, agency on the P&G account. Teeoff date is Dec. 4.

Meanwhile, General Mills has pacted with CBS for two half-hour afternoon periods, with plans to install Betty Crocker in both segments in a femme-slanted program.

P&G is eventually staking a bigtime claim in afternoon TV programming, considering five full hours. For the past few months the soap company has been alerting its nine agencies to reappraise the whole daytime TV structure on shows and facilities. Fact that it got the initial nod, CBS feels, has solidified its bid for sponsorship acceptance.

There's still considerable jockeying and bidding among NBC, CBS and ABC in an attempt to grab off the Bert Parks daytime TV show, which General Foods has bought for a three-times-a-week showcasing, although Young & Rubicam, agency on the account, has yet to designate the web.

NBC-TV's Top Gross

NBC television led the four major networks in total gross billings for the first eight months of 1950 with $9,691,175, it was revealed this week by Publishers Information Bureau. Same web, which also is closest to a sellout point on its cream evening time for the current season, led the parade during August, last month checked, with $1,248,696.

Following are the gross billings for three major video webs during the first eight months of the year:

NBC—$9,691,175.
CBS—$5,146,191.
ABC—$2,394,592.

DuMont was not listed in the report.

Double-Pronged Hassle in Heidt, Godfrey Backing

The dropping of Allan Funt's "Candid Camera" on CBS-TV by Philip Morris and the installing of the new Horace Heidt TV show as replacement in the 9 to 9:30 Monday night period following "Arthur Godfrey's Talent Scouts," is cuing repercussions from two different directions.

On the one hand, Young & Rubicam, agency on the Godfrey Lipton Tea account, is reportedly disturbed over Heidt going into the post-Godfrey time, which would thus bracket two talent development shows back-to-back. It's understood that when Lipton Tea originally pacted for the Godfrey stanza it was on condition that CBS would not come up with a similar type show the same night.

Meanwhile, Funt, creator of "Candid Camera," is reported threatening action against Milton Biow, agency on the Philip Morris account, on th grounds that PM filmed commercials integrated as part of his "Camera" show are being used by the agency on PM's other TV slots.

Siegel Settles Out Of Court in Ken Murray Suit; Dissolve Team

Hollywood, Sept. 26.

Undisclosed out of court settlement of Dave Siegel's $250,000 damage suit against Ken Murray, CBS and Budweiser was made minutes before Murray flew east to resume his network teleshow. Suit, which was pending in N. Y. supreme court, was based on Siegel's participation in Murray's CBS three-year deal which guarantees Murray $100,000 annually.

In ironing out beef, Murray and Siegel also agreed to dissolve eight-year partnership in "Blackouts." Siegel, who owned 40% of show, said Murray actually was re-creating revue on television although using different tag.

Derby Foods on Prowl For Kiddies TV Show

Chicago, Sept. 26.

Derby Foods, through Needham, Louis & Brorby, is shopping around for a half-hour kiddie network video show. "Magic Slate," NBC-TV sustainer which shared alternate weeks with "Quiz Kids" during the summer is believed a likely prospect.

Food company is currently bankrolling "Sky King," twice-weekly adventure series on Mutual.

Bigelow Pact For Second-Run TV Pix

One advantage of putting television dramatic shows on film was underlined this week when Bigelow-Sanford Carpets bought second-run rights to a group of half-hour shows aired last year on CBS under International Sterling's sponsorship. Deal was set by Young & Rubicam, which handles both accounts. New Bigelow show will take over the Sunday night 6 to 6:30 period on CBS starting Dec. 10.

Film package, containing 17 shows, was filmed at the Jerry Fairbanks studios in Hollywood last year by Y&R producer Frank Telford and carried on CBS under the title of "Silver Theatre." They represented the first commercial dramatic series to experiment with Fairbanks' multi-can filming technique. Bigelow, meanwhile, plans to have more filmed to follow the original 17.

Deal will mark the carpet outfit's return to television after almost a year's layoff. Company last year bankrolled the Dunninger-Paul Winchell & Jerry Mahoney show on NBC-TV.

WOR-TV SALES PERK IN DAYTIME TEEOFF

WOR-TV, N. Y., moves into the daytime programming sweepstakes effective Monday (2) with 15 hours of weekly time sold. That's in addition to the 22 hours of nighttime weekly sales.

Sales pitch built around the indie concept that "all time is guaranteed, since no network can move in and dispossess the local client," appears to be paying off.

Pending windup of the World Series schedule, the daytime program structure will vary, but from then on the station will adopt a set pattern for a total of 14 hours a day of programming.

Elgin Watch, via J. Walter Thompson in Chicago, has bought up all time signal availabilities. The Monday night "Ford Movie" marathon pix pact has been renewed for another 26 weeks.

TEXACO STAR THEATRE
With Milton Berle, Robert Alda, Charles Coburn, Minevitch Rascals, Eileen Farrell, Di Gatanos, Sid Stone, Pat Rooney, Sr., Alan Roth Orch, others
Supervisor: Ed Cashman
Producer-director: Arthur Knorr
Writers: Berle, Bobby Gordon, Danny Shapiro
60 Mins., Tues., 8 p.m.
TEXAS CO.
NBC, from New York
(Kudner)

Milton Berle, returning for his third season as head of the "Texaco Star Theatre," comes back from his summer sabbatical at a time when video budgets are the highest in history. It's no longer a free ride for Berle with the major networks putting forward the top names and writers available.

Exposition of NBC and CBS top-raters have made video comedy more sophisticated than it was two seasons ago. Television tastes, generally, have achieved an upward level and with the greater choice of video shows, the highest echelons of talent and writing must be drawn upon.

Berle's preem (19) represented one of the best shows put on by Berle within his familiar formula. There's little criticism of it. He garnered a batch of excellent talent with Eileen Farrell, Minevitch Rascals, Di Gatanos, Robert Alda and Charles Coburn to offer excellent assistance. The individual contributions hit their mark. Sid Stone's pitchman commercials are still among the best in video.

The one sketch, however, revealed that Berle needs some outside assistance. For the past three seasons, this comic has been drawing virtually upon his own resources exclusively. The bit on this display was a compendium of everything he ever did, in different dress. Although played will with the aid of Robert Alda, it was generally old-hat, and didn't bring the boffolas that usually accompany Berle's clowning. Sketch revealed that Berle is in dire need of new ideas and an expansion in the writing department is necessary.

Surprise of the occasion was the clowning of Charles Coburn. This usually dignified filmster kidded along with Berle in a recollection of Palace vaude in a yock-getting manner. He did Jimmy Durante, Ted Lewis and Pat Rooney imitations in the finale along with Berle. His monacle dropped only occasionally. Pat Rooney was brought on for a brief bit at the close of the show.

Surrounding talent was well integrated with the rest of the show. The Di Gatanos opened the act lineup nicely with a graceful ballroom exhibit of overhead lifts and spins that brought applause. At the conclusion, Berle chimed in with his familiar burlesque dance bit, funny in itself, but a piece which has been on display too many times.

Another strong point was Eileen Farrell's single tune, "Un Belle Di," in which this soprano showed operatic calibre. She also showed fine vocal timbre, excellent phrasing and melodic accent.

The Minevitch Rascals can always be counted on to hold their spot. Johnny Puleo's clowning, with capable assists by the other harmonicists, made good viewing. Berle chimed in with this turn. Both Puleo and Berle were garbed in Lord Fauntleroy outfits to give the act a somewhat different dressing. The ragamuffin costumes seem more fitting for the turn.

Berle's buffoonery hasn't diminished in vigor and desire to please, but the rich vein of clowning and ideas has run a course. Berle must tap other fields, particularly in the writing department, if he's to retain his high favor.

Even with the present status of the Berle show, he's still in a favorable position rating-wise. Berle still retains one of the important time slots in which direct competition hasn't started to assert itself. This factor may keep him on top for a while, but ultimately the slip will show unless he recruits some outside help. Latter facet is pointed up by the fact that most of the top tele comics are putting on one show a month, whereas Berle is on every week. With each program the amount of fresh material and new explorations are increasingly necessary. *Jose.*

KECA-TV's Day Shows.

Hollywood, Sept. 26.

Jack Gregson, Buddy Ebsen and Foreman Phillips have been inked by KECA-TV to teeoff the videoutlets new day daytime program schedule Oct. 9.

Gregson, with Ted Fio Rito backing, is set for a two-hour daily stint with guests. Ebsen and Lillian Randolph follow with Phillips will head a western jamboree

KATE SMITH SHOW
With Ted Collins, John Butler Dancers, others; Jack Miller, music
Producers: Collins, Barry Ward
60 Mins.; Mon.-thru-Fri., 4 p.m.
PARTICIPATING
NBC-TV, from N. Y.

Kate Smith, a daytime staple on radio for 20 years, made her entry into video Monday (25) as the focal point around whom NBC-TV plans to build its daytime programming. Show, with Ted Collins at the helm, was a suitable translation of the type of stuff that has made Miss Smith an AM star. Entertainment, household and beauty hints to the housewives and Collins' homespun newscasting, were blended into a neat package which featured more production than is usually given to daytime offerings. While the program sagged at the three-quarter turn, it nonetheless represented a good TV teeoff for Miss Smith.

For a starter, she displayed an easy camera presence and, of course, sold her tunes with all her by-now standard aplomb (with "Moon Comes Over the Mountain" for a theme song, of course, and "God Bless America" as a signoff). She did a capable job in her general role of femcee, interviewing her guests and giving out with her philosophizing, advice to viewers and hints on new kitchen gadgets. Show naturally is pitched to the housewife audience and, while it was the kind that required their full attention before the screen for most of the hour, its 4 to 5 p.m. time is probably the period during which most of them can relax from their chores.

Collins, as he does on Miss Smith's radio show, generally gave her an assist in her work. For his newscast, which is to be a daily feature, he chose to detail his conception of what a news commentator should do in order to brief his audience on what they could expect in the future. It sounded okay, if he doesn't go in too much for editorializing rather than analyzing. Show's big production number featured the John Butler Dancers (6) in a sock interpretation of "School Days." The set, camera work and general excellence of the turn would have done credit to a nighttime show.

Miss Smith has departmentalized the hour, with the final segment on the preem devoted to a fullscale plug for Columbia Pictures' "Fuller Brush Girl." She presented a lengthy clip from the film which, with Lucille Ball and Eddie Bracken starred, gave her some expensive talent probably for free and gave Col a tremendous plug. Show is open to participating sponsors, two of whom so far have pacted for 15 minutes each once a week. Neither of these, however, participated in the preem. *Stal.*

MIDNIGHT JAMBOREE
With Bob McLaughlan, Herm Saunders, Myrna Fox, Ray Vasquez, guests
Producer: Bob McLaughlan
60 Mins.; Mon.-thru-Fri., 11 p.m.
GODFREY'S DEPARTMENT STORE OF THE AIR
KLAC-TV, Los Angeles

Bob McLaughlan's "Midnight Jamboree" musters up a bit more production than the usual run of late night stints currently running wild in this city. McLaughlan, primarily a disk jockey, along with eight other platter spinners, are now emceeing guest filled variety shows close to the witching hour. This one, however, manages to surround itself with a permanent cast and a top grade setting.

Unfortunately McLaughlan has not boxed himself in with strong permanent talent. Herm Saunders handles backing on the 88 and also takes a few solo turns during each evening. Saunders fills the bill well but the same cannot be said for Myrna Fox and Ray Vasquez. Miss Fox, on the opener, chirped away on "Friendly Star" and though she is photogenically charming, she was quite flat and amateurish. Vasquez' vocalizing of "All My Love" displayed good tone quality and strong possibilities but needs playing time to develop style and confidence. Miss Fox and Vasquez dusted "Yours" which was ineffective both vocally and production-wise.

Art Lund, Eddie Dudley and Harold Spina joined the opening night guest lineup. Lund's vocalizing registers stoutly but performer fails to establish himself as a personality being completely at a loss as to what to do before the lens. Dudley pulled out some hefty piano artistry and showmanship with his tinkling of an ad-lib boogie routine but misses badly in the vocalizing department. Spina and McLaughlan ran through a comedy bit on the 88 which they enjoyed. *Free.*

THE GOLDBERGS
With Gertrude Berg, Philip Loeb, Eli Mintz, Arline McQuade, Larry Robinson, Betty Walker, others
Producer: Worthington Miner
Director: Walter Hart
Writer: Gertrude Berg
30 Mins.; Monday, 9:30 p.m.
GENERAL FOODS
CBS-TV, from N. Y.
(Young & Rubicam)

"Give me a swallow the glass," Molly Goldberg says when she wants a drink of water. "It's time to expire," she tells her husband when it's time for bed. And there's a movie she liked so most—that "Southern Boulevard."

All of which means that the Goldbergs are back on CBS-TV for another season, and it won't require any Instant Sanka to keep their televiewers awake. It remains a warm experience in video dramatics.

The Gertrude Berg-scripted show, with Mrs. Berg as Molly Goldberg, preemed for the new season with one of its typically well-performed and directed performances of the Goldberg family, its foibles, its earthy family-type humor. And all of it in good taste, though the script's basic situation was rather tenuous.

The debut program concerned itself with the return to New York of the Goldbergs, after a California stay. The entire performance was seen aboard the transcontinental train.

The initial script dealt specifically with the desire of Papa Goldberg to return to California and set himself up in the dress business there. But the family was against California. East Tremont avenue, they felt, offered so many more advantages than Hollywood and Vine. The manner in which papa was persuaded to remain in N. Y. was comparatively unimportant; the dialog and warmth with which it was all propelled made it amusing TV.

(The California-to-N. Y. angle of the script, incidentally, tied in rather adroitly with the recent L. A. to N. Y. of the troupe, after they had completed their "Goldbergs" film for Paramount).

Mrs. Berg, with most of her laughs deriving from her malapropisms rather than the basic script, was neatly foiled by Philip Loeb as her husband.

The production was excellent, and Walter Hart's direction was largely responsible for the show's easy pace. And the camera gave the illusion several times of depth where it was vitally needed. That opening commercial for Instant Sanka coffee, by Mrs. Berg, was overlong. *Kahn.*

JOHN FEENEY SHOW
With Mary Vallee, George Shackley, organist
Producer: Gladys Franklin
Director: Don Rosenquest
15 Mins.; Fri., 11 p.m.
SCHAEFER BREWING CO.
WABD, N. Y.
(B. B. D. & O.)

As star of the show bearing his name, Irish tenor John Feeney dished out a pleasant 15 minutes on Friday night's (22) preem. His warm, friendly tones easily captured the flavor of Erin in such standards as "Little Grey Home in the West" and "Little Bit of Heaven." Mary Vallee, Broadway legit actress, also displayed a dulcet voice in dueting "Shine On Harvest Moon" as part of a guest stint with Feeney.

But while the musical portion of the stanza was topgrade, the program as a whole appeared too leisurely paced on the initialer. Plain living room set, used as a background, was also too drab. Meagre physical production values, however, can probably be attributed to an obviously modest budget. Feeney, himself, handles the plugs for Schaefer's beer. He delivers 'em in a patronizing, yet inoffensive technique. Organist-pianist George Shackley's musical accompaniment is an asset. For those viewers seeking surcease from late evening variety shows and old films, the "Feeney Show" is welcome relief. *Gilb.*

THE PUBLIC LIFE OF CLIFF NORTON
Producer-writer: Roy Winsor
Director: Ben Park
5 Mins.; Mon.-thru-Fri., 5:55 p.m.
AMERICAN FAMILY FLAKES
WNBQ, Chicago
(Kastor)

After some experimentation, it appears that the right formula has been found to showcase effectively the talents of comic Cliff Norton in this solo briefie. With time out for commercials, the comedian and producer-writer Roy Winsor have less than three minutes to build up a single gag situation. Strip, back after a summer hiatus, appears to be stressing the gently satirical motif for more consistent chuckles,

(Continued on page 40)

Tele Follow-Up Comment

CBS-TV's "This Is Show Business" probably hasn't been receiving as much publicity as some of the new shows this season because it's a year old, but the program certainly must be drawing boffo word-of-mouth. Consistently bright and sparkling entertainment since it resumed last month, the show did it again Sunday night (24). Program's secret, if it has one, is probably the way it mixes in its guest variety talent with the humorful — and adult — repartee tossed out by Clifton Fadiman, as moderator, and Abe Burrows and George S. Kaufman as permanent panelists. Sunday's show, moreover, was graced with the sock performance of comedian Sam Levenson, who made his bigtime bow on "Show Biz" and marked up his sixth appearance with this show.

Probing into the funny foibles of his Brooklyn family in a monolog about the school kids' homework, Levenson's routine must have struck home to his entire audience, and it was delivered with his deft, sure-paced timing. Levenson also elicited one of Burrows' best cracks, when he told Burrows he'd pay him "whatever you're worth" to write a TV show for him. Burrows answered: "I don't work that cheap." Terper Bill Callahan, who sounded as though he had a legit problem by seeking advice on whether he should continue in show biz or finish up his law schooling, registered solidly with his fine dancing. Vocalist Vivian Blaine scored with her rendition of "Orange Colored Sky," although she has done better with slower numbers. Miss Blaine, incidentally, is starring in the upcoming Broadway musical, "Guys and Dolls," which is being staged by Kaufman and penned by Burrows. Ruth Chatterton was the panel guest.

Ed Sullivan's CBS-TV "Toast of the Town" Sunday night (24) tossed viewers three iceskating turns as well as Gloria Swanson, Rudy Vallee, comedian Harvey Stone and ventriloquist Jimmy Nelson. Bill added up to good video fare, but in view of the talent available the audience impact should have been still more effective.

Although Miss Swanson's brief story of the ups and downs of her career was interesting, her recent stint on Don McNeil's TV Club emerged as a crisper performance. Actress' "Toast" debut was a trifle overlong. Vallee registered via a vocal of "Let's Put Out the Lights" and contribbed a bit of nostalgia by tooting a sax medley.

Stone, who's been seen before by this stanza's followers, failed to measure up to some of his past efforts. Fresh from a vaude tour of Britain, he clicked with impressions of the British scene but was less effective with a domestic gag and draftee anecdotes. Youthful Nelson did a good job with an amusing puppet.

Special frozen rink for the blades turns undoubtedly cost Lincoln-Mercury Dealers a tidy sum. At that it was well worth it for Jean Arlen, of the Hotel New Yorker's ice revue, pleased with snappily executed spins and twirls in a solo bit and The Rookies (from the same revue) also socked across with their slapstick antics. Adagio team of Phil Romano and Terry Brent proved strong closer for the session. Sullivan officiated throughout with his standard emceeing.

"Philco TV Playhouse" producer Fred Coe, anticipating hot competition for dramatic properties this season, had 11 scripts lined up prior to the new season's teeoff three weeks ago — but he might have sewn them up too rapidly. Fantasy has never been too successful on video but Coe preemed this year with Maxwell Anderson's "High Tor" and followed it up on NBC-TV Sunday night (24) with "Dear Guest and Ghost," adapted by Alexander Kirkland from a story by Sylvia Dee. Yarn was an inconsequential little fable about an amiable ghost helping out a mother with her problem children, which missed the charm for which it was evidently shooting. Little sympathy was felt for any of the characters and, while the ghost faded in and out well enough technically, he added little to the story's appeal.

Extremely slow pace wasn't helped any by star Josephine Hull, who marred an otherwise fine thesping job by forgetting her lines in three different instances, in each of which an offstage prompter could be clearly heard. It's too bad nobody has yet developed a better prompting device for TV. Barry Nelson scored as the ghost, in probably the most immobile characterization yet seen on TV. He played his entire role seated on a window sill. Supporting cast, including Ken Rockefeller, Ben Lackland, Barbara Joyce anr Billy James, was good. One of the better features of the show, incidentally, was the standout set, designed by Otis Riggs, of the old Staten Island home. Coe, who also directed, took full advantage of it in giving his cameras free play.

Ruth St. Denis, modern dance pioneer who at 71 is still appearing in recital, made a brief appearance on DuMont's "Starlit Time" Sunday (24). A distinguished figure in the art world, Miss St. Denis gave the show an impressive as well as a bit of an eerie five minutes. A couple of nondescript dance teams welcomed her presence, while she sat in a hazily-lighted background like a priestess receiving their dance offerings. When Miss St. Denis, in closeup, told about her forthcoming recitals, and described her dances, there was a touch of distinction about the program as well as on her.

Otherwise, Sunday's "Starlit Time" session was on a humdrum level, variety show malange that lacked sparkle and originality, with a production quality that was almost amateurish. The special effects, in montages, shadows, images, that were used to "decorate" song or dance turns, were more pointless than effective. Song offerings, such as Phil Hanna's "I Won't Dance" and Holly Harris' "Street of Broken Dreams," were okay. Sketches, on the whole, were brief and with little point. Reginald Beane's songs and piano-playing were the show's standout.

There is little to choose, from one week to the other, in the Max Liebman "Your Show of Shows" (NBC) these days. With Sid Caesar as the talent mainstay, the Liebman layout may waver here and there, but it consistently maintains a briskness and entertainment value that probably stamps it as the top musical-variety format in tele. Last Saturday night's show was another example of this.

Filmite Lee Bowman was the guest emcee, and he handled the introductions casually and straight. In his sketch with Caesar and Imogene Coca, it was the material that was at fault.

Otherwise, it was Caesar's show, as usual. It is perhaps anti-climactic to mention once more the vast improvement in Caesar. He is especially fine in those broad characterizations. But since tele has a tendency to show up a performer's heft, Caesar would do well to watch those calories. His prime foil, Imogene Coca, while a funny little pixie, is getting to be overly familiar to her TV audiences with the sameness of gestures and grimaces.

Robert Merrill, the Met Opera baritone, and Margaret Piazza, just signed by the Met, clicked in brief song spots. Especially sock was the novelty Hamilton Trio, in a dance act, "The Master Thief"; they are two girls and a man who go through the burglarizing of an apartment, all in dance.

In the first portion of "The Saturday Night Revue," the overall title of the two and half-hour show, the Jack Carter-emceed layout maintained its hectic pace and showed some improvement over its earlier weeks. But it still revealed a need of discipline. Carter does practically everything, and one certainly doesn't doze when he's on. Patricia Morison and Cesar Romero were his main guests, on the last show, but they served as little more than guesting personalities. A sketch in which they satirized gangsters was weak, though there was a cute finish by Donald Richards doing a Cagney.

"The Clock," Emerson Radio and Television's half-hour dramatic show on NBC-TV Friday night (22), proved an interesting session from the point of TV technique. For "The Morning After," a domestic thriller by Eugene Paul, not only had a two character cast but also used a favorite device of motion pictures of having the audience hear the players recite their private thoughts.

Story of a man who wanted to kill his wife — but didn't — was effectively portrayed by Raymond Massey and Mady Christians. Outwardly they were a happy, middle-aged couple. Privately, the husband thought of his wife as a "hag and harridan" while she, in turn, loathed his dog and penchant for liquor. Particularly suspenseful were scenes where Massey was on the verge of strangling or poisoning his spouse. Abrupt ending, however, strangely left the viewer in the air.

NASH AIRFLYTE THEATRE
("Double-Dyed Deceiver")
With William Gaxton, host; John Payne, Ian Keith, Ralph Riggs, Helen Ray, Carroll Osburn, Natalie Priest
Adapted from O. Henry story by Norman Lessing, Ellis Marcus, Max Wilk
Producer-director: Marc Daniels
30 Mins., Thurs., 10:30 p.m.
CBS-TV, from New York
(Geyer, Newell & Ganger)

"Nash Airflyte Theatre," sponsored by the Nash Division of Nash-Kelvinator, is the newest entry in video's dramatic sweepstakes. Last Thursday's (21) premiere on CBS-TV, with its adaptation of O. Henry's "Double-Dyed Deceiver," got it off to an auspicious start.

Marc Daniels, who distinguished himself with some of the "Ford Television Theatre" productions last season, has switched auto allegiance to produce-direct this series of half-hour presentations.

The basic premise for "Nash Airflyte Theatre" is commendable, and should offer some refreshing moments for TV. With the flock of hour-long productions ("Lucky Strike Theatre," "Ford Television Theatre," "Kraft Theatre," "Philco Playhouse," "Studio One," et al.) involved in a cooperative race for suitable properties, Daniels is exploring the short-story, one-act field for his adaptations and has at his command a vast supply of heretofore untouched properties.

Daniels gave the O. Henry saga some solid visual values. This is the story of a fugitive in a Texas killing who, fleeing to Buenos Aires, meets with an unusual proposal in a shady deal with the American consul to impersonate the son of a wealthy Spaniard. The denouement, of course, has the inevitable O. Henry twist.

Daniels assembled a firstrate cast topped by John Payne (as the imposter) and Ian Keith (as the rum-soaked consul). Both were well cast.

William Gaxton is "hosting" the series, but it resolved itself on the preem to the task of introing the commercials for the 1951 Nash car.

The one-act field offers television an unusual opportunity in the dramatic field—one without the limitations of adapting stage and film properties or telescoping novels. Here a good scripter has infinite possibilities to develop a play for the TV medium unfettered by previous treatment, or the ogre of cutting. *Rose.*

BEE KALMUS ORCHID ROOM
With Bee Kalmus, guests; Guy Lebow, announcer
Producer: Jack Beekman
Director: Fred Carr
Writer: Lou Ormont
60 Mins.; Sun., 11 p.m.
Participating
WJZ-TV, N. Y.

This is another gimmicked variety show, which because of its late evening presentation, should snare a large portion of the viewers who don't have to get up too early Monday morning. Bee Kalmus, singer and disk jockey from Hutton's eatery, N. Y., is femcee, supposedly bonifacing the "Orchid Room" nitery. Guests on the program, rather than comprising the nitery's floor show, are brought on as its guests, giving Miss Kalmus an opportunity to interview them before they go into their acts.

Femcee did an acceptable job on the program's preem (24), but she could stand some correction. Whether intentionally or not, she set herself up as one of the old show biz greats, such as Cantor, Jessel, Sophie Tucker, etc. This, combined with her overplaying of the personal pronoun and her too-sugary introductions, can turn some of her audience against her. She evidenced her experience as a disk jock, however, with her interviews and sang a number of tunes quite well.

Twist in presenting the talent was okay for the most part, but missed fire with such acts as Beatrice Kraft and her Dancers, who looked strange seated at the nitery tables in their Hindu costumes. They registered with their standard terp routines, though, as did the singing team of Cass Franklin and Monica Moore. Comic George DeWitt punched too hard with some material he's presented too often before on TV and songwriter Abner Silver, while drawing the usual studio applause for his tunes, indulged too much in the "and then I wrote" routine.

Show was capably produced and directed. Announcer Guy Lebow handled the commercials acceptably but there was no apparent motivation for having him come in and out of the program as an off-screen observer. *Stal.*

FRED WARING SHOW
With Jane Wilson, Stuart Churchill, Gordon Goodman, Joan Wheatley, Joe Marine, Daisy Bernier, Hugh Brannum, Poley McClintock, Nadine Gae, Morley & Gearhart, others
Producer-Director: Bob Banner
60 Mins.; Sun., 9 p.m.
GENERAL ELECTRIC
CBS-TV, from N. Y.
(Young & Rubicam)

This show remains as one of the pace-setters of the video airlanes. Maintaining the level of last season's programs under the General Electric banner, the "Fred Waring Show" is still hallmarked by that inventiveness in staging and attentiveness to the smallest details which has made this 60-minute presentation a standard for superlative production. Bucking the "Philco Playhouse" on NBC-TV, this show makes the strongest bid possible for dialers who prefer non-dramatic fare.

The routines, executed by Waring's enlarged troupe of 65 instrumentalists, dancers and singers, are executed with the kind of precision and lavishness that would set this show apart and above other TV musical offerings even if this show had no other merits. This airer, however, exploits the production mechanics to give another dimension to one of the best musical organizations in the business.

Waring once again takes over the batoning and emcee chores. At first impact, Waring's slightly hesitating mannerisms before the cameras may appear as a program defect. This impression wears off, however, as Waring's uncertainty and casualness becomes the main channel for establishing a personal quality within the massive framework of this session. On the preem (24), Waring could have been more effective in his welcome-back comments if he had been better prepared instead of banking on a wholly adlibbed opening. The maestro warmed up with his introes as the program progressed.

This show is still short of comedy values but this could be a welcome variation from the flock of other variety shows on TV. The absence of any deliberate accent on comedy removes the strain afflicting other shows and permits concentration on what the Waring troupe can do superlatively well, namely, dance and sing. Preem stanza bowed in with some mild humor in the showing of "home movies" which gave an intimate glimpse into the activities of the troupe's principals during their summer vacation.

Several brilliant song-and-dance routines were spotted on the preem. Standout turn was the salute to the American Indian which featured some authentic chants and a topflight drum ballet against some highly dramatic lighting effects. The opening number, featuring the whole company in a football routine, was also a piece of excellent showmanship as were the multiple segues into the GE commercials from the straight entertainment numbers.

Vocal turns included Jane Wilson on "Friendly Star," Joan Wheatley on "More Than You Know," Joe Marine on "Somebody Loves Me" and Stuart Churchill on "In the Land of the Sky Blue Waters." All excellently rendered, but, for some reason, these numbers were presented without any unusual production dress. Conventional lighting and static focussing on the soloists were in marked contrast to the camera scope shown in production numbers and the superb Nadine Gae ballet routines. Also back again with the Waring troupe are the duo-piano team of Morley and Gearhart, playing "Dance of the Terrors," and the fog-horned voice of Hugh Brannum, among the large roster of soloists.

Waring's talents as a manipulator of choral and instrumental groups were strikingly evident on the opener. Although handling an unusually large outfit for a video lens, he wields the personnel with an ease and flexibility that belies its numbers. Bob Banner, who assumed the producer-director spot on this show late last season, also rates top credit for the many striking visual effects achieved during this show. *Herm.*

Hi, Lo, Jack & Dame Pick Up WABD Sponsor

Chock Full O' Nuts, restaurant chain in the metropolitan N. Y. area, this week pacted for a new series of quarter-hour shows featuring Hi, Lo, Jack and the Dame Friday nights on WABD, DuMont's key N. Y. outlet. Agency placing the 26-week deal, which starts Oct. 7, is H. W. Fairfax.

DANGER
("The Black Door")
With Dane Clark, Olive Deering, others
Producer: Martin Ritt
Director: Yul Brynner
Adapted by Irving Elman from story by Henry Norton
Music: Tony Mottola
30 Mins.; Tues., 10 p.m.
BLOCK DRUG CO.
CBS-TV, from N. Y.
(Cecil & Presbrey)

This latest addition to television's rapidly-growing list of mellers got off to an okay start last Tuesday night (19) via CBS-TV, Story, about a man convicted of murder who proved his innocence at the last possible moment, achieved plenty of suspense but any viewer could have predicted the stock outcome. Where the show scored, however, was in some excellent production and direction techniques and a generally good thesping job turned in by the small cast.

Chief among the several fine production notes on the show was the use of the "iris" effect to dissolve from one scene to another. System involves the camera closing down to a pinpoint of light and then opening from that position to a different scene. It's probably already outmoded in film techniques but surprisingly, in view of its dramatic effect and apparent ease of handling, has been used very seldom on TV. Another novelty, at least for video, which impressed was the use of a single instrument (a steel guitar deftly played by Tony Mottola) for the complete background music. Cue, of course, was taken from the zither in "Third Man" and NBC's Albert McCleery has used a musical saw for his "Cameo Theatre" series, but Mottola's string-plunking helped admirably in building the moods.

Cast, topped by film actor Dane Clark as the condemned man, was good. Clark was sufficiently intense as the victim who couldn't convince anyone he was innocent until he had his bright idea after being strapped into the death chair. Olive Deering was fine as his estranged wife.

Producer Martin Ritt and director Yul Brynner scored another ace, incidentally, by having Clark appear in adjacent scenes on entirely different sets without resorting to film for one or the other.

Commercials for the Amm-i-dent Toothpaste were spieled capably but the scripting punched too hard and they were too far removed from the tenor of the program. *Stal.*

BAR-MITZVAH SERVICE
With Rabbi Mier Lasker, Congregation Temple Judea choir
Producer-director: Elmer Jafpan
90 Mins., Sat., 10:30 a.m.
Sustaining
WPTZ, Phila.

To launch its fall series of religious programs brought to viewers directly from church or synagog, WPTZ televised what may be the first bar-mitzvah (Hebrew confirmation) service to go before the cameras. Last spring, the station televised a Saturday service when it installed remote equipment in the same Temple Judea here.

The telecasts are presented as a public service to build better community understanding, and the series has received praise from Jews and Christians. Rabbi Mier Lasker, of Temple Judea, officiated at the bar-mitzvah ceremonies and his sermon, ostensibly addressed to 13-year-old William Brooks, was in the nature of an address explaining the duties and responsibilities attached to entering Jewish manhood.

The ceremonial passages were most impressive — the cadences of the rabbi's voice, chanting of the choir, the seriousness of the occasion as reflected in the boy's speech and the presentation by his father of the Scroll and the Ark, all proving very affecting. Excellent direction and camera work conveyed this mood to the tele audience. A good touch was the photographing of the prayer book and hymnal, so that they became easily legible to viewers, with the turning of the pages lending movement.

Congregation Temple Judea's choir, under the direction of William Timmints, seemed well trained. Two teenagers in the back rows of the spectators apparently had a few secrets to confide; but the rest of the audience was too absorbed in the ceremonies to be aware of the telecast. Two cameras were employed, one close to the rabbi and the boy, and the other midway in the center aisle. Special microphone placements were used to pick up the choir and the principals. The program was fed directly by microwave from the temple to the WPTZ transmitter, in suburban Wynnewood. *Gagh.*

STAR OF THE FAMILY
With Morton Downey, Harry Sosnik Orch, others
Producer: Newt Stammer
Director: John Wray
Writer: Bob Smith
30 Mins., Fri., 10 p.m.
NASH-KELVINATOR
CBS, from New York
(Geyer, Newell & Ganger)

Morton Downey, one of the staples in the entertainment industry, has latched onto a show which indicates it can be whipped into a good Friday night landmark. Downey is a charming and affable gent, who has a way with a song and who could have essayed more singing time than he did on the initial show, "Star of the Family." It's his first half-hour stanza, but not his first regular show in video. He was the mainstay of the 15-minute sessions on the Mohawk Showroom a couple of seasons ago.

Downey's format is a modification of the "Talent Scout" idea. Singer introduces a kin of the artist about to be displayed, and after a brief interview on background, the performer displays the talent. Under present operations, the show's success hinges upon Downey's personality, and the calibre of performer being guested. The interviews are too brief to build up any liking or sympathy for the act about to be shown and the excitement of the "Talent Scout" formula of awarding prizes to winners isn't there to create an overall aura of audience participation. Longer interviews and more personality notes are in order so that the act doesn't go on cold. Some gimmick to draw in the audience more closely should be introduced for greater overall effectiveness.

The initial session displayed some good properties. Ramona Lang tapped her way into audience favor, the Ink Spots distinguished themselves with "Sometime" and Morey Amsterdam brought on his son, Gregory, for a cute note.

Downey has apparently dropped some weight and shows up excellently before the cameras. There was a degree of nervousness on the first show which might have reduced overall effectiveness somewhat, but once a few kinks are ironed out, Downey will be heading an entertaining display. *Jose.*

JOE DiMAGGIO SHOW
With DiMaggio, Jack Barry, guests
Director: Grey Lockwood
15 Mins.; Sat., 5:30 p.m.
LIONEL CORP.
NBT-TV, from N. Y.
(Buchanan)

Youthful baseball fans, especially those who swear by the N. Y. Yankees, will in all probability make this 15-minute show a must on their TV viewing schedule. With Joe DiMaggio in the come-on spot, program should have little trouble drawing in this element. Adult baseball followers, who might like to see DiMaggio on his own TV show, will find this 15-minute shot designed exclusively for the juve set.

DiMaggio's job on the show is to answer questions and make suggestions regarding different facets of the game, which he does in a likeable and authoritative manner. Show is located in a clubhouse that has about 10 youngsters as members. It's these kids who throw the questions at the Yankee outfielder and his guest stars, of which he has one a week. Yankee shortstop Phil Rizzuto guested on the initialer, also demonstrating an affable personality and baseball savvy.

Assisting DiMaggio, in the role of clubhouse manager, is Jack Barry. Latter also touts the various types of miniature trains and the large network of rails put out by the Lionel Corp. The video screen serves as a good medium through which to demonstrate the Lionel output. Barry's accompanying comments are sometimes a little overdone. Show also spotlighted a film clip from the 1947 world series.

Program, incidentally, is on film. *Gros.*

ALEX COOPER'S COUNTER
With Alex Cooper, Tom Brennan, Marvin Wright, guests
Producer: Jim Baker
150 Mins.; Sat., 9:30 a.m.
KLAC-TV, Los Angeles

Alex Cooper took over KLAC-TV's Saturday morning chore with a two and one-half hour presentation that will have no trouble filling niche for which it's intended. Cooper has a free and easy manner which will insult no one in the morning hours.

Layout's built around amateur and little known professional talent who walk into Cooper's store and, following a little idle chatter go into their routines. Cooper handles guests pleasingly putting them at ease with light patter and bad, but innocuous, gags. Tom Brennan works at Cooper's foil and fills the bill capably.

Typical of this operation is the one camera technique with cameraman actually directing program. Chore is simple as lens stays on action which calls for no fancy or concentrated video work. Marvin Wright backs acts at the 88. Initialer brought on two vocalists, a femme magician and an accordion and bass combo. *Free.*

COLGATE COMEDY HOUR
With Fred Allen, Rise Stevens, Hugh Laing, Zachary Solov, Sono Osato, Monty Woolley, Kenny Delmar, Minerva Pious, Parker Fennelly, Peter Donald, Dave Burns, Al Goodman's orch, others
Producer-director: Charles Friedman
Writers: Bob Weiskopf, Harry Bailey
60 Mins.; Sun., 8 p.m.
COLGATE-PALMOLIVE-PEET
NBC-TV, from New York
(Sherman & Marquette, Bates)

Fred Allen's TV premiere, which took place Sunday night (24) on "Colgate Comedy Hour," was preheralded by the NBC press releases as "a fast-paced revue chock full of Allen innovations." With every champion of an adult video rooting for the prodigal comic returning to the air after a year's layoff, those were the hoped-for qualities that made Sunday 8 to 9 an eagerly anticipated hour. But those releases must have had a couple of other shows in mind.

In view of this anticipation with which TV in general and Allen followers in particular were awaiting the premiere, the Allen kickoff was a disappointment, certainly not up to the entertainment level of the Eddie Cantor or Dean Martin-Jerry Lewis installments of "Colgate Comedy Hour."

There was no mistaking the Allen stamp as the comic took up where he left off (though this time with the added visual dimension), in satirizing the contemporary scene and, more specifically, the TV Era. But regretfully, the satire lacked the necessary brittleness and sharpness. And whatever "innovations" Allen had in mind, must have been shelved for future installments.

Laughing at television may be the subject matter for a skit or a joke, but it isn't funny without the added assist of clever material. In fact, it was this lack of anything fresh or venturesome that accounted for the initial show's letdown, as welcome as Allen was to the TV airlanes. Those distinctive touches that brought a new and refreshing element into TV, for example, by Dave Garroway (which is so peculiarly up Allen's way) were never in evidence. It was as though NBC were trying to mold Allen into a standard pattern for the elaborate Colgate hour, rather than permitting him to vest his own stanza with the sort of casualness that stamped his onetime "Little Show" legit success.

Somehow the Allenizations and nuances that contributed to the comic's caustic wit as a radio personality haven't been realized as yet, in the embodied Allen. It could be that he hasn't yet achieved the ease and sureness of working before cameras. (At one point he took a crack at a refrigerated Ed Sullivan, yet Allen himself frequently came across as a pretty congealed emcee.) Even those trademarked Allen guffaws were missing. Time, of course, will probably remedy this; but time won't necessarily remedy the cliched pattern that's been adopted for his show.

The idea of transforming the long-familiar Allen's Alley, with its Senator Claghorn-Titus Moody-Mrs. Nussbaum-Ajax Cassidy inhabitants into TV by the use of puppets though with the same voices and with Allen doing a Fran Allison (Kukla, Fran & Ollie) stance in front of the puppet stage, is a good one. But the feeble material and the amateurish manipulation of the puppets virtually nullified the intent.

Too, the idea of having a "pretester of TV material" at Allen's heels throughout the hour (in the person of a top-hatted, tail-coated Dave Burns) could have registered strongly if the material was there.

Most successful sequence on the show was the finale—a "Middletown, U. S. A." version of "Carmen" with Allen as a traveling salesman and Rise Stevens as the farmer's daughter, though here, too, the lyrical lampooning could have achieved a more professional aura.

Allen's guests on the initial stanza, along with Miss Stevens, were Monty Woolley and ballerina Sono Osato, Woolley joined with Allen in a department store comedy skit borrowed (with variations) from a radio bit of several years back. It didn't quite hit its comedy potential. Miss Osato's turn was par for TV's top-budgeted productions. *Rose.*

FIBBER McGEE AND MOLLY
With Marian and Jim Jordan, Bill Thompson, Cliff Arquette, Arthur Q. Bryan, Gale Gordon, The King's Men, Billy Mills orch (20)
Producer-Director: Max Hutto
Writers: Don Quinn, Phil Leslie
Tues., 30 Mins., 6:30 p.m.
PET MILK CO.
NBC, from Hollywood
(Gardner)

After 15 years of skidding over the airways on Jonhson wax, the Jordans are now on a milk route for Pet. What the canner bought is what Johnson gave up, down to the last man in Billy Mills' orchestra. Only newcomer is director Max Hutto, a change dictated by the switch in agencies. "The McGees" continue to be what Don Quinn and his writing aide, Phil Leslie, make them and that's been good enough to keep them in the top 10, and no nose bleed. They're used to high places on the rating escalator and it'll go up rather than down if the '50-'51 sample can be used as a seasonal barometer.

"The McGees" have moved from Wistful Vista but the new address is just another small town where the mayor, village sawbones and sundry characters drop in to pass the time of day. Nothing of great moment ever happens but that's what makes it folksy and believable. Quinn and Leslie can make a whole script of Fibber putting up a window shade or opening a closet door, the real test of their craftsmanship, which shows through every crack and crevice.

Like many another returning show there was the slender thread of story line to tie together a vacation adventure, in this case Fibber playing chef to a covey of barbecued chickens. It turned out as expected, the whole thing was a fiasco and Molly had to put the birds in the kitchen oven. No figment of the Quinn-Leslie imagination, it actually happened on the Jordan ranch a few weeks ago. Truth proved funnier than fiction.

Many of the laughs, and there was the usual cascade of them, stemmed from a play on names, such as Harlow Wilcox being called "Milk-ox," and Fibber's fumbling malaprops. A whole routine was made of McGee's running gag with Cliff Arquette on "I'm hungry; I'm McSteed, glad to meetcha," etc. ad infinitum. The laughs never lag and no sooner is one whimsy out of the way than another comes rolling in on a wave of pixie-punning.

Bill Thompson helped fatten the laugh quotient as the Old Timer, as did Arthur Q. Bryan as Doc Gamble, and Gale Gordon as Mayor LaTrivia, which was dropped for a few years out of respect for Mayor La Guardia, inspiration for the character. The music is more than incidental and solid contributions were made by The King's Men and Billy Mills' crew.

The sponsor was petted all through the show and the McGees chimed in a couple of times to say what a great guy he is. Topper by Wilcox was the line, "you're lucky if you were a Pet milk baby."
Helm.

MY NAME IS MARY BROWN
With Gail Manners, Joey Nash, chorus
Writer: Michael Johnson
Producer: Lou Frankel
30 Mins., Sat., 7:30 p.m.
Sustaining
WFDR-FM, New York

Last summer's Golden Jubilee convention of the International Ladies Garment Workers Union at Atlantic City was highlighted by a 30-minute musical narrative staged by the Northeast Division of the ILGWU. WFDR, the labor union's FM station in New York, tape-recorded the performance and, with the voices of Gail Manners and Joey Nash superimposed over the original, gave it its initial radio presentation last weekend.

It turns out to be a delightful tour-de-force in labor-politico propagandizing in the musicomedy idiom, with about a dozen songs blended into the "Mary Brown" narration of the ILGWU—its organizing and negotiating, its educational problems, as assorted benefits and for the windup its political pitch to vote the labor party.

It all comes off as a simple exposition of the "strength in unity" theme, built around songs that, for the most part, are highly reminiscent. There's a bit borrowed here (sometimes suggestive of Marc Blitzstein's "No For An Answer" operatic paen to organized labor) and a bit borrowed there (recalling the "Talking Union" labor ballads) but all accomplished with an unashamed lyrical intensity and fervor that excuses the pilfered cleffing.

Both as sugar-coated propaganda for union organizers and as entertainment, it has a lot of offer and rates an AM (as well as FM) ride on the kilocycles. *Rose.*

PEOPLE ARE FUNNY
With Art Linkletter, emcee; Rod O'Connor, Ned LeFevre, announcers
Producer-Director: John Guedel
30 Mins.; Tues., 10:30 p.m.
RALEIGH CIGARETS
NBC, from Los Angeles
(Russel M. Seeds)

One of the most durable of the aud-participation shows, "People Are Funny" returned for its ninth year on the airlanes with its elemental comedy ingredients intact. Art Linkletter, the glib emcee who has been responsible for this airer's click, is back putting the contestants through the hoop of the usual screwball stunts. It's juvenile stuff for the most part but Linkletter plays for the laughs with skillful infectiousness.

This show is part of the new trend in giveaways that was started on the "Truth or Consequences" TV program with its confrontation of a wounded U. S. soldier and his mother. On this show's preem (19), Linkletter gave away a two-week leave to a Marine reservist who was just getting married. This giveaway, of course, was in okay taste but it raised the question of whether the War Department isn't erring in tying up such frivolous commercial programs.

For the rest, the participants indulged in the standard obstacle races for the $100 giveaway prizes. One young man had to find a woman and child who would pretend to be his wife and baby in order to cash in on an inheritance. Another gal came with two suitors and asked Linkletter to help her decide between them. Latter problem was suitably handled on a strictly zany basis.

Plugs for Raleigh cigarets have a surprisingly frank peg. Only distinction between this and other brands, it's claimed, is the Raleigh coupon on the back. *Herm.*

Radio Followup

Alfred Lunt and Lynn Fontanne, co-starring in Morton Wishengrad's adaptation of "There Shall Be No Night," provided a distinguished parlay for U. S. Steel's "Theatre Guild on the Air" series. The Robert E. Sherwood drama, written at the time of the Russian invasion of Finland, has undiminished impact against the background of contemporary events, even suggesting the possibility of a legit revival of the play (another Sherwood hit originally done by the Lunts, "Idiot's Delight," also retains great topical power).

But except for the stars, and even they were notably below their brilliant standard, the broadcast as a whole was only moderately impressive. Both Lunt and Miss Fontanne muffed numerous lines, their characterizations were imperfectly defined, and although several of their scenes together had the accustomed magic, Lunt's bit in the little Finnish schoolhouse didn't achieve complete clarity and Miss Fontanne's unforgettable reading of the farewell letter lacked the expected fire.

Heard against the memory of the gifted original cast, including Sydney Greenstreet, Richard Whorf, Montgomery Clift, Elisabeth Fraser and Thomas Gomez, the supporting radio players sounded characterless. They included Sandy Campbell as the son, Mary Fickett as the daughter-in-law, Leo Lucker as the sardonic uncle, David Corwin as the broadcaster and William Le Massnea as the Polish officer. Homer Fickett's production seemed lacking in dimension. As in former seasons, Norman Brokenshire was the regular announcer.

Over the past year or so, MGM Radio Attractions has developed into one of the prize segments within the realm of transcription programming Under the combined WMGM-Metro-MCA auspices, it has expanded into a major operation embracing several hundred markets and giving local stations a hefty chunk of qualitative programming at nominal cost.

Perhaps the major showcase on the MGM Radio Attractions catalog is the hour-long weekly "MGM Theatre of the Air" dramatic series, which are vested with the same top-shelf production values that pertain to a "Lux Radio Theatre." This was again borne out by last week's presentation of "Billy The Kid," with Zachary Scott, heard Friday night on WMGM, N. Y., in the 7:30 to 8:30 slot. Despite two previous pictorial versions that came out of the Metro lot, the radio adaptation had a distinct flavor and richness all its own, adding up to an hour of solid entertainment values.

Howard Dietz, the Metro ad-publicity veepee who doubles into directing the series, does an effective job on the continuity integration and intros.

BREAK THE BANK
With Bud Collyer; Win Elliot, announcer; Lew White, organist
Producer: Ed Wolf
Director: Jack Rubin
Writer: Joseph N. Kane
30 Mins, Mon.-thru-Fri.; 11 a.m.
BRISTOL MYERS
NBC, from New York
(Doherty, Clifford & Shenfield)

For many years one of the nighttime quiz show stalwarts, "Break the Bank" has moved into a morning cross-the-board slot on NBC. Program is bankrolled three times a week by Bristol Myers, who also picks up the Wednesday night television tab, and is carried sustaining the other two days.

First morning show, Monday (25) retained the nighttime format, with contestants pairing off and choosing a topic on which they could pyramid their earnings. Questions maintained a pretty high standard, especially as the earnings grew higher.

Bud Collyer handled emcee chores nicely, refraining from simulating high-pressure excitement where none really existed. His manner was pleasant without being overly genial, and interviews with guests were on an interesting and inoffensive plane. Win Elliot's commercials were short and direct.

Show as a daytimer managed to sustain interest without resorting to the hysteria that typifies so many of the daytime quizzes. There's definitely a secure niche for it in NBC's daytime programming. *Chan.*

DINNER AT ALEXANDER'S
With Larry Stevens
Producer-director: Stevens
30 Mins., Wed.; 10 p.m.
ALEXANDER'S RESTAURANT
WINS, New York

This is a weekly half-hour celebrity interview stint which Larry Stevens handles and has packaged. Show is recorded at dinner time from Alexander's, near Radio City in New York, and broadcast later on Wednesday nights. Stevens interviews minor celebrities and people with interesting occupations. That's the extent of the show.

On basis of segment caught (20), the people interviewed and Stevens' handling of them didn't sustain enough interest to make an audience eager for a second hearing. He talked to an ex-fighter, a couple of actresses in minor roles on Broadway, a cloth manufacturing executive and a sportswriter.

Actress interviews followed the same pattern: what they're doing, how they started and got where they are, what they'd like to do. The manufacturer provided an interesting comments from Dick clothing mills help plan fashions in advance. Stevens also got some interesting commens from Dick Young, N. Y. Daily News sportswriter, on the current state of the Brooklyn Dodgers.

But his interviewing was a bit on the dull side. He apparently doesn't have that touch whereby a good interviewer can get a person to talk easily; he had to prod, with guests replying in one-sentence statements.

Choice of guests in a wider field of occupations, and selection of more talkative guests, would make the show more interesting and at the same time make it smoother. On the basis of show caught, though, it's just another of those time fillers. *Chan.*

THE CLIFF JOHNSON FAMILY
Producer: Cliff Johnson
30 Mins.; Mon.-thru-Fri., 8:15 a.m.
Participating
WGN, Chicago

This cross-the-board morning airer, which recently shifted to WGN from WBBM, remains one of the most unusual shows in Chi radio. Program is an expansion of the hubby and wife breakfast table chatter idea, with the Johnson's four daughters, ranging from 10 to three years old, providing unexpected assists. Series comes directly from the family's suburban home, and its unrehearsed spontaneity and intimacy cash in on the radio audience's apparently unlimited interest in the lives of people willing to spend part of their existence in goldfish bowls. If the Johnson moppets are as animated as they sound, strip would seem a natural for simulcast treatment.

Rambling patter on segment heard (20) maintained good interest, mainly because of the ad lib contributions from the kiddies. Both Cliff and Mrs. Johnson displayed a friendly naturalness and worked the youngsters into the session nicely. The time and weather reports and a couple of records were woven into the show to prevent too many lulls when the conversation lagged. Frame wound up with a little spat between two of the girls which sounded realistic.

Integrated spiels for participating sponsors were ably handled by Johnson. *Dave.*

CHARLIE WILD, PRIVATE EYE
With George Petrie, Peter Hubbs, others; Bill Rogers, announcer
Writer: Peter Barry
Producer: Larry White
Director: Carlos D'Angelo
30 Mins.; Sun., 5:30 p.m.
WILDROOT
NBC, from N. Y.
(BBD&O)

Following a routine formula, familiar to this type of entry, "Charlie Wild, Private Eye," Wildroot's "Sam Spade" successor, rates as an average meller. Script is loaded with stereotyped characters and cliche dialog. Preem story, however, had a nice twist that made up for some of its shortcomings. Another novel aspect on the initialer was the sendoff given the show via telegram by actor Howard Duff, who portrayed "Spade."

Opener had Wild trying to help an old friend beat a murder rap, of which he claimed innocence. After tracking down the various suspects and clues, Wild wised-up to the fact that his buddy was pulling a double cross and was really the guilty party. As is the pattern with most of these shows, the story was told via flashback.

In this case the hero dictated his adventures to a tape recorder. Program didn't offer too much in the action or suspense department.

Plugs for Wildroot hair tonic were heavy. *Gros.*

JUVENILE DELINQUENCY
With Joe Wershba, narrator; Wern Hansen, announcer
Producer: Larry Beckerman
Writer: Wershba
30 Mins., Wed. (15), 10:30 P.M.
Sustaining
WTOP, Washington

Though a one shot broadcast, this is second of an irregularly spaced series of public service programs planned by town's top watter. It is in line with the increasing social consciousness of capital's stations, and with stepped up cooperation with current civic problems.

Joe Wershba, CBS news correspondent, obviously put his heart, as well as his best news gathering efforts, into this moving half-hour account of one of the country's top problems. Because he used the National Training School, a Reform School for juve offenders, as lab for his research and interviews, airer has a general interest which makes it a candidate for use anywhere on the web. Wershba spent 40 hours taping interviews with the young law breakers, as well as with members of the Training School staff and other top ranking experts in the field. Results, though spotty, are evidence of the painstaking efforts and skill of the reporter.

Technique used is more journalistic than documentary. There is a tone of understatement and a factual quality that is moving and convincing. However, at times this reportorial format becomes dull, and some attempt at a more dramatic note would help. This is most marked in the interviews with the adult experts, whose objective analyses need additional warmth to give the human interest one expects of the subject. The interviews with the youngsters themselves, however, make up for this in their frequently bewildered, sometimes self conscious, but always sincere attempts to explain the reason for their deviations. It is in these interviews that Wershba's skill as a newsman is most apparent. Backgrounding himself, he gets to the core of his young subjects' stories.

General effect of program is thought provoking. It is well integrated and interesting, despite a few dead spots. Format is one which may well be applied to other subjects of a public service nature. *Lowe.*

THE GREATEST STORY EVER TOLD
("The Daughter of Jairus")
30 Mins.; Sun., 5:30 p.m.
GOODYEAR
ABC, from New York
(Kudner)

Returning to the air Sunday (24), for its fifth year, "The Greatest Story Ever Told" resumed its high level of religious simplicity and impressiveness with a quietly-told drama of hatred, love and forgiveness. Story, "The Daughter of Jairus," gave a lesson in tolerance as it depicted the Biblical tale of Jairus, a quick-tempered man, who hated Gideon because the latter had voted against him in an election for the town elder. When Jairus' daughter, Sarah, fell ill, she was able to bring the two men together and show her father the error and dangers of his hot temper.

Performances and scripting were equally on a high level, with no sentimental false notes, but quite in character with the moving simplicity of the incident. Sponsorship by Goodyear, as always, was in perfect taste, with only the brief opening and closing announcement as identification. *Bron.*

THE NEW YORK STORY
With Bill Leonard, guests
Producer: Al Morgan
Director: D. Gordon Graham
Writers: Morgan, Fred Freed, Martin Weldon, Leonard
30 Mins., Fri.; 10:30 p.m.
Sustaining
CBS, from N. Y.

Heard six mornings a week over CBS on "This Is New York," Bill Leonard is now being targeted at the evening dialers via a weekly half-hour show. Program, broadcast in addition to his regular a.m. airer, is labeled "The New York Story" and like the morning show follows a reportorial format. New entry features interviews, capsule reviews, news stories and tips. Leonard handles all phases of the show with a directness that lends a tone of authority to the proceedings.

On preem show, opening interview dealt with New York City and its defense mechanism in case of an atom bomb attack. Answers to questions pertaining to this subject were supplied by Arthur Wallander, in charge of civil defense for N. Y. and acting Mayor Vincent Impellitteri. Among the facts presented was Wallander's claim that an atom bomb shelter couldn't be readied until 1955 and in case of an attack the subway would be about the best place in which to take cover. Other interviews included one with Joe Louis and Ezzard Charles regarding their championship bout today (Wed.), and another with songstress Juanita Hall. Latter's recording of "Bali Hai" was played to provide program's only musical segment.

Miniature reviews of legit shows and films that opened during the week were rattled off by Leonard. Commented upon the play "Daphne Laureola" and the pictures "Bitter Rice," "The Sleeping City" and Pretty Baby." A human interest story dealing with a man who bought a bus to cart around his family (wife and seven children) was also related by Leonard, in addition to the closer which consisted of news tips.. Show presented an assortment of topics, underlining each with adult and intelligent commentaries.

Interviews were all taped.
Gros.

HOBNAIL CORNERS
With Bob Hurd, Dale Smith, Carol Berrar; Gay Jones orch
Writer: Hurd
Producer-director: Fred Patterson
30 Mins.; Tues., 9 p.m.
NORTHWEST FOOD MANUFACTURERS ASSN.
KOMO, Seattle

This second entry by KOMO staffers in the live show category (first, "Scandia Barn Dance," is going strong in its third 13 weeks) is a malange of rube humor and square dancing that listens well and should also please the studio audience. Each week some local square dance club guests on the show, with caller putting the visitors through their paces. Night caught it was the West Seattle Promenaders doing "Pretty Little Girl" with Alan Denhart calling.

Singing stars Dale Smith and Carol Berrar, both do a nice job Bob Hurd, who writes the show, also handles the lead comedy part of Pop Hobbs, proprietor of the Hobnail Corners Square Deal Mercantile, working in the commercials handily and joining in the dance calling.

Morris Simon directs the orchestra, which backs dancers and singers in good fashion and he also contributes a violin solo for neat break in pace.

Production and direction by Fred Patterson keep things moving right along for a high quality show. *Reed.*

D. M. SHOW
With Dick Mills
4 Hrs.; Mon.-thru-Frl., 7 a.m. and 4 p.m.
Participating
WPTR, Albany

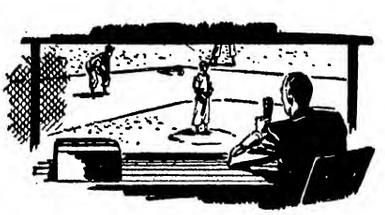
Dick Mills, new WPTR program director-disk jockey, made a slow though reasonably promising start in his lengthy air assignment (a pair of two-hour periods daily) on the 50,000-watter. Indications were he might not be spectacular but should wear well. Strangeness to the Capital district and hampering effects of hay fever—about both of which he talked — were braking factors. A singing deejay, Mills confined that phrase to snatches, but they were enough to indicate pleasing pipes.

Approach was generally quiet and restrained, leaving the music to carry the entertainment load. Mills played a wider selection and apparently a greater number of new platters than often is the case in the Albany territory.

Mills possesses a pleasant if not colorful speaking voice, which he often holds down. Mills obviously

(Continued on page 38)

Meet Jimmy Powers— ... people salesman!



As a sportswriter for twenty-five years, Jimmy Powers learned how to *write* to interest people. His newspaper column "The Powerhouse" has had a readership rating of 63% Men, 13% Women—probably the highest rating of any sportswriter.

As a radio commentator for the last ten years, Jimmy Powers learned how to *talk* to interest people. He's one of the best liked, most respected and listened-to of the sportscasters.

On TV, Powers was a natural . . . an audience grabber from the start, and an action getter for sponsors. Powers sells for sponsors because he knows how to sell people . . . And he's only one of the scheduled staples on WPIX—the station where TV is a proven sales medium. Ask any WPIX man to show you his successful case histories!

WPIX has the world's richest metropolitan market, with the highest TV reception—more than 1,400,000 sets among 4,000,000 families . . . and a record of getting results. Whether you're getting your feet wet in TV for the first time . . . or want to try out a network program . . . WPIX is the place to learn how to use TV properly, and profitably!

WPIX, the New York News station . . .
220 E. 42nd St., New York City, MU 2-1234

WPIX— metropolitan showcase

Tele Chatter

New York

Nelson Case, announcer for the Frigidaire commercials on NBC's **Bob Hope** show Sept. 14, pacted for the same job on the web's **Bobby Clark** show Sunday night (1). . . . **Jerry Martin**, formerly with William Esty and NBC, named TV director for the Duane Jones agency. . . . "Chester, the Pup," children's cartoon show carried until now by ABC's midwestern net, going on the full interconnected web starting Oct. 7 with Mason Candy sponsoring. . . . **Gloria Swanson** guesting on ABC's "Stop the Music" tomorrow night (Thurs.). . . . **Charles Coburn** and **Ella Raines** set to co-star in "You Can't Take It With You" as the first offering of ABC's new "Pulitzer Prize Playhouse" Oct. 6 under Schlitz Beer sponsorship. . . . **Ben Brady**, vet Hollywood radio producer-writer, easting to take over as associate-producer-writer on CBS' "Ken Murray Show." . . . **Lou Florence** upped to full directorship at the N. Y. Daily News' WPIX. **Don Garfein**, formerly in the station's commercial production department, moved into the associate director's spot vacated by Florence. . . . American Television Society resumed its regular forum meetings after a summer hiatus last night (Tues.) at the N. Y. Advertising Club with a discussion on film as the answer to network video. . . . **Harry P. O'Brien** named manager of the RCA Exhibition Hall in Radio City, succeeding **Howard Davis**, who resigned to join the WNBT directorial staff. . . . **Clarence Schimmel** named director of CBS' "Garry Moore Show." . . . **Herbert Gottlieb** joined Ted Ashley Associates, radio - TV talent management and package outfit. . . . **Lisa Kirk** pacted for a series of radio and TV commercials for Oldsmobile, to be turned out at the Jerry Fairbanks studio in Hollywood. . . . **John Rich**, field production supervisor for the McGraw Associates-NBC crime documentary, "Wanted," resigned to join NBC's program production department. . . . **Lefty Gomez**, **Dolly Stark** and **Al Schacht** slated to participate in a round-table discussion of the upcoming World Series in a special 15-minute show via ABC Friday night (29).

Larry Schwab, Jr., director alternate weeks on NBC's "Lights Out," assigned to direct the new "Musical Comedy Time" series, preeming next Monday (2). Since it's to be aired once every two weeks, Schwab will still have a show a week . . . **John E. Gibbs**, indie talent and package agent, meeting **W. Somerset Maugham** on the latter's arrival from Europe today (Wed.) to discuss plans for CBS' upcoming "Teller of Tales," which will utilize Maugham short stories. Tintair sponsors . . . **Robert Montgomery** scheduled to address the Overseas Press Club Monday (2) . . . **Martha Scott** signed for an appearance on CBS' "Nash Airflyte Theatre" Nov. 3 . . . **Jack Albertson**, not Frank, in the cast of **Eddie Cantor's** show on NBC's "Colgate Comedy Hour" . . . **Mary Reid** pacted for the femme character lead on **Harvey Marlowe's** WOR-TV production, "Trapped," Friday night (29) . . . **Richard Seff**, featured player on WPIX's "Leave It to Papa," is author of "The Posthumous Deed," which will be given an airing on NBC's "Lights Out" Monday 2.

Hollywood

Video rights to the King Features comic strip "Snuffy Smith" have been acquired by **Maurice L. Kusell** who is planning a new telefilm series based on the character. **Mal Merritt** will script. . . . **Jim Baker** will produce the **Alec Cooper-Jack Owens** shows on KLAC-TV. . . . Eight KFI-TV directors joined Screen Directors Guild, sole holdout being **Bob Hiestand** who also has an executive position at the station. SDG now has all local stations except KNBH whose directors are with the Radio and Television Directors Guild and KTSL whose directors haven't made any affiliation yet. . . . **Margaret O'Brien** will make her video bow Oct. 4 on **Don McNeil's** Chi Breakfast Club show and will follow it a month later with a guest spot on **Ken Murray's** program in New York. . . . **Gene Lester** lensed **Coleen Gray** at Apple Valley and **Rudy Vallee** at Coronado for his "Hollywood On the Line" vidfilm series for CBS-TV. . . . "Crusade in Europe" repeats on KECA-TV in November for its third local beaming. Series was first shown on KTTV and then again on KECA-TV. . . . **Larry Kolpack's** "Small Talk" has been set for telensing over KTSL. . . . **Paul Dudley** inked to a five-year pact with CBS by **Harry Ackerman** and will start off as producer-writer of the **Frank Sinatra** series in New York. He'll return to the coast later to create new TV and AM shows for local origination. . . . **Marian Richman** and **Daws Butler** dubbed voice tracks for Courneys Productions' chimp starrer "Chimplock Hums and the Net of Fate," series satirizing Sherlock Holmes for Bing Crosby Enterprises. . . . Revue Productions, headed by **Sherman Harris**, made a deal with California Studios to lens 13 and possibly 26 half-hour telefilms at the lot. . . . **Jerry Fairbanks** inked **Lisa Kirk** for video and radio blurbs for Oldsmobile. . . . **Sid Fields** and **Roberta Lee** checked out of Charley Foy's Valley nitery to plane east for appearances on **Frank Sinatra's** CBS-TV program. . . . **Gloria DeHaven** drew the femme lead opposite **Dennis Day** for latter's video audition show. . . . **Frankie Carle** lensed a dozen 45-second video spots for television plugs in advance of his terpery stands around the country.

Chicago

Dick von Albrecht, ex-WKRC-TV staffer, joins WGN-TV as assistant to program chief **Jay Faraghan**. . . . Packagers **Shep Chartoc** and **Don Cole** have been appointed consultants for the Gordon Best agency. . . . **Richard O'Connor**, Magnavox prexy, reports sales of tele-radio manufacturing firm hit $31,716,630 during past fiscal year for a new record, topping previous year's $24,402,206. . . . **Dave Halper**, Chez Paree host, to make his video debut on **Robert Q. Lewis'** CBS show this Thursday. . . . "Talking With Toni," featuring **Toni Rodgers**, switches from radio to TV Oct. 6 on WGN-TV for Rosen's Famous Breads and Walton Rugs. Half-hour show is packaged by Rodgers & Associates. . . . **Burr Tillstrom**, **Fran Allison**, **Jack Fascinato** and Kuklapolitan players to N. Y. this weekend for splurge in connection with release of new RCA album, "Happy Mother Goose." . . . "Hawkin's Falls," Chi-originated sustainer, is slated to bow off with Thursday night's show.

Jackie Van, **Skeets Minton** and the **Four Notes** in as regulars on WBKB's "Hit Spot," packaged by **Sid Page** for Drewrys Beer & Ale. **Johnny Paul** and the **TuTones** stay on. . . . **Joe Wilson** to do commentary on Balaban & Katz theatre screening of U. of Illinois football games. **Bill Balaban** will direct the WBKB remote crew feeding the games to the State-Lake and Tivoli houses. . . . **Jack Trindell**, Chi NBC tele studio coordinator, received Army "greetings" last week. . . . **Curley Lambeau**, Chi Cardinals coach, to guest on **Red Grange's** ABC-TV sports show Thursday night (28). . . . **Austin Kiplinger**, Chi Journal of Commerce columnist, doing 10-minute cross-the-board news commentary on WGN-TV for Chi National Bank. . . . **Patsy Bruder** and **David Cole**, kid stars from "The Innocents," guested on "Quiz Kids" last week. . . . **Jim Moran** has renewed Wednesday night wrestling on WENR-TV for his Courtesy Motor Sales Co.

London

Jack Livesey plays the lead in **John Masefield's** "Tragedy of Pompey the Great," a poet's play in prose which has its second performance tomorrow (28). **Douglas Allen** is producer. . . **Henry Caldwell's** "Cafe Continental" returns for the fall season Oct. 7. . . **Walton Anderson** is preparing new adaptation by **Eric Maschwitz** of "Carissima". . . **Michael Mills** is collaborating with **Ted Kavanagh** and **Cary Edwards** to devise a new formula for the **Bobby Howes** show. . . Producer **Bill Ward** is settling details for a new series by **Terry Thomas** and **Vic Oliver**. . . The recent Arts Theatre production of "The Gentle Gunman" was screened last night (26) with the complete West End cast headed by **Robin Bailey** and **Michael Golden**.

Dr. L. S. B. Leakey will be showing more of his African discoveries in a program of "Pre-historic Man" to be aired Friday (29). . . **Jill Esmond**, **Raymond Lovell** and **George Merritt** will be playing their original parts in a TV version of **Val Gielgud's** "Party Manners," which the author will produce in collaboration with **Kevin Sheldon** Sunday (1).

STALL PAYMENT ON HORNSBY INSURANCE

Hollywood, Sept. 26.

Security Life Insurance of Denver is withholding payment of the $48,000 life insurance policy held by the late Don "Creesh" Hornsby on the grounds the comic knew he had polio before he took out the policy but withheld the information from the firm. Hornsby died in New York just before he was to have embarked on a series of NBC-TV programs.

Security's veepee, Edward McGettigan, here investigating the case, said the firm initially refused to make any payment to Hornsby's widow, Mrs. Dorothy Hornsby, who is currently living in Yuba City with her three children. Firm later offered her $11,000 to settle the claim.

Chief obstacle is the fact that the policy was less than a year old when Hornsby died. If it had been in effect for two years it would have been incontestable.

Sinatra TV Show Set Sans Kine Pre-Test

"Frank Sinatra Show" tees off via CBS-TV Oct. 7 as one of that network's few bigtime entries during the last several years that has not been pre-tested via kinescope. Program's format and cast were finalized only this week and, since it is already in rehearsal, there was no opportunity for the usual kine audition. CBS, as a result, is looking to the preem as an on-the-air audition.

Show, which will take over the 9 to 10 p.m. slot, is to be a musical-variety format, with Sinatra as the "singing host." Comic Ben Blue, who's to be a permanent cast member, will have a weekly "Blue Family" sketch. There's also to be a vocal quintet and, possibly, a femme singer. J. Carroll Naish has been set as guest on the initialer and plans to do a video version of his "Life with Luigi" radio character. Paul Dudley is producer, Hal Gerson directs and Axel Stordahl will arrange and conduct the music.

Col.'s 294 TV Hours

Columbus, Sept. 26.

With WBNS-TV's plunge into morning programming, Monday (25) the last of the three TV stations in the city to expand into A. M. time, the total number of television hours available to viewers in this area amounts to 294 each week.

Breakdown of this time by stations shows WLW-C, the Crosley outlet and first station in Columbus, offering an average of 114 hours weekly; WTVN, the Edward Lamb station, telecasts 95 hours each week and WBNS-TV, The Dispatch station, 85 hours.

As of Sept. 1 a total of 84,000 sets were in operation in the Columbus area.

WEWS' Teenage Pitch

Cleveland, Sept. 26.

Baritone Bob Morris was pacted this week by WEWS, Scripps-Howard station here, for a new cross-the-board series in the 4 to 4:30 p. m. slot. With the new Kate Smith show having teed off yesterday (Mon.) on NBC's WNBK, WEWS plans to use Morris as a special pitch to lure teenagers to its channel.

Singer, who formerly emceed a variety show on KSD-TV, St. Louis, will also be starred in the "Bob Morris Show" Tuesdays and Thursdays at 7 p. m.

Louisville — Ed Driscoll, film director, and Walter Quinn, TV cameraman, of WHAS-TV staff, have joined up with the Marines. Quinn is a World War II vet, having had service in the South Pacific.

Day-&-Date TVing Of Tropical Park Racing Set for Nov. 30 Teeoff

"Today's Racing from Tropical Park," which brings filmed reports of the Florida races to N. Y. video screens the same day, is slated to tee off Nov. 30, opening day of the Florida racing season, under a deal set this week between the track officials and KCR, Inc. KCR, which tested the system last year over WABD (DuMont, N. Y.) during the last three weeks in February, plans to have a complete 13-week run this year, shifting to Hialeah when that track opens.

First six races are filmed daily, developed at the track and put aboard a p. m. flight, which reaches N. Y. four hours later. Films will then be telecast at 11:30 p. m. six nights a week, with KCR now dickering for a sponsor and outlet. Joe Roberts will again produce for KCR, with the show again presenting as a special feature an interview with Bill Corum and guests.

Roberts, incidentally, also supervised lensing of training camp films of Joe Louis and Ezzard Charles to be used as special TV trailers for their heavyweight championship fight tonight (Wed.). Film, bankrolled by the International Boxing Club, which is promoting the event, was supplied to CBS, Telenews, Tel Ra, All American News and WPIX for their newsreels.

Vance-Fuller Team For WPIX Kiddie Show

Rosamond Vance, who has done a number of kiddie programs on TV, and Lorenzo Fuller, currently in the Broadway musical, "Kiss Me, Kate," debut their new mop-pet show, "Van and the Genie," on WPIX, N. Y., Oct. 8, for Scotty-pop, a confection. Show is a 15-minute weekly, 12:30-12:45 Sundays.

Miss Vance, who conceived the show, will also write it. Seymour Kaplan is the producer. Fuller, incidentally, will continue in "Kate" in addition to handling a daily disk jockey show on WLIB, N. Y.

PRESCRIBED FOR TV ADVERTISERS

Capsule MYSTERIES

Five minute open end TV film series just completed in Hollywood, now available on a 3 or 5 weekly basis to regional and national advertisers only. For complete information, audition print and low per market rate,

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STARTING

OCTOBER 2nd

"THE PERRY COMO SHOW"

FOR CHESTERFIELD

WCBS-TV
Monday — Wednesday — Friday
7:45 — 8:00 P.M., E.S.T.

GAC GENERAL ARTISTS CORPORATION

Center Theatre as TV Showcase

Continued from page 29

erally regarded as the ideal setting for a television showing. It's a barnlike structure and a comic will have to have an acute sense of audience values in order to punch over a laugh to the audience. Ed Wynn is the only comic, so far, daring this house. Most of the others on the NBC roster have voiced their preference for the more intimate International theatre or the large NBC studios.

The initial show, however, reveals that NBC has gone to great pains to make this site more attractive for its top talent. Size of the stage has been cut down considerably, and an excellent amplification system has been installed so that a performer won't have to sacrifice television values in trying to reach the audience. The tele mikes are extremely directional so that there won't be a vocal backfire and the loudspeakers feeding the audience are spotted so that there shouldn't be any conflict.

The Center stage still remains an extremely large affair. So large that the Howard Barlow-conducted orchestra of nearly 50 pieces occupied only a comparatively small space. There was sufficient room for a quartet of cameras to swing around without interfering with the action. In addition, stage had room for smaller sets.

The general run of audience gathered by the network, will get more of a show here than is seen on the screen. So much more, that it will be difficult, at times to concentrate on the stage action. Setting up scenes, and frantic movement of camera dollies attempting to reach the target in time, will provide additional divertissement for the audience. A comic of Wynn's calibre could possibly do it.

But with its drawbacks, there should be additional rewards for those playing this house. A laugh coming from so large an audience should really sound like something to the parlor viewers, and applause for musical efforts should reach thunderous decibel measurements. That's something for the NBC roster to consider.

For Firestone, it was another "first" chalked up. One of the oldest network radio shows, Firestone was the first sponsor to try simulcasting and now it's the first to use the Center theatre. Indications are that it's ideal for musical shows such as "Voice." Pageantry will go over extremely well here, and the size should be no drawback to legit players versed in stage mores.

The Center theatre remains a challenge on all fronts, especially to network officials who plunked down an investment estimated to be close to $500,000 in acquiring and refurbishing this house and to the performers who will be using these premises.

If the Center works out, then as in the dedicatory address of NBC prexy McConnell the Center will justify its status as a forward step in "free television for a free people." *Jose.*

SCHENLEY LIQUOR ADS ON RADIO—IN ALASKA

Hard liquor advertising is finally going to hit radio in the territorial U. S.—but it'll be in Alaska. Schenley International Corp. has signed for a cross-the-board, 15-minute sports show over the Alaska Broadcasting System's six stations. Packaged by the network, the program will be bankrolled Mondays, Wednesdays and Fridays by Schenley Products and on Tuesdays and Thursdays by Blatz Brewing.

Deal marks the first time that any domestic radio network will have carried liquor commercials. Schenley last year was all set to toss several millions into radio advertising on ABC, but the deal was nixed by the FCC. McCann-Erickson handles the Schenley account, with Kaster, Farrell, Chelsey & Clifford setting the deal for Blatz.

Burt Brazier Back

Editor, VARIETY:

The last time I wrote to you was in 1947. At that time I left for Woods veterans hosp. in Milwaukee. I've been there until now.

My friends in radio were absolutely magnificent with their hearts and pocketbooks, and I want them all to know I'm back in circulation and appreciate how they stuck by me. I'm back doing the shows I was doing before, particularly as Carter Trent on "Pepper Young's Family," on "The Shadow" and "My True Story."

Burt Brazier.

PARK AVENUE
521 (60th Street)
NEW YORK
Are you looking for charming and gracious apartments? Modern, high ceilings, cross ventilation, large rooms, new equipment; will decorate for you.
3 rooms—$208.50 (707 E. 60 St.)
4 rooms— 375.00
5 rooms— 450.00
6 rooms— 425.00
TE 8-6664 TE 8-5532
BROKERS PROTECTED

Chi Jockey Saxon Set On New WGN Platter Airer

Chicago, Sept. 26.

Jerry Saxon, longtime nightwatchman on the WIND disk jock show, has returned to AM this week with a platter program aired over WGN. Show is beamed Monday through Friday at 11:15 P.M. for a half-hour, with Saxon spinning only light classics and keeping chatter grooved toward the platter buildup.

Program is bankrolled by local Emerson dealers, Rube Schoenberg and Abe Shulman, who strangely enough are demanding no sponsor announcements, patterning the commercials, instead, along institutional ad lines.

Small Alaska Population Serviced by Nine Stations With Two More Building

Anchorage, Sept. 26.

Alaska probably is the only area in the world with a 129,000 population that can boast of nine commercial radio stations with two more in construction presently. Anchorage, with a population of only 31,000 (1950 census), has three stations, two of which handle networks and one independent.

KFQD, the first station in Alaska (1924), is the leading station of the territory.

Using 5,000 watts, it offers both CBS and NBC programs. KFQD is the key station of the Alaska Broadcasting System, which consists of six stations, and is located in Anchorage. KENI (Midnight Sun Broadcasting Co.) founded and sponsored by the late Capt. Austin E. Lathrop, wealthy Alaska pioneer, carries ABC, Mutual and some NBC shows. The swank studios of KENI, in the Fourth Avenue Theatre bldg. in Anchorage, is equal to the most modern in the States, with an auditorium that can seat 150 persons. Third Anchorage station is KBYR.

The Lathrop organization also owns the powerful 5,000 watt outlet in Fairbanks for ABC and Mutual, in competition with ABS' KFRB (1,000 watts), which carries CBS and NBC.

Stations of the Alaska Broadcasting System cover the rest of the territory with outlets at Seward (KIBH), 250 watts; Juneau (KINY), 5,000 watts; Sitka (KIFW), 250 watts, and a shortwave station at Anchorage.

Griesedieck Brewery Buys Wash. U. Grid Games

St. Louis, Sept. 26.

The Griesedieck Bros. Brewing Co., through Ruthrauff and Ryan, will bankroll broadcasts of all gridiron battles of Washington University, the only local college that will field a team this season. St. Louis University, the other collegiate school tossed in its gridiron towel after the close of the 1949 season which was disastrous from both a playing record and financial standpoint.

WTMV, East St. Louis will carry the play-by-play stuff. KSD, the St. Louis Post-Dispatch (Pulitzer) will broadcast all home games of Washington.

The suds makers who also sponsor a 75-station midwest web of the play-by-play of all games played by the St. Louis Cardinals will again bankroll the hockey games played by the rejuvinated St. Louis Flyers. If and when broadcasting is permitted for local pro boxing Griesedieck will be in on the ground floor.

Mich. Hockey Network

Detroit, Sept. 26.

WJBK has been named key station in a 10-station Michigan Hockey Network which will broadcast 35 home games of the Detroit Red Wings' schedule. Al Nagler will handle the play-by-play accounts.

Network includes stations in Flint, Saginaw, Battle Creek, Port Huron, Ann Arbor, Jackson, Alpena, Petoskey, Traverse City and Cadillac. Sponsor is the Storh Brewing Co., through Zimmer-Keller agency.

Boston—Sydney V. Stadig, Technical Supervisor of WBZ-TV has been recalled to active duty in U. S. Navy with Fred Osgood, longtime supervisor of station's Hull transmitter, moving into vacated video spot.

Inside Stuff—Radio

The almost forgotten issue of the legality of the FCC giveaway ban will soon be argued in court. Motions for summary judgment are to be filed by the parties early next month and the case will probably be heard in New York around the end of October. A three-judge court, which will include Circuit Judge Charles E. Clark and District Judge Vincent Leibell, will preside. Assignment of the third judge (to replace Judge Isidor Rivkin, resigned) will be made by Chief District Judge John Knox.

The motions to be filed are for the purpose of bringing the issue before the court. They allege facts which are undisputed in the case and thus provide the basis for argument.

The case will be argued by attorneys for the ABC, NBC and CBS networks, the FCC and the Department of Justice.

Although court orders in Chicago and New York stayed the ban before it was to take effect last Oct. 1, FCC officials believe their lottery rule had the effect of stopping the trend toward more and more giveaway programs and discouraging new shows. It's admitted the giveaways are still "a live issue" but the programs are regarded as "on the way out" and no longer the craze they once were. However, it's conceded that the network shows are about as numerous as ever but their audience is said to be less than before the ban was ordered. It's the non-network shows that are regerded as the "problem."

Series of spots urging radio listeners to register for this year's elections have been taped by a number of show biz names under the aegis of Labor's League for Political Education of the American Federation of Labor. Spots, which are being made available gratis to all stations, were produced under the supervision of Morris S. Novik, indie radio consultant.

Among those who have taped the 20 and 45-second announcements are Frank Sinatra, Dinah Shore, Henry Fonda, Ruth Hussey, Eddie Cantor, William Holden and Fannie Hurst.

Total of $50,640.28 in claims for 870 of its members has been collected by Coast AFRA in the last year and only one large sum remains uncollected—the $12,000 still to be paid off to AFRA members from the "Box 13" transcription program series. Coin snared during the 12-month period includes fees for transcribed programs which fell in arrears, additional coin due from rebroadcasts, fees due for cutting of program audition platters and other incidental sums not readily collectable by the performers themselves.

Roger W. Clipp, general manager of WFIL and WFIL-TV, Philadelphia, has been named campaign chairman for the 1951 March of Dimes. He succeeds former postmaster Joseph F. Gallagher, who led last year's successful appeal and who will serve in an advisory capacity during the coming campaign.

Clipp accepted the post at the fall meeting of the executive board of the Philadelphia Chapter, National Foundation of Infantile Paralysis, sponsoring organization in this city for the Dimes drive. Last January, Clipp and the staff at WFIL-TV, enlisted the cooperation of all Philadelphia stations, AM and TV, to stage a television auction that netted $11,000 for the polio fund.

Edgar Peterson Gets Pulitzer TV Show Nod

Hollywood, Sept. 26.

Edgar Peterson, former production assistant to Dore Schary, David Selznick and RKO, has been chosen by Young & Rubicam to supervise production of "Pulitzer Prize Playhouse" on television for Schlitz. He will make his headquarters in N. Y., where the dramatic series will originate.

Peterson was assistant producer on such pictures as "Bachelor and Bobby Soxer," "The Farmer's Daughter" and "Spiral Staircase." During the last war he was associate of Frank Capra in the production of documentary films for Army Signal Corps. He left RKO last summer to join Y&R.

Amarillo, Tex. — Bill Fairley, commercial manager of KFDA here, has been upped to the post of general manager.

L'VILLE'S 45,700 SETS

Louisville, Sept. 26.

With 29 out of 33 distributors reporting, certified public accountant audit shows there were 45,700 television sets in the Louisville area as of Sept. 1.

This is an increase of 6,513 sets over Aug. 1.

BILLY NALLE
• PIANIST •
• Organist •
OVER 250 TV SHOWS
Currently 81st Week
"MAMA" CBS-TV
Radio Registry

for profitable selling *INVESTIGATE*
WDEL WILMINGTON DELAWARE
WGAL LANCASTER PENNSYLVANIA
WKBO HARRISBURG PENNSYLVANIA
WRAW READING PENNSYLVANIA
WORK YORK PENNSYLVANIA
WEST EASTON PENNSYLVANIA
and
WDEL-TV WILMINGTON DELAWARE
WGAL-TV LANCASTER PENNSYLVANIA
STEINMAN STATIONS
Clair R. McCollough, General Manager
Represented by ROBERT MEEKER ASSOCIATES
Chicago San Francisco New York Los Angeles

TRADE MARKS
THAT REGISTER IN DETROIT
We're proud of the successful company we keep on WJBK
PHILIP MORRIS
PURITY'S GRENNAN CAKES
STANBACK HEADACHE REMEDY
SULPHA 8
SWANSDOWN CAKE MIX
B. C. REMEDY
BLONDEX
BORDEN'S INSTANT COFFEE
DR. CALDWELL
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COLGATE DENTAL CREAM
PALMOLIVE SOAP
Follow these leaders and boost your sales!
WJBK-TV, a CBS and Dumont affiliate
WJBK-AM & TV-DETROIT
NATIONAL SALES HEADQUARTERS 488 MADISON AVENUE NEW YORK 22, ELDORADO 5-2455
Represented Nationally by THE KATZ AGENCY, INC.

Thanks, Arthur—

For letting me pinch-hit again while you vacationed. Everybody on the show . . . including ALL the sponsors . . . helped make it a vacation for me.

Thanks, Chesterfield—

For also letting me stand in for Bing Crosby on a swell summer series, "THE ABC'S OF MUSIC," and working with such nice folks as Ralph Flanagan and the nation's top disk jockeys.

Thanks, ASR-Ascot and Columbia Records—

For the chance to sell your great products on our night time TV series, "THE SHOW GOES ON" every Thursday night, starting September 28.

Thanks, Arnold Bakers—

For letting me cook up something for you every Sunday night at 11 on CBS-TV.

And Thanks, Mr. Paley—

For giving me the opportunity in the first place.

Robert Q. Lewis

Exclusive Mgt.: TED ASHLEY ASSOCIATES

Press: GORE-SOLTERS

Radio Reviews

Continued from page 32

knows popular music, recording artists and releasing companies, although the latter—and their local representatives — draw too much mention. On one shot heard, he repeatedly pleaded for donations of portable typewriters usable by a cerebral palsy occupational-therapist. In view of extended broadcasting time — first stint is from 7 to 9 a.m. Mills will have a great opportunity for public service, including support of the war effort. *Jaco.*

SMILE WITH SANDY
With Sandy Taylor
2 Hrs.; Sat., 9 a.m.
Participating
WPTR, Albany

Winner of a teenage disk jockey contest on the station in 1948 and presenter of that type show since, Sandy Taylor aims at a broader audience with his new Saturday program. Initialer reached a fair entertainment mark. It likewise revealed evidences of immaturity in voice and in judgment, which must be expected in view of fact that the spinner is only 19.

Youngster would do well to rely on music and his knowledge of popular stuff, reducing the chatter. Taylor did moderately well, interviewing, via a recording, Ricardo Montalban as a commercial plug. *Jaco.*

MORNING WATCH
With Kris Martin
1 Hr.; Mon.-thru-Sat., 8 a.m.
STANDARD FURNITURE CO.
WROW, Albany
(Goldman, Walter & Kanna)

Kris Martin, from a Chicopee, Mass. station, is the latest in a list of mikemen who have conducted this program since WROW debuted three years ago. WKNY, Kingston, is tied in for the second half. Newcomer leaves the impression he hasn't yet hit his top stride or evolved the surest approach. Friday blocks—when show is called "Coffee With Kris" — reveal him to best advantage, perhaps because they permit a friendly personality to blossom. Those periods feature live talent —Charlie Blanchard, Mildred Ruff, Lynn Brooks and Dick Hartigan— plus quiz questions, interviews, studio singing and prizes.

Martin's daily stints tend to be uneven. His voice is live and virile, but the tone is too steel-like. Occasionally he eases up, effect being smoother. He displays a fair sense of humor. He also competently handles the advertising, of which there is sufficient for a chain concern. *Jaco.*

BIG CITY SERENADE
With Skip Farrell, John Holtman; Joseph Gallicchio orch
Producer: Bert Whaley
Writer: Morgan Perron
30 Mins.; Thur.-Fri., 10:30 p.m.
WMAQ, Chicago

Since local live musical programming is something of a late evening rarity, this twice-weekly show featuring baritone Skip Farrell and the full NBC-WMAQ staff orch shapes up as a smart entry. Easy-to-take session offers strong competition to usual run of platter shows and dance band remotes.

The well-integrated production has the musical portions of the program sandwiching some pertinent and ably-delivered patter by Farrell and John Holtman. On show caught (7) script dealt with nostalgic sidelights on the 1893 Chi Columbian Exposition. Ditties used were attuned to the reminiscence theme.

Farrell kept to the ballad category for his three songs, all of which he handled excellently. His version of "The Song Is You" topped the group. Backing and special arrangements by Joseph Gallicchio and band were particularly lush for a local show. Orch turned "Yankee Doodle" into a first-rate musical production for the closer. *Dave.*

CLUB SHOW
With Walt Sheahan, Guests
30 Mins.; Sun.-thru-Sat., 12:30 a.m.
HAWAIIAN KLUB
WROW, Albany

WROW's second night club origination is a grab-bag of the entertaining, interesting and dull, which should improve as the format is shaped and the content is selectivized. Of the first three half-hours, the third represented the best radio. Even this dragged in spots. A 15-minute segment would be preferable. Feature includes interviews with and bits by the Club artists; chats with individuals and couples brought up from the audience; an occasional commentary by Walt Sheahan; baseball scores and odds-and-ends. Sheahan pluggel a Cadillac convertible—which a friend wished to sell—on another stint.

Top entertainment contributions were soprano solos by Terry Mayfair and an Italian emceeing routine by Tommy Ford.

Sheahan possesses an ingratiating personality and an infectious laugh for the informal routine. He should clear the tone and clarify the diction. Giveaways include orchids and beauty treatments. Signon and signoff is by Charlie Randell's orchestra, which might be heard more often. *Jaco.*

Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
in "THE MILKMAN"
(Universal-International)

FOR SALE

NYACK. Small estate on Hudson close to Helen Hayes' estate. 11 rooms; 3 baths, maids' quarters; 500 ft. of riparian rights, 2-car garage, oil heat. Seen by appointment.

A. C. GALLAGHER CO.
Riverdale Ave. and 263rd Street, New York Kingsbridge 9-9174

For a profitable, dignified career in the glamorous, ever-growing world of TELEVISION and THEATRE

Learn **STAGE & TV MAKE-UP**

You know the importance of proper makeup—the enviable position makeup men and women occupy in the theatrical world. Here's a quick, practical, interesting course that qualifies you as an expert in straight and character makeup for every type of role and medium. Under the personal supervision of Richard Corson, famous author of "Stage Makeup", actor, director, coach and Instructor at leading Universities. Live models used. Free Placement Service; magnificent, block-long facilities in the heart of the theatrical district. Day and night courses.

APPROVED FOR VETERANS
REGISTER NOW

HOLLYWOOD ACADEMY OF BEAUTY CULTURE
1465 Broadway (cor. 42d Street), WI 7-9052
Under Direction of S. A. Bander, Nationally Known Beauty Authority for over 30 years.

Durante East for TV

Hollywood, Sept. 26.

Jimmy Durante and producer Phil Cohan train east Friday (29) to prep the comic's NBC tele debut Oct. 25. Also going along is Gene Fowler, who's bioging the Schnoz. Writers Charles Isaacs and Jack Ellinson are flying to N. Y. tomorrow (27) night.

Understood Durante's sponsor in rotating lineup will be Motorola or another client now being negotiated.

General Foods

Continued from page 26

pianist-singer's option was not dropped because of her Red Channels listing (which she refuted in testimony before the House un-American Activities Committee last week), admitted that they could "probably sell the time Miss Scott had occupied more easily by turning it over to another performer." She has been replaced in the Monday, Wednesday and Friday 7:45 to 8 p.m. slot by Susan Raye.

On another front, meanwhile, Gypsy Rose Lee referred her case to her attorneys, Fitelson & Mayer, for "appropriate action." Miss Lee had been objected to by the Illinois American Legion, which wired a protest to ABC prez Robert E. Kintner asking her to be ousted from her new "What Makes You Tick?" show. Protest again was based on a Red Channels listing. When Kintner forwarded Miss Lee's denial to the Legion group, asking for further proof if they had any, the Legion said it was up to Counter-Attack to furnish the proof. Her show took the air as scheduled.

Author Merle Miller this week began devoting his full time to an investigation of the blacklist problem as head of a special committee set up to study the situation by the American Civil Liberties Union. Miller is interviewing as many people as possible who might be able to throw some light on the subject. ACLU spokesmen said a full report on his conclusions would be made public at the completion of his probe but declared that, since they want to tie down all the facts in the case, they would probably have no report to make for three weeks or more.

ANA

Continued from page 27

research signals. Dissatisfaction with expense and inadequacies of current multiplicity of audience surveying groups popped up frequently in regular sessions and in corridor discussion.

Albert Brown, Best Foods veepee, was elected chairman of ANA board, replacing William Potter, of Eastman Kodak. Paul West was reelected ANA prexy. Wesley Nunn, Standard Oil of Indiana ad director, was named vice chairman.

Remaining sessions of the parley, which winds up Thursday (27), deal exclusively with printed media.

Uncertainties growing out of international situation and bearish attitude toward teevee because of channel freeze continuation was prevalent in formal and off-the-cuff discussions of delegates at the ANA confab here. Possibility that next year may see considerable curtailment of advertising budgets was mentioned frequently although most ad execs professed they were adopting a wait-and-see attitude until the fuzzy economic picture becomes clearer.

Longines

Continued from page 27

For the Thursday night broadcast, 143 stations have been pacted, including 125 major markets. The Mishel Piastro-conducted programs will be transcribed.

The Longines AM spread will give the symphonette an increasing identification prior to its embarking on a coast-to-coast concert tour of the major cities, which gets under way Oct. 14 in Cleveland. Tour is self-sustaining, representing the first such junket by a symph having its comeuppance in radio.

Dudley's Shamus Has 'One-World' Background

Hollywood, Sept. 26.

New mystery series of vidfilms tagged "International Detective" will go before the cameras in French Morocco in December with subsequent films to be shot in different locations around the world. Series is being made by Dudley Productions and shooting schedule will be tied in with filming abroad of "This World Is Ours" series which Dudley is making for Republic release.

Budgeted at $25,000 each, pix will combine travel glamor with mystery. Other locations definitely set are Greece, Italy and France.

This, Too, Is Radio

Continued from page 27

hair, scream and threaten to quit —but I wouldn't miss the experience I'm getting. Variety? I have a daily telephone quiz show, several types of record shows, news, markets, interviews quite often. I read every conceivable kind of commercial and even did a play-by-play of a Thanksgiving football game while perched on the peak of a grandstand roof. I grow old trying to get programs to time on the nose—in short, I'm learning.

"I almost had the manager talked into setting up a news room for local coverage but the deal fell through—he couldn't stand the expense. I have been fortunate in establishing several good news contacts in the city and through them have obtained several good local stories in my spare time. I've scooped the two local papers at least three times on hot local stuff. Incidentally, the papers treat us like untouchable lepers. Only one of them condescends to print our program log. Sounds like the '20s, doesn't it?

"The station has absolutely no news policy. However, I handle all the newscasts except one and have inaugurated a policy of my own as far as possible. Still get greeted with three minutes of commercial for a five-minute news show once in a while. Scream as I may, it doesn't do much good. But, as I say, I still like it. Tell me, am I crazy?"

John West

Continued from page 25

vision operation, returning to the Coast when that job was completed.

Since McCray's advent, Strotz was limited to administration of the western division. He was reported unhappy over the division of authority. He will act as consultant for a period after his successor is chosen.

McConnell also has another post to fill in this division—the replacement for John Elwood, recently resigned manager of KNBC, Frisco. Both KNBC and KNBH, web's Coast videoperations, report directly to Jim Gaines, head of o&o stations.

AUTHORS LEAGUE SET FOR TV WEB HUDDLES

With the national television committee of the Authors League scheduled to open negotiations this week with ABC, CBS and NBC on the use of literary properties on TV, the League called a meeting of all members in the N. Y. area for last night (Tues.) to review draft proposals for incorporation in the projected contract.

Proposals were lined up by representatives of the various member guilds of the parent AL organization, including the Authors Guild, Dramatists Guild, Radio Writers Guild, Screen Writers Guild and the new TV Writers Group. Projected contract with the webs will cover the sale of TV rights to literary, dramatic and musical material.

AL to date has had no contract with any TV network, sponsor or agency. Thus, any property produced so far on video has been bought independently from the author or his agent.

St. L. Veiled Prophet Ball Gets 50-Station Pickup

St. Louis, Sept. 26.

About 50 TV stations, 20 of which are basic stations on the CBS TV net, will carry the Veiled Prophet Ball, the outstanding social event of this burg Oct. 3. The program, of 60 minutes duration, will originate from the Henry W. Kiel (municipal) auditorium by KSD-TV, the only local TV station. Last year NBC relayed KSD-TV's program of the ball to several of its Midwest stations as a fill-in during a transmission breakdown.

The 20 basic-stations on the CBS net will carrry the ball this year, in addition to many of the other 30 stations that have working agreements with the network. Four cameras will be used in televising the proceedings which will be of a two-hour duration for KSD dialers.

THE THREE SUNS

"MORTY" "ARTIE" & "AL"
RCA VICTOR Records
Currently
LOEW'S PROVIDENCE
Providence, R. I.
Direction: MUSIC CORP. OF AMERICA

PUBLIC STENOGRAPHER
Letters, Scripts, Etc.
Efficient, Rapid, Moderate Rates
NOTARY PUBLIC
FLORENCE GORDON
Hotel Edison (Mezzanine Floor)
228 West 47th Street, New York 19, N. Y.
Circle 6-5000 Ext. 241

Does This Interest You, Mr. Sponsor?

Looking for something new in an adventure show? Read these cheers from networks and New York agencies about a daily serial, ready for production now:

"A very unusual story. Different from any other program on the air."
"The imagination in the plot synopsis is 'terrific'."
"We especially like this show because it is so well developed and thought out."
"We have never read such pictorially perfect synopses. Amazed to learn these are not the actual experiences of real people."
"Very much impressed with the presentation."
"A swell show."
"Can be made into an excellent radio property."

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Tele Reviews

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rather than occasionally over-reaching in an attempt to garner big laughs.

Segment viewed (20) dealt with Norton's misadventures at a cocktail party. Vignette was a clever commentary on such affairs where the hyper-hospitable hostess overloads guests with canapes and hors d'oeuvres. Hostess, or rather her bejewelled and tattooed arm which extended into the picture, kept shoving food at the comic until he was helplessly handcuffed. Food ended up on the floor and Norton received the go-sign from his hostess. He walked out, silently muttering to himself, for a good windup of a session that had bite and humor.

Ed Roberts, working with good copy, ended the show with an ably handled plug for client. *Dave.*

CAP 'N PETE
With Pete Abenheim
Producer-writer: Abenheim
Director: Doug Ellison
15 Mins., Mon. and Wed., 6:25 p.m.
RED GOOSE SHOE CO.
KRON-TV, San Francisco

Justifiable awarded top kudos by the Television Academy as the best TV children's show in northern California, this warmly human vehicle continues to garner stature as a solid and sane juve attraction. Appealing to 3½ to 12-year-olds, of whom six, chosen at random from the video audience, are participants, the parcel includes the use of a puppet dubbed "Short John O'Copper" (a retired pirate) who interviews the kiddies about their own interests, activities, etc.

Main pitch is a series of tall tales by Cap'n Pete relating his "exploits" as a seafaringman; also fairy tales, phantasies, etc. Added gimmick is the use of nine or more drawings made by Cap'n Pete prior to show, which are used to illustrate story narrated. Pix are awarded to children at end of the show.

Cap'n Pete in traditional sea togs portrays a friendly, sympathetic character. Handling of youngsters is adroit and pace is even and appealing. A pleasant relief from the blood and thunder mellers and an effective substitute for them, this parent-approved medium passes muster as entertainment from every juve slant. *Ted.*

PICK YOUR IDEAL
With Ernie Kovacs, Andy Anderson
Director: Don Rowe
15 Mins.; Thurs., 1:15 p.m.
IDEAL MANUFACTURING CO.
WPTZ, Phila.

A combination fashion and audience participator, "Pick Your Ideal," gives viewers a chance to win garments modeled on the show. The dresses are displayed by professional models, "Mary" and "Peggy," with running commentary by Andy Anderson, femme spieler who supplies details on the toggery shown. The raiment on the models is virtually identical and the gimmick is that one outfit is the product of the New Jersey company, while the other is from a higher-priced dress atelier.

Ernie Kovacs, WPTZ staff artist, who acts as the emcee, makes telephone calls from names sent in (postcards) by the tele audience. If person phoned picks the "Ideal" dress, the winner gets a gown in her own size and color. If viewer fails, she collects a consolation prize. Program is heavily on the commercial side and set up for the lady shopper. Viewers are told the price of the dresses, and diagrams are flashed on showing the Hammonton, N. J., factory and its location in relation to Philadelphia and large cities nearby.

Guesswork provides pleasant variation to the usual walk-on fashion shows, and the giveaway is extra enticement for dialers. Kovacs and Andy could tone down the "Oh, Goody, look-a-here" manner. Usually, three to four dresses and their competitive counterparts are shown on each program. Garments shown are in sport, street and evening wear. *Gagh.*

PREMIERE THEATRE
With Gil Lamb, Martha Tilton, Jesse, James and Correll; Buz Adlam orch
Director: Robert Finkel
Writer: Dave Schwartz
30 mins.; Wed., 7 p.m.
KECA-TV-ABC, Los Angeles

Gil Lamb opened up William Morris' "Premiere Theatre" package, suffering miserably from poor scripting and staging. Though Lamb could not carry this package into the realm of entertainment by himself, he did show television could prove a socko medium for his talents. Morris office will have to do better than this if it expects to move any of its shows from the block.

"Theatre" is merely a showcase for the agency with KECA-TV supplying facilities and basic production costs and Morris coming through with the complete package. Each week, time slo will feature another William Morris show built around contractees in both the writing and thesping fields.

Layout was very poorly framed with Lamb running through three routines interspersed between a single song by Martha Tilton and a dance number by Jesse, James and Correll. Program was brought to a full stop between each presentation with usher announcing forthcoming chore in what was a mixture of a vaude revue and next attraction at a sideshow. Station blacked out between each number, trick which proved more irritating than anticipatory as evidently hoped for.

Lamb's skits, all three of them, failed to click as a result of a poor script chore by Dave Schwartz. Material by no means had that shiny new feeling. Each of the skits lacked a finale, thus just fadeout instead of punching to conclusion. Lamb deserves more.

Miss Tilton's talents were completely wasted. Chirp sang "Sun In the Morning and Moon at Night" and bowed off. Acro-tap dance team of Jesse, James and Correll worked hard winning hefty response. Unfortunately background music, supplied by Buz Adlam's orch, was poorly arranged. Band backstopping sounded more like a solo number than mere timing music for performers. Added to this was poor mixing which brought orch to the foreground again putting dance team in a secondary spot.

Robert Finkel's camera direction was adequate as were sets for Lamb's numerous routines. *Free.*

RED GRANGE PREDICTS
With Grange, guests; Jack Lester, announcer
Producers: Shepard Chartoc, Don Cole
Director: John D. Berg
Writer: Ed Short
15 Mins.; Thurs., 10:15 p.m.
FLORSHEIM SHOES
WENR-TV, Chicago

(Gordon Best)

Here's a sports package that should capitalize strongly on interest in college and pro football. Built around former All-American and pro player Red Grange, who expertizes knowingly, show fits well into ABC-TV's sports programming.

Initialer (21), showed Grange to be a competent ad libber as he reeled off his predictions on how the seven college leagues would shape up this fall. Covering a lot of territory in a few minutes, his pace here was a bit too fast. Frame took on movement with the arrival of guest Jay Berwanger, ex-All American and currently a grid official. Host and guest moved to a drawing chart where they showed the field positions of the various whistle-tooters, with pertinent explanations and anecdotes.

Show was laid out in a slightly incongruous set which looked more like a kitchen than a coach's office. Spotty lighting at times also hampered slightly an otherwise ably produced segment.

Commercials, with Jack Lester spieling, were top quality, being potently brief. *Dave.*

THE JOHNNY GRANT SHOW
With Nancy Chaffee, Bachelors Trio, guests
Producer: William Martin
60 Mins.; Tues.-thru-Sat., 11 p.m.
Participating
KECA-TV, Los Angeles

Johnny Grant bounced into television with this show and, though admittedly nervous on this initial video stint, showed signs of showmanship and possibility of shaping into stout witching hour personality. Grant possesses the ease and ad-lib quality necessary for filling this type stint. His major problem is the same as that of other late hour programs built on the informal ad-lib approach. He's got to have a strong nightly guest roster. How long this is possible is anybody's guess.

Platter pusher is assisted by Nancy Chaffee who is pleasing to view and will work into a strong foil for Grant once pair becomes accustomed to working together. At this moment there's a wee bit too much pawing going on between Grant and Miss Chaffee.

Opening show guests were Jimmy Wakely, Pat Moran and Madelyn Russell. Wakely ran through two fast numbers, congratulated Grant and bowed out. Moran roared through a series of falls and tumbles that rocked the house performer's sense of timing is perfect, insuring surefire response. Miss Russell vocaled two tunes hitting pleasingly on "Crazy He Calls Me" but missing on uptempo version of "Sunny Side of the Street." Bachelors Trio backstopped the show and did so effectively. Three solo numbers, however, did not pay off. Though crew plays well, its vocalizing efforts are not satisfactory. *Free.*

Coy on Color

Continued from page 29

CBS color, on the theory that to wait for some compatible system would take too long and sets in use would reach a much higher figure than now, all which in the future would be obsolete.

Addressing a meeting of the Assn. of National Advertisers here Monday (25) Coy touched on an ominous note which backgrounded much of the confab discussion in referring to unsettled international conditions. He ventured it would be some time before the serious effects of the defense effort will be felt by the broadcasting industry, but warned that the whole electronic field may eventually be hard hit. A critical parts shortage may occur when the current Government $1,500,000,000 appropriation for electronic equipment takes effect.

Agency head predicted it probably would be six to nine months before the TV freeze is lifted. He said the FCC probably will be processing applications for tele permits in uncontested cities by April of next year, but application hearings in competitive cities will probably extend into 1952. It was indicated applications now on file will not necessarily receive priority.

Under the present VHF 12-channel setup, he predicted about 500 stations out of 645 engineeringly possible outlets would actually be built. But by moving up to the 45-channel WHF band, 3,200 video stations would be engineeringly feasible for a full national coverage. Coy said the next five years will see TV covering 90% of the country.

The FCC topper came out broadly for Phonevision or some other form of home boxoffice, telling advertisers their "pocketbooks just weren't deep enough to meet the demands of promoters." He mentioned specifically $800,000 paid out by Gillette for World series video rights. He said he did not wish to see the set owners denied opportunities to view major sporting events, and other spectacles, because of advertisers' inability to bankroll them on "free" teevee.

ANTA

Continued from page 29

weekly. On the second stanza Thomas Mitchell will do a bit from "Death of a Salesman." The already-opened "Daphne Laureola," with Edith Evans, is on the roster, along with Flora Robson in "Black Chiffon"; the impending "Affairs of State," "Bless You All," "Legend of Sarah," "Guys and Dolls," etc.

The ANTA show, an offshoot of its original radio series a couple years back, has been in preparation for a year by Howard Teichman, who will direct the series, and Nat Kroll, his partner in packaging the show.

Chi's WBKB

Continued from page 28

CBS commercial programming. But with the net having priority for commercial shows from 6:30 to 9:30 p.m., for which the local outlet gets 30% of its rate card, earnings are expected to drop somewhat when the CBS fall lineup takes over, displacing 15 or 16 local-sponsored shows.

With commercial rather than showman aspects dominating the station's local programming policy, execs recognize that the CBS tieup helps tap a broader audience than might be possible on the strength of local offerings alone. As program director Sterling (Red) Quinlan puts it: "We get our quality shows from CBS to balance the quantity of our local shows."

However, on the basis of the success of the past summer, when net programming was at a minimum, WBKB management is not in the least fearful of the time when the end of the freeze will let Chi CBS veepee Les Atlass take over the web's Chi franchise. Whatever the audience problems that might arise with the loss of the CBS shows, station figures it will be able to continue to do a job for the local advertisers.

Station's fall schedule, which tees off Oct. 2, will find it beaming 66 hours of local shows, practically a 100% sponsored, plus 34 hours from the net. Backbone of the local cross-the-board daytime accounts are the 60-minute remote bankrolled by Goldblatt's department store and "Fun and Features," two-hour chatter session featuring George Menard, half-hour of which is sponsored by the Fair Store. "Fun and Features," an Ivan Hill package, switches from WGN-TV.

Faced with an acute space problem in its cramped 12th floor studios in the State-Lake building, plans are underway to take over another floor in the same building.

Inside Television

The Paul Winchell show on NBC had to be cancelled out Monday (22), when an AT&T amplifier burned out at the International theatre, N. Y., origination point of the show. NBC substituted a filmed travelog of Holland. It's not yet determined whether Winchell will repeat the show slated for Monday or do another.

New system of telecasting film commercials from a remote control location without a studio switchback is now being used by ABC-TV. System, utilizing a new type utility projector produced by General Precision Labs, projects the commercials direct from the film into a standard image orthicon camera, thereby eliminating the need of studio standby facilities to handle the plugs.

Projector has a special "pulldown sprocket intermittent," which solves the problem of flicker caused by film running through the projector at a different frame-per-second speed than that of the video cameras.

An old show business name hit show biz's newest medium last week on "Talent Parade," amateur show aired via WOR-TV, N. Y. One of the winners, a 19-year-old accordionist-singer, gave his name as Keith Albee.

Seems the contestant's father was a relative of the late E. F. Albee, one of the heads of the famous Keith-Albee circuit, and decided to perpetuate the name by passing it on to his son.

Television commercials are more pleasing than radio commercials, at least in the opinion of TV setowners, according to results of a survey conducted by Daniel Starch & Staff. Almost 83% of those interviewed stated a preference for the video plugs and less than 2% favored the radio commercials. Remainder, about 15%, thought they were about the same. Large proportion of the objections raised to TV commercials were directed at spots on local programs, especially those on participating shows where it was felt the plugs were too frequent and too long-winded.

NBC television, instead of concentrating its three cameras for football coverage on the 50-yard line, as it has done in previous years, has worked out new positions for the 1950 season which it hopes will give viewers a better picture of the action. As planned by sports director Bill Garden, only one camera will be stationed on the 50, with the other two located at each of the 20-yard lines. If the play swings in either direction, the 20-yard line lenses will be used to cover the line play, with the 50-yard camera roving the backfield.

DuMont web this week, meanwhile, set plans for a 20-minute show preceding each of the Notre Dame home football games it will pick up this season, starting Saturday (30) with the ND-North Carolina contest. Show will depict campus life at ND and at each of the schools the Irish are playing, with the prexies of both universities discussing their schools.

Television set retailers in the Seattle area are buying full page ads in Seattle dailies, plugging personal attendance at the University of Washington football games. Games will be televised, and this fact is aiding in set sales, but dealers don't want any comebacks from the U on small crowds "because of television" so they are doing their part to boost attendance at the games.

Kids watching the new Dick Tracy telefilm series are going to be sure the guy's a slow starter. Series, which bowed on ABC Sunday (24) has very little rough stuff in the first two films. Vidpix were launched at a time when video networks were under fire for using too much blood-and-thunder stuff during the juve viewing hours so writer-producer-director P. K. Palmer made the first two as gentle as possible. By the time those had been canned, the heat was off. Third and fourth pix began to build up the Tracy of old, fifth contains two murders, a gun fight and a fist fight and the sixth will open with a hanging.

Indicative of CBS-TV's attitude toward color is the request made by the web to Gene Lester, producer of the "Hollywood on the Line" telefilm series, for information on the budget difference between black-and-white and color prints. Lester has informed the web, which uses the series, that the nut will be boosted by 50% if tint is used. Lester, who now gets $2,000 for each 15-minute film, has figured the cost at $3,000 inasmuch as he will have to turn out four prints of each film and included in the estimate is that fact that the stars and agency involved each get 10% of the CBS figure.

Spade Cooley, under fire recently because of some of the talent used on his Saturday KTLA (Hollywood) program, wound up heaving a couple of acts off the bill last week as a precautionary measure. Cooley has a large juvenile audience and is sensitive about arousing parental ire. Acts heaved last week were a dancer who, Cooley feared, might be considered a little risque and a comedian dropped because of one of his routines. Incidentally, Cooley also became the first KTLA performer to blurb another film studio on the Paramount-owned station. In return for the loan of a prop from Universal-International, he solidly plugged "Saddle Tramp," UI's current first-run release on the Coast.

George "Gabby" Hayes, veteran film cowboy character actor, can shortly lay claim to being the first flying television actor. He's starring in the Quaker Oats show which tees off Oct. 1 on NBC-TV. Program will be live in New York and Hayes will have to shuttle between coasts four times during the first 13-week period. Trips are necessitated by the fact that Hayes is featured on the Roy Rogers airer, also sponsored by Quaker, which is taped on the Coast in packages of three or four programs at a time.

Frisco Admiral Dealers Buy Freddy Martin TVer

San Francisco, Sept. 26.

Freddy Martin and his orch, and the St. Francis hotel, will join in presenting the first major hotel supper room show on video, when Martin's crew and the "Admiral Band of Tomorrow" go on Friday (29) 8:30 to 9 p.m. on KGO-TV for a 13-week stand, with the Admiral distributors of Northern California sponsoring the series, declared to total 75,000. It's the highest local budgeted package. Show will be telecast from the Mural Room of the St. Francis with the regular dining patrons on hand in the conventional setting.

Martin show, which he perfected in a sustaining run on KTTV last season, will host four young musicians, one each week being chosen to become part of the "Admiral Band of Tomorrow"

MUSIC BIZ IN HEALTHY CLIMB

One-Nighters Supplying Hefty Band B.O., But Location Dates Still Spotty

One-nighter business, the one strong factor in the band business this year, is showing another upbeat, especially in the east, reports indicate. Some of the country's top bands are set for long one-nighter stretches commencing next month that will carry them right into the winter locations.

Leading the one-nighter parade is Sammy Kaye, with 55 consecutive one-nighters in the midwest starting Oct. 1, and Ralph Flanagan, with 52 consecutive dates in the east and midwest, starting in about two weeks, after he closes at the Statler, New York.

Booking agencies have also reported an upbeat in the number of locations using big bands. They say the one-nighter successes have cued room and hotel bookers to give the big bands a try, and so far the efforts have met with success. The agencies, however, refused to reveal the names of the new rooms and hotels booking bands, on the grounds it would lead to raiding by other agencies. It's known, however, that the Statler hotel chain has opened nine of its rooms to bands, and that a couple of spots in the east have opened their doors to the dancers.

But it's the one-nighters which are supplying the big dates and the big money to the bands that are willing to go through the grind. Stan Kenton starts a tour of 27 one-nighters in October, working in the east and midwest. Woody Herman, following a week at the Boulevard, Long Island, goes on a string until Nov. 20 that's unbroken except for one week starting Oct. 9 on a location in Washington, D. C. Herman, incidentally emphatically denied reports that he intends to disband.

Couple of units have been set for their winter locations. Guy Lombardo is already esconced in the Roosevelt Grill, N. Y., for his winter stopover. Ray Anthony, following six weeks at the Palladium, L. A., opens the Statler, N. Y. on Nov. 27 for four weeks.

The Asphalt Jingle

Trying a new technique to break into publication, a would-be songwriter went straight to the public yesterday (Tues.) to gain support. Armed with a placard, a portable phonograph and an acetate of one of his three songs, cleffer Edward J. Walker set up a sidewalk shop on Broadway, where he played his tune and asked the public to sign petitions demanding recording of the numbers.

Walker claims he successfully picketed Broadway last year for a singing job.

Peck of Platters Set for 'Bushel'

Potential hit tune of the upcoming "Guys and Dolls" Broadway musical, due at the 46th Street theatre, N. Y., on Nov. 9, is Frank Loesser's "A Bushel and a Peck." In anticipation of its wide acceptance, 70 sides already been cut by all the major (and minor) recording companies, believed to represent a new high pre-release backlog for a single show tune.

While the remainer of Loesser's score and the original-cast album, which Decca will bring out, will not be released until Oct. 15, the recording companies have been given an okay for release of "Bushel" and the title tune on Oct. 1.

Tune is featured in the show by Vivian Blaine.

Robbins Gets Rights To Part of 'Almanac' Score

Jack Robbins this week acquired publication rights to part of the score of John Murray Anderson's "Almanac," Broadway production planned for this winter. Music is by Vernon Duke and lyrics by Ogden Nash.

Profesional department is readying campaigns on two of the songs from the revue. J. J. Robbins & Sons also publishes the score of "Gentlemen Prefer Blondes" and will publish the score of a projected spring production of the Morris Green revue "Greenwich Village Follies."

Buddy Morris Easting For Two 'Dolls' Preems

Edwin H. (Buddy) Morris, head of Morris Music, is due in New York next week for a four-week stay. Publishing exec, who controls the score of the forthcoming Broadway musical, "Guys and Dolls," will attend both the Philadelphia (Oct. 12) and the New York (Nov. 9) openings of the play.

Morris, who headquarters on the Coast, will also huddle on the score, other tunes and the company's vidpix promotions with N. Y. manager Paul Barry.

Bob Miller Recuping

Bob Miller, Music Publishers Contact Employees prexy, is currently recuping at home, following a successful eye operation for a cataract.

Operation was the third performed on his eyes.

Dallas Longhair Sked

Dallas, Sept. 26.

The Dallas Civic Music Assn. will present here during the coming season Gregor Piatigorsky, cellist; Astrid Varnay, soprano; Guiseppe di Stegano, tenor; the Robert Shaw Chorale; Isaac Stern, violinist, and Benno Moiselwitsch, pianist.

NAME BAND SUPPORT LIKELY IN WORLD SERIES

Both the National and American Leagues may receive name band support in this year's World Series. If the Philadelphia Phillies and the N. Y. Yankees cop the pennants in their respective leagues, the opening games at each of the team's home grounds will receive a musical sendoff. That is, if there are no playoff games in either league and the series starts as scheduled next Wednesday (4).

Elliot Lawrence's orch will play at the series' opening game at Shibe Park, Philadelphia, providing the Phillies take the National League pennant and everything goes along per schedule. If the series is delayed and the Phillies win Lawrence's orch will be unable to attend the opener because of a prior commitment at the Circle theatre, Indianapolis, beginning Thursday (5).

Guy Lombardo's orch will play at the opening game at Yankee Stadium, N. Y., providing the Yankees wind up with the pennant. Lombardo has performed a similar chore for the N. Y. ball club in the past.

Ballots Going Out On SPA Annual Election

Ballots will go out Oct. 2 to nearly 1,000 members of Songwriters Protective Assn. in the organization's annual election. Writers will elect seven members to the 21-man council for a term of three years. Council members serve on a rotating basis, with seven new members elected each year.

Following official tabulation on Nov. 2, the council will elect new officers for a one-year term.

PUBS, DISKERIES SHARE IN BOOM

Music biz revenues, which began to spiral up slowly in July after a spring slump, are currently climbing at an accelerated pace to the healthiest levels since the end of World War II. Attack of prosperity is hitting both the music publishing and platter ends of the industry in a boom that's going way beyond the normal fall-winter rise.

Music pubs, who were the first to feel the slump in biz and are generally the last to get the benefits from a business pickup, are now wondering if "the good old days" aren't returning. Numerous pop songs in the medium-hit class are now selling copies at the rate of about 1,000 a day. A number like "Goodnight Irene," meantime, is currently nearing the 500,000 marker, which is the new "magic circle" figure that pubs aim at for their top hits.

The boom among the diskeries is equally marked. Decca, heading for one of its biggest years, is virtually the sole diskery not to feel the marked pickup during September. That, however, is due to the fact that Decca has been doing a capacity business since July and has been riding along on a high level ever since.

Decca's Two Big Disks

For the past three months Decca has been in the unusual position for these times of releasing two disks in the 1,000,000 class. The Gordon Jenkins version of "Goodnight Irene" is now over the 1,250,000 level, while the Gary and Bing Crosby duet of "Sam's Song" is around the 1,000,000 mark and still going strong. Impact of these two hits carried the rest of the Decca catalog along, with the result that the diskery has had to put on additional shifts at its pressing plants.

Decca prexy Milton R. Rackmil ascribed the general pickup in the disk industry to his company's decision to enter the 45 rpm market. As a result, Rackmil said, retailers have gained confidence in the stability of their platter merchandise and are restocking their depleted inventories.

Victor is also humming, with a 100% increase in pop music biz this month as compared to the last couple of months. Company is currently being boosted by Perry Como's "Patricia" disk and Eddy

(Continued on page 43)

LOOK FOR MERMAN SUB ON RCA 'MADAM' ALBUM

In face of Decca's adamant refusal to release Ethel Merman, RCA Victor is going ahead with plans to wax a show tune album of "Call Me Madam" without the legit musical's singing star. Another songstress is being sought to fill Miss Merman's slot in the show's album version, which will feature the rest of the original cast.

RCA, which bankrolled "Madam" for over $200,000, was anxious to get Miss Merman for the Victor album and was holding intensive negotiations with Decca execs for the past couple of weeks. Decca chiefs, however, flatly refused to allow Miss Merman to record under the Victor banner, pointing out that it would injure the value of their exclusive right to Miss Merman's disking chores.

Drug Co. Forms Label To Push Phillies Disk

In line with the Philadelphia Phillies' baseball surge, the Sun-Ray drug stores of Philadelphia have formed their own label, Sun-Ray, to distribute a recording of the Elliot-Lawrence-Bix-Reichner tune, "The Fightin' Phils." Number was waxed for the drug chain by Joe Grady's orch, and is backed by a picture of the entire Philadelphia ball team. Grady is also a disk jock on WPEN, Philadelphia.

Platter sells for 75c.

Pattern for Vidpic Music Fees Set In Snader-Mills Pact for Shorts

A number of music publishers this week arrived at royalty agreements with indie telepix producer Louis Snader, thus setting what may prove a pattern for the music biz in its dealings with producers of teevee films. Following demonstrations last week of his three-minute musical vidpix, Snader conferred individually with the publishers through publishers' agent and trustee Harry Fox and came to basic royalty agreements.

While agreements must be made individually, top music figures say these first agreements are likely to set a standard for most publishers and producers. It's reported that the rate is 2% for productions, 1½% for standards and 1½% for pop tunes, against the fee Snader gets from stations or networks for his film.

Under Snader's original contracts with a few publishers, a clause provided that royalty rates would be set at a later date. The new rates would now go into the contract, and would hold until ASCAP's agreement with the television networks runs out. Snader's talks took place with Fox, not, as previously reported, under the aegis of the Music Publishers Protective Assn. MPPA in no way was consulted or brought into the picture. Publishers met individually with Fox and registered no objections to Snader's terms.

Leader in getting together with Snader was Mills Music. Irving Mills, veepee and Coast manager, set the original pact with Snader and was one of the first to agree on the new rates. It's not known how many other publishers have come to terms.

At least two major publishers, however, are known to have set separate deals with Snader. They are the Warner's group, Music Publishers Holding Corp., and Chappell and its subsids. The Warner's group is said to have set separate terms for use of any of the George Gershwin works, which it controls. In the Chappell deal, certain restrictions are reported to have been placed on the Rodgers & Hammerstein works, most of which reside in the catalog of Williamson Music, a Chappell subsid.

Rackmil Sets Two-Week O.O. of European Market

Milton R. Rackmil, Decca prexy, takes off on a two-week o.o. of the European market next Monday (2). London will be the first stop, with Rackmil also planning to visit Paris and Amsterdam.

Dave Kapp, diskery's exec vice-prexy, is also planning to leave the New York homeoffice early in October for his annual fall visit to the Coast, for some waxing sessions there.

BMI Signs With Spanish Society

Marking further dissolution of exclusive tieups between American Society of Composers, Authors and Publishers and foreign performing rights societies, Broadcast Music, Inc., last week inked a reciprocal three-year pact with the Spanish writers-pub agency, SGAE, beginning Jan. 1, 1951. ASCAP's deal to rep SGAE in the U. S. runs out at the end of this year, although the latter society will continue to represent ASCAP in Spain until the end of 1951.

Jean Geiringer, BMI vice-prexy in charge of foreign relations, negotiated the deal with SGAE in Europe. The pact was inked in the U. S. by Jacinto Guerrero, SGAE prexy, and V. Moreno Torroba, director of the society. BMI prexy Carl Haverlin stated that several U. S. pubs are prepping early publication and exploitation of about a dozen Spanish compositions. Haverlin expressed the hope that U. S. pubs will in turn be published and exploited in Spain.

Young Bergman to Front New Bob Dewey Orch

Bob Dewey orch, new outfit organized by RCA Victor under the leadership of Victor artists and repertory staffer Dewey Bergman, is being primed to hit the road next year with Bergman's son, Robert Dewey Bergman, fronting. Younger Bergman is currently attending the U. of Southern California.

Victor, meantime, will release four sides by the Dewey orch next week. New vocalist with the 14-man crew will be Tony Furtado, who was recently discovered by disk jockey Fred Robbins. Bergman, who was arranger for Guy Lombardo 15 years ago, is featuring a sweet dance style. Numbers on the band's initial solo effort will be "Beloved, Be Faithful," "Somebody's Crying," "Home" and "Get Happy."

Ann Richardson Back To Booking Bands

Hollywood, Sept. 26.

One of the band business' few femme bookers, Ann Richardson, is back at work after several years of retirement. She joined the Frank Foster agency, bringing into the stable the Ike Carpenter orch which recently ankled Music Corp. of America.

Miss Richardson worked for GAC in the east for me years before the war, handling bands. She also handled Paul Whiteman for a time. When she married, she left showbiz and settled in Detroit.

First booking since her return was the spotting of Carpenter at the Skyliner Club, Fort Worth, for four weeks starting Friday (29), at a flat $2,000 per frame.

Atlantic Sets Laurie Tate

Laurie Tate, songstress, signed with Atlantic Records, N. Y.

Gal is also working as vocalist with Joe Morris' orch.

DELANEY'S NEW CHORES IN LONDON RESHUFFLE

Extending the reshuffle of the London Records setup which began with prexy E. R. Lewis' arrival in the U. S. last month, Tutti Camarata has resigned his post as director of artists and repertory. Joe Delaney, who signalized the new regime at London when he moved over from Coral to become London's sales chief, will also handle the top a&r chores. Jack Pleis will work under Delaney as musical director and publisher contact. Camarata will return to composing and conducting as a London record artist.

Before his return to England last week, Lewis completed reorganization of the London sales and talent setup. Present exec staff comprises D. H. Toller-Bond, who continues as assistant to Lewis; Delaney, in a two-ply post as sales and repertory head; Leo Hartstone, administration chief; and Remy Farkas, director of the company's longhair artists and repertory department.

Pipper Death Leaves M-G-M Plant Sans Mgr.

The sudden death Monday (25) of Arnold L. Pipper left M-G-M Records without a plant manager this week. Pipper, who headed all operations at the plant in Bloomfield, New Jersey, died in Memorial Hospital, New York.

M-G-M execs said announcement of a replacement won't come for another couple of weeks.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING SEPT. 23

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	N. Y. Paul Brenner—WAAT	Chi. Myron Barg—WMOR	L. A. Peter Potter—KFWB	Boston Sherm Feller—WCOP	Phil Herb Dexter—WPEN	Det. Larry Gentile—WJBK	Roch'ter Mort Nusbaum—WHAM	Richmond Harvey Hudson—WLEE	Mpls. Jim Boysen—WTCN	Omaha Gay Avery—KOWH	Akron Jack Clifton—WADC	Miami Tony Donald—WQAM	Denver Ray Perkins—KFEL	Greenville Monty Du Puy—WFBC	St. L. Frank Brown—KXLW	Baltimore Dick Coleman—WCBM	Mil'wkee Tom Shanahan—WEMP	Pitt. Bill Brant—KDKA	Phoenix Dick Gilbert—KTYL	Port., Me. Dick Smith—WMTW	D. C. Jerry Strong—WINX	Seattle Wally Nelskog—KRSC	S. F. Les Malloy—KYA	K. C. Bob Kennedy—WHB	Sp'gfield Paul Monson—WMAS	Sch'nectady Garry Stevens—WRGB	Ind. Robin Bright—WIRE	Gaffney Roger Clark—WFGN	Port., Ore. Sammy Taylor—KWJJ	Dallas Jimmy Hughes—KSKY	TOTAL POINTS
1	2	16	Nat "King" Cole	Capitol	Mona Lisa	2	..	..	..	6	..	5	..	2	..	3	1	2	3	6	..	3	..	..	3	5	2	5	2	5	1	2	3	2	2	166
2	1	13	Gordon Jenkins	Decca	Goodnight Irene	..	3	10	..	..	..	..	9	6	..	1	2	1	..	5	..	2	1	..	10	3	..	1	..	4	..	3	6	1	1	129
3	3	11	Bing-Gary Crosby	Decca	Simple Melody	..	..	..	..	8	..	..	3	..	..	4	3	..	2	2	..	7	..	..	2	1	..	2	3	10	..	1	..	3	4	110
4	4	10	Bing-Gary Crosby	Decca	Sam's Song	3	..	..	..	..	..	6	5	..	3	..	6	4	5	..	..	..	..	..	..	2	..	..	..	6	5	4	..	6	3	85
5	8	14	Kay Starr	Capitol	Bonaparte's Retreat	..	..	..	..	1	..	..	..	..	..	8	..	3	7	1	..	8	..	..	..	9	..	..	1	3	..	..	..	7	7	66
6	5	7	Ames Bros	Coral	Can Anyone Explain	..	4	..	..	5	7	..	10	..	7	10	..	..	8	..	7	2	1	..	..	1	4	..	..	..	1	..	..	..	10	5	62
7	9	12	Lorry Raine	London	Strangers	..	..	..	9	..	..	..	4	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	2	..	..	1	..	..	51
8	7	7	Patti Page	Mercury	All My Love	7	..	..	..	10	8	..	..	3	..	2	..	..	..	..	..	8	9	3	..	5	6	..	..	..	..	..	..	..	..	..	49
9	11	5	K. Kallen-R. Hayes	Mercury	Our Lady of Fatima	6	1	..	4	..	..	..	..	..	..	..	..	..	4	..	..	4	..	..	..	..	..	..	..	..	..	..	2	..	..	45
10	16	13	Gordon Jenkins	Decca	Tzena, Tzena, Tzena	1	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	4	3	..	..	..	8	..	4	..	41
11A	26	6	Johnny Desmond	M-G-M	Just Say I Love Her	4	2	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	5	..	..	38
11B	6	10	Frank Sinatra	Columbia	Goodnight Irene	..	..	..	..	7	..	3	..	..	1	..	..	..	1	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	38
13A	37	3	Don Cherry	Decca	Thinking of You	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	1	4	..	..	..	..	..	..	..	..	..	..	31
13B	9	13	Mitch Miller	Columbia	Tzena, Tzena, Tzena	..	..	..	..	..	..	..	..	5	5	..	..	..	10	..	..	..	7	6	..	7	..	..	..	..	..	..	..	..	..	6	31
15	..	2	Don Cornell	Victor	I Need You So	..	..	..	..	..	1	..	..	..	..	9	..	..	..	..	..	1	..	4	..	..	..	..	..	..	..	..	..	..	..	..	29
16	13	6	Frankie Laine	Mercury	Music, Maestro, Please	..	..	..	..	..	..	..	..	4	..	5	..	..	..	..	..	..	..	..	10	..	6	..	..	..	..	..	..	..	..	..	19
17A	19	3	Perry Como	Victor	I Cross My Fingers	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	8	..	..	..	..	..	3	..	..	..	..	18
17B	..	5	Dean Martin	Capitol	I'll Always Love You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	1	..	..	..	..	..	..	..	..	..	18
19	16	9	Tony Martin	Victor	La Vie En Rose	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	5	..	..	17
20	18	7	Jo Stafford	Capitol	No Other Love	..	..	..	7	..	..	..	..	..	..	..	..	9	9	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
21	..	14	Les Paul	Capitol	Nola	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	9	15
22A	..	1	Bill Snyder	Tower	My Silent Love	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	13
22B	37	9	Fran Warren	Victor	I Love the Guy	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	13
24A	30	8	Gene Krupa	Victor	Bonaparte's Retreat	..	..	..	..	..	..	..	..	..	6	..	..	8	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	12
24B	..	1	Gordon Jenkins	Decca	I'm Blowing Bubbles	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	4	..	..	..	12
26	30	8	Billy Eckstine	M-G-M	My Destiny	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	11
27A	45	3	Dinah Shore	Columbia	I'll Always Love You	..	8	..	..	..	..	..	..	..	10	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
27B	..	1	Patti Page	Mercury	Back in Your Own Backyard	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
27C	..	1	Vaughn Monroe	Victor	Why Fight the Feeling	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
27D	..	1	Mindy Carson	Victor	Be Mine	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	10
27E	37	3	Three Suns	Victor	Petite Waltz	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
27F	21	3	Alan Dale	Columbia	More Than I Should	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
33A	..	1	Toni Arden	Columbia	Can't We Talk It Over	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
33B	..	1	Kenny Roberts	Coral	Our Lady of Fatima	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
33C	24	5	Toni Arden	Columbia	It's Love	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
33D	..	1	Rosemary Clooney	Columbia	Why Fight the Feeling	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
33E	..	21	Hugo Winterhalter	Victor	Count Every Star	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	8	..	9
33F	13	21	Andrews Sis-G. Jenkins	Decca	I Wanna Be Loved	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	9
33G	..	2	Evelyn Knight	Decca	Lucky Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	9
33H	21	12	Ray Anthony	Capitol	Count Every Star	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	9
41A	30	4	Robert Q. Lewis	Columbia	Love Mother, Girl I Love	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
41B	12	14	Vic Damone	Mercury	Vagabond Shoes	..	..	..	6	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
41C	..	1	Joe "Fingers" Carr	Capitol	Red We Want, Red We've Got	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
41D	..	1	Sarah Vaughan	Columbia	Thinking of You	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
41E	..	1	Green-Honeydreamers	Victor	Can Anyone Explain	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	8
41F	..	1	Louis Armstrong	Decca	La Vie En Rose	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
41G	..	1	Mills Bros	Decca	Till Then	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	8
48A	..	1	Stan Kenton	Capitol	But Then You Kissed Me	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
48B	..	1	Margaret Whiting	Capitol	Let's Do It Again	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
48C	48	6	Frankie Laine	Mercury	Dream a Little Dream	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
48D	..	1	Dinah Shore	Columbia	Dream a Little Dream	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	7
48E	..	1	Jo Stafford	Capitol	Simple Melody	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7

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Jocks, Jukes and Disks

By HERM SCHOENFELD

Betty Brewer: "Molasses, Molasses"-"Grizzly Bear" (London). "Molasses," a novelty tune based on an old sidewalk theme, gets a bright, juve-like rendition by Miss Brewer. If this type of item still has any impact left, this could be Miss Brewer's biggest side since "Music, Music, Music." **Lenny Carson** on the Discovery label also deliver this number brightly but the infantile accent is a bit too pronounced. On the London flipover, "Grizzly Bear" is a snappy two-beat number punchily delivered by Miss Brewer. Both Brewer sides have solid backgrounds.

Billy Eckstine: "By My Love"-"Only a Moment Ago"; "Blue Christmas"-"The Lonely Shepherd" (M-G-M). More commercial sides by Eckstine, who is given here a foursome of slow-beat numbers which he can project most effectively. "Be My Love" and "Moment Ago" are excellent ballads creamily rendered by Eckstine, with suitably sweet backgrounds by **Russ Case** orch. "Blue Christmas," a holdover from last year's Xmas season, gets another fine treatment while "Shepherd," a fine tune in a bucolic setting, is superably produced.

Dick Haymes: "Could Be"-"Home" (Decca). Haymes has a pleasing side in "Could Be," a good melody with a conventional romantic lyric. Rendition makes the most of the catchy musical phrase repeated in the chorus. Fine **Victor Young** background helps. Flipover is a highly listenable version of the standard.

Mel Torme: "Recipe for Romance"-"Do-Do-Do" (Capitol). "Recipe" is a bright rhythm number bounced smartly by Torme who gets more animation on this side than usual for his crooning style. Good for jocks and jukes. **Pete Rugolo** batons on a jump beat. Reverse is a smart rendition of the Gershwin oldie now getting renewed spins on basis of the current Warner Bros. pic, "Tea for Two." **Sonny Burke** batons effectively on this side.

Gene Autry: "Frosty the Snow Man"-"When Santa Claus Gets Your Letter" (Columbia). Autry comes up with a couple of Xmas tunes for the juves. "Snow Man" has a light beat that sells. **Roy Rogers** on Victor alho has a good cut of "Snow Man." "Letter," by **Johnny Marks**, who wrote last year's Autry click, "Rudolph, the Red-Nosed Reindeer," is another okay seasonal tune for the kiddies. **Carl Cotner** backs up with a jingling beat.

Ink Spots: "Right About Now"-"The Way It Used to Be" (Decca). Ink Spots are delivering in precisely the same exaggerated style as they did years ago. But they currently sound like a parody of their own imitators with **Bill Kenny's** tremolo solos and the broken-speak interludes by the bass. Both tunes are okay for this combo but a slight variation in attack might produce another click.

Peggy Lee: "Life Is So Peculiar"-"Once In a Lifetime" (Capitol). Miss Lee, who duetted "Peculiar" with **Bing Crosby** in the pic, "Mr. Music," socks across a fine solo on this side. **Louis Armstrong** and **Louis Jordan**, on Decca, give a broad clowning treatment of this number on Decca. On the Capitol flipover, Miss Lee has a change-of-pace romantic Gypsy number with guitar backgrounds.

Johnny Desmond: "A Bushel and a Peck"-"So Long Sally" (M-G-M). "Bushel," which is beginning to stir some excitement, gets one of most colorful cuts by Desmond. Bounced out with a flair, this side is solid for jocks and jukes. "Sally" is a good ballad well-executed by Desmond. **Tony Mottola** orch, with **Ray Charles Singers**, back up effectively.

Album Reviews

Herman Chittison: "Keyboard Capers" (Columbia). Chittson's clean keyboard style is excellently showcased on this long-play set in which he interprets eight fine standards. Chittison ranges from the complex to the unadorned, always maintaining a good taste in his melodic variations. Numbers in this set include "Memories of You," "Let's Fall in Love," "Dancing on the Ceiling," "Isn't It Romantic," "September in the Rain," "They Can't Take That Away From Me," "Can't We Be Friends" and "On the Sunny Side of the Street."

Elliot Lawrence: "College Prom" (Decca). One of the younger dance bandleaders now making his mark, Lawrence delivers a fine package of dance rhythms in this Decca set. Lawrence's band plays with a good beat over well-balanced, varied instrumentations. This set comprises eight great standards, including "Star Dust," "Once in a While," "Laura," "I've Got a Crush on You," "I Can't Get Started," "East of the Sun," "Deep Purple," "I'm in the Mood for Love." Rosaline Patton handles a brace of vocals in good style.

Platter Pointers

M-G-M has packaged a fine set of Hawaiian tunes by the **Lani McIntire** and orch, one of the standout combos in the island style . . . **Mills Bros.** have a good side in "I Still Love You" (Decca) . . . **Ken Barry's** rendition of "It May Be on Sunday" rates attention (London) . . . **Eileen Barton** has a couple of cute sides in "Baby Me," an oldie, and "What Will Be, Will Be," a calypso number (National) . . . **Jane Pickens** has two tasteful patriotic sides in "God Bless America" and "America the Beautiful" (Victor) . . . **Korn Kobblers** have that film-going plug tune, "Let's Go Out to the Movies," which is so corny that it might damage the cause it's aiming to serve (M-G-M) . . . On the same label, **Trudy Richards** delivers nicely on "I'll Never Love You" . . . **Lawrence Welk** has an okay version of "Petite Waltz" (Mercury . . . **Bing Crosby** etched some more tasteful hymns in "Holy, Holy, Holy God Almighty" and "O God, Our Help in Ages Past" with the Ken Darby Singers (Decca) . . . **Roy Ross** delivers nicely on "Call of the Shepherd," Don Rodney vocalling (Coral) . . . **Cy Walter** and **Stan Freeman** join keyboards for a colorful side on "Nola" (M-G-M).

Standout folk, western, jazz, polka, religious, etc.: Eddie Marshall, "Buddy, Stay Off That Wine" (Victor) . . . **The Pinetoppers**, "Big Parade Polka" (Coral) . . . **Harold Burrage**, "I Need My Baby" (Decca) . . . **Smokey Rogers**, "Lose Your Blues" (Coral) . . . **Floyd Tillman**, "I've Got the Craziest Feeling" (Columbia) . . . **Luke the Drifter**, "No, No Joe" (M-G-M) . . . **George Morgan**, "Don't Be Afraid to Love Me" (Columbia).

Comito Pro Mgr. In St. Nick Co. Reorg

In a reorganization of Johnny Marks' publishing firm, St. Nicholas Music, Lou Comito has been named professional manager in New York with Jerry Lewin added to the local staff.

Tom Sherman has been appointed Chicago manager, with Danny Cameron stepping into the Coast spot.

Best-British Sheet Sellers

(Week ending Sept. 16)
London, Sept. 18.

Silver Dollar	Pic Music
Bewitched	Sterling
Have I Told You	Leeds
Sam's Song	Sterling
Blackbird	Box & Cox
Daddy's Little Girl	Yale
Mona Lisa	New World
Sentimental Me	Cinephonic
Once in a While	Magna
My Foolish Heart	Sun
Dearie	Connelly
If I Loved You	Williamson

Second 12

Candy & Cake	Dash
Remember Cornfields	Arcadia
Quicksilver	Morris
Ashes of Roses	Connelly
Your Heart. My Heart	Wright
Let's Do It Again	Lennox
Only Eyes For You	Feldman
Happy Times	Feldman
Tzena Tzena Tzena	Leeds
Me and Shadow	F. D. & H.
Piano Roll Blues	Leeds
Oh, You Sweet One	Southern

SCHWARTZ ALBUMS SET BY DECCA, COLUMBIA

Arthur Schwartz tunes are slated for heavy disk promotion this fall on the basis of two albums being prepped by Decca and Columbia. Decca has pencilled in a set of top Schwartz numbers which will be cut by the Gordon Jenkins orch and chorus.

Columbia, meantime, is going ahead with plans to wax a showtune album of "Band Wagon," the Schwartz-Howard Dietz legit musical of the early 1930's, with Mary Martin starring in the platter set. Columbia Broadcasting System orch and chorus will back up the "Band Wagon" set.

Hub's Bobby Norris Set As Hildegarde Music Leader

Boston, Sept. 26.

Bobby Norris, longtime leader of the Hub's WNAC staff orch, has been appointed musical director for Hildegarde, the post recently relinquished by Bob Grant, and is currently breaking in the new organization during her Providence Biltmore engagement. Although the majority of sidemen were recruited by Norris in the Hub, Salvatore Gioe continues as her personal pianist, with Mel Rosenbach and Joe Spallino held over from the Grant organization.

Norris, a violinist, has at various times been connected with Ray Noble, Ruby Newman, Jack Renard and Jack Marshard.

Xavier Cugat orch will stage a musical revue here at the Houston Auditorium Nov. 7. Other Texas dates are being lined up.

Air Payola in Britain Disappears As Pact Succeeds; Dubious for U.S.

One advantage the British music publisher has over American firms is the fact that he doesn't have to pay for his plugs, according to John Firman, managing director of Feldman & Co., Ltd., one of Britain's oldest and most powerful publishing houses. Firman, in New York for one of his periodic visits, says the code that publishers and the British Broadcasting System entered into about two years ago, prohibiting payment to artists for performances, is working out entirely satisfactorily.

Under the agreement, any publisher caught making payments for performances gets his entire catalog taken off the air by BBC. Likewise, any performer found accepting payments is banned from the air. Result, says Firman, is equitable opportunities for all publishers to get their songs played, on the merit of the song and the ability of the "exploitation man," as the British contactman is called.

Whether such a system could be achieved here is doubtful, Firman says. "Remember, in England, we've got only one radio network, the BBC. Here, you've got countless stations that must enter into agreements and keep them. It would be extremely difficult."

While the code prevents the wealthier houses from exerting undue advantage, Firman says, there is generally enough of a savings in money to offset this entirely. And it gives the lesser publishers an opportunity to get performances on their songs.

Biz Picking Up

Apart from the payola angle, British plugging is much the same as American, with the exception of heavy emphasis on disk jockey plugs. Firman expressed surprise at the importance of the deejay here, saying that while in recent months a couple of hits have been made in England via heavy deejay concentration, there's no comparison to the weight each exerts in his respective country. One possible reason for the difference is the fact that there are only a few disk jockeys in England, and it's unlikely the number will be increased.

British plugging continues to emphasize "commercial" shows and remotes, Firman says. Television hasn't grown enough in England to be an important factor, but "we contact every possible outlet, and television is one of them."

Regarding business, the publishing exec said it's been picking up in recent weeks. He's optimistic about the British music business, and feels it's in a healthy state.

Feldman, incidentally, still uses the demonstration method of selling music, but only in one spot. About 30 years ago, the company set up a hall in the resort of the Isle of Man, at which it demonstrated and sold music. Every summer, the practice continues, and according to Firman, is a prolific source of sales.

Otherwise, Firman says, demonstrations have been replaced by records. Two chain store outlets in London, the Woolworth chain and the British Home Stores, both use records to demonstrate pop songs. Woolworth's, as a matter of fact, doesn't even sell records, but buys its own to demonstrate songs. The chain stores, Firman says, are one of the best retail outlets available to British publishers.

Firman, who is in N. Y. to confer with American publishers regarding songs on which he holds British rights, will be here for another month or more. He said he'll pick up rights to a couple of tunes he likes, and has brought over a number of British songs rights to which he will assign here.

Merc Prez Eyes O'seas Swap Deals

Irving Green, president of Mercury Records, flew to Europe Saturday (23) to look over possibilities for setting exchange deals with foreign diskeries. Mercury has long been mulling the idea of exchanging their domestic pop masters for foreign longhair masters, with the pops being pressed in Europe and the foreign longhairs here. Diskery has had one such deal in Denmark, and idea was to expand all over Europe.

Green will also look over the international situation, which, of course, must figure as a major factor in any negotiations he conducts. Up to recently, raw material shortages overseas prevented implementation of the plan, but by last spring, shortages had eased to the point where Mercury was able to send a special agent over to lay the groundwork for negotiations. Now Green must decide whether the current crisis will affect raw material supplies to an appreciable extent.

Since a good portion of Mercury's longhair catalog comes from overseas, Green will probably confer with his present longhair sources there. Among the groups supplying Mercury with longhairs are the Bavarian Radio orch, Czech Philharmonic, Danish State Radio orch and Prague Philharmonic.

Chief part of the negotiations was to have been handled on a scheduled trip, for Sept. 1, by David Hall, Mercury's longhair chief, but Hall was unable to get away from New York. It's not known how long Green will stay overseas.

ABC Signs Cherry

Singer Don Cherry has been signed with Associated Booking Corp. for theatre and nitery dates.

Singer's radio and television bookings are handled by Lester Lewis. Music publisher Howie Richmond is his personal manager.

Music Biz

Continued from page 41

Arno'd's "Love Bug Itch," both of which are hitting the best Victor sales mark in about five months. Victor is gunning for even bigger returns via a heavy new promotion campaign, in radio, television and newspaper ad campaigns, for its 45 rpm line.

Co. is also getting its pop department into shape to cash in on this season's boom. Fastest moving Col disk currently is "Harbor Lights," waxed by Sammy Kaye as his first assignment since switching from Victor. Dinah Shore's "I'll Always Love You," Doris Day's "Orange Colored Sky" and Mitch Miller's "Au Revoir Again" are also being lifted up in the general trade revival.

VARIETY 10 Best Sellers on Coin-Machines Week of Sept. 23

1.	**GOODNIGHT IRENE (8) (Spencer)**	*Jenkins-Weavers* ..... Decca *Frank Sinatra* ..... Columbia
2.	**MONA LISA (12) (Paramount)**	*King Cole Trio* ..... Capitol *Victor Young* ..... Decca
3.	**SIMPLE MELODY (7) (Berlin)**	*Bing & Gary Crosby* ..... Decca
4.	**SAM'S SONG (10) (Sam Weiss)**	*Bing & Gary Crosby* ..... Decca *Joe "Fingers" Carr* ..... Capitol
5.	**TZENA, TZENA, TZENA (11) (Cromwell)**	*Jenkins-Weavers* ..... Decca *Mitch Miller* ..... Columbia
6.	**LA VIE EN ROSE (5) (Harms)**	*Tony Martin* ..... Victor
7.	**CAN ANYONE EXPLAIN (4) (Valando)**	*Ames Bros.* ..... Coral
8.	**ALL MY LOVE (3) (Mills)**	*Patti Page* ..... Mercury
9.	**I WANNA BE LOVED (18) (Supreme)**	*Andrews Sis-Jenkins* ..... Decca *Billy Eckstine* ..... M-G-M
10.	**BONAPARTE'S RETREAT (10) (Acuff-Rose)**	*Kay Starr* ..... Capitol

Second Group

I'LL NEVER BE FREE (Valando)	*Kay Starr-Tenn. Ernie* ..... Capitol *Frankie Laine* ..... Mercury
MUSIC MAESTRO PLEASE (Bourne)	*Tony Martin* ..... Victor
I LOVE THE GUY (Shapiro-B)	*Fran Warren* ..... Victor
CINCINNATI DANCING PIG (Old Hickory)	*Red Foley* ..... Decca *Vic Damone* ..... Mercury
HARBOR LIGHTS (Chappell)	*Sammy Kaye* ..... Columbia
COUNT EVERY STAR (Paxton)	*Hugo Winterhalter* ..... Victor
DREAM A LITTLE DREAM (Words & Music)	*Frankie Laine* ..... Mercury
VAGABOND SHOES (Jefferson)	*Vic Damone* ..... Mercury
I CROSS MY FINGERS (United)	*Perry Como* ..... Victor
JUST SAY I LOVE HER (ABC)	*Johnny Desmond* ..... M-G-M
I'LL ALWAYS LOVE YOU (Famous)	*Dean Martin* ..... Capitol
I DIDN'T SLIP, I WASN'T PUSHED, I FELL (Remick)	*Doris Day* ..... Columbia
NO OTHER LOVE (Disney)	*Jo Stafford* ..... Capitol
OUR LADY OF FATIMA (Robbins)	*Kallen-Hayes* ..... Mercury *Red Foley* ..... Decca
I'M FOREVER BLOWING BUBBLES (Remick)	*Jenkins-Shaw* ..... Decca

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Naime Local 802 Blue, Unity Tickets; Commie Issue Seen as Election Factor

Electioneering campaign in New York Local 802, American Federation of Musicians, stepped into high gear this week as slates of the two major tickets were virtually completed. Balloting for the local's officers will take place in December.

Following the administration's nomination of it ticket, the Unity group named the running mates to William Feinberg, presidential nominee of the leading opposition group. Henry A. Maccaro, former exec board member, is Unity's choice for vice prexy, and Sam Kramer, a member of the "middle-of-the-road" group has been named for the treasurer's post. Nominee for the key secretarial post will be named later.

Unity's strategy board, meantime, is planning a counter-punch against the administration forces by issuing a statement denouncing Communism. The attack against the Commies is being made to take the sting out of any possible Commie-taint accusations made by the administration against the Unity ticket. Latter spokesmen, at the same time, flatly deny that they will make any deals with the Commie circles within the union.

At the present time the race within Local 802 is narrowing down to the Blue ticket, representing the administration and headed by presidential nominee Sam Suber, and the Unity ticket, headed by Feinberg, who teed off the campaign early in the summer when he was nominated. The Coalition group, headed by Dave Freed, is expected to shy clear of any test of strength at the polls in December in view of the accented anti-Commie atmosphere in the union. Several Independents may run for exec board members.

Voting in Local 802 this year will be conducted under a new by-law eliminating the "single-shot" ballot. Under the former procedure votes had to be cast for the full slate of exec board members. New ruling permits members to vote separately for each candidate.

STOCK THESE BEST-SELLING ALBUMS AND SINGLES!

Chansons Parisiennes
with Orchestra
Columbia LP Record FL-9501 or 78 rpm album F-5.

Chansons Parisiennes—Volume 2
Columbia LP Record FL-9507 or 78 rpm album F-9.

Édith Piaf Sings
Columbia LP Record FL-9510 or 78 rpm album F-12.

La Vie En Rose
Un Refrain Courait Dans La Rue
38912, 7-inch 33⅓ LP Record 1-743 or 4004-F

La Vie En Rose (in English)
The Three Bells
38948 or 7-inch 33⅓ LP Record 1-776

Les Trois Cloches
Perrine Etait Servante
45001-F

COLUMBIA RECORDS

Originator of 33⅓ LP Records for Uninterrupted Listening Pleasure

BBC Longhair Cultural Programs Going Over With British: Fassett

Heavy emphasis in British programming on classical music and other cultural subjects is meeting with good response by the British listening audience, James Fassett, CBS supervisor of music, said last week following his return from a three-week recording tour of England. Fassett recorded interviews with leading English musicians and composers for his "Your Invitation to Music" program and his intermission features of the New York Philharmonic-Symphony broadcasts.

Fassett noted a sharp renaissance of public interest in classical music, sparked to some extent by the Edinburgh Festival and the Royal Albert Hall promenade concerts. He credits to a large extent the British Broadcasting Co. for sustaining public interest in music.

BBC's special feature, the Third Programme, takes most of the credit for the increased attention to music. The BBC broadcast the entire Festival and each of the two-hour promenade concerts. A typical Third Programme, according to Fassett, shapes up this way: a talk by a modern poet, a lieder recital, a talk on the Festival, performance of a Lytton Strachey play, a lecture on anthropology, concert by the National Youth Orch, a concert of Elizabethan music, discussion of Soviet affairs and a recorded Bela Bartok quartet.

In 18 days, Fassett completed and shipped 17 recorded interviews with leading British music authorities, including the Earl of Harewood, music critic of the Daily Telegraph; Sir Arnold Bax, master of the King's Musick; Sir Thomas Beecham; Sir John Barbirolli; William Walton; Benjamin Britten and E. M. Forster; Ralph Vaughan Williams and Christopher Fry. He also recorded interviews in the midst of musical activity, including one at Covent Garden with a rehearsal of the Sadler's Wells Ballet as background.

Cooperating with Fassett in securing the recording equipment and arranging interviews were the British publishing firm of Boosey & Hawkes, the British Art Council and Rodney Pelletier, chief of the North American section of BBC.

Julie Stern, Broadcast Music, Inc., profesional manager, going to Coast Sunday (1), with first stop in Chicago. It's a disk jockey contacting junket.

Top Songs on TV

(Alphabetically Listed)
Week of Sept. 15-21

(Based on copyrighted Audience Coverage Index & Audience Trend Index, published by Office of Research, Inc., Dr. John G. Peatman, director.)

Hoop-Dee-Doo .....Morris
I Love The Guy....Shapiro-B.
La Vie en Rose.....Harms
Teasin' .....Leeds
Tzena Tzena Tzena.Unde'term'd

5 Top Standards

El Cumbanchero....Southern
Most Unusual Day....Robbins
Same Old Shillelagh....S.-B.
Under My Skin.....Chappell
Somebody Loves Me...Harms

Statler Hotel Chain Sets Its Fall Band Bookings; Two Name Orchs Pacted

In line with the fall and winter bookings currently being made by the Statler hotel chain, a number of bands have already begun or are set to begin engagements at the chain's various outlets. Of the eight hotels included in the Statler string, only two have name bands booked in so far. These are the Washington and New York spots, neither of which use acts as some of the other locations do.

Xavier Cugat's orch, which opened at the Statler, Washington, Sept. 18, will be followed by the Ted Weem's band tomorrow (28). Latter crew goes in for two weeks. Ralph Flanagan's orch, currently at the N. Y. Statler, will be followed by Jimmy Dorsey's crew Oct. 16.

Ben Ribble's orch went into the Detroit Statler for an indefinite stay starting Monday (25). Burl Ives also began a two-week engagement at the spot on the same day. The Statler's William Penn hotel, Pittsburgh, brings in Joseph Sudy's orch for an indefinite stay, beginning tomorrow (Thurs.) Carl Brisson also opens at the spot along with the band for a two-and-one-half week engagement. Albey Albert's band begins an indefinite stand at the Cleveland Statler Monday (2), along with Russell Swann, who goes into the spot for two weeks.

Steve Kisley's orch opened at the Boston Statler Monday (25) for an indefinite stay, unaccompanied by an act. Likewise for Mort Dennis' band at the St. Louis Statler. Hildegarde, along with her accompanist Salvatore Gioe and the William Norris orch, open at the Buffalo Statler Tuesday (3). The Norris outfit travels with the singer. They're booked into the spot until Oct. 15.

DEVOL SEEKING AFM AID ON BUILDING NEW BAND

Hollywood, Sept. 26.

Frank DeVol will ask AFM Local 47 for permission to use three quotaed sidemen in a new band he's forming, which has been sought for a date at the Palladium, subbing for Freddy Martin, who cancelled because of his Frisco teleshow. DeVol would build a dance crew around a trio of sidemen currently on the Oxydol show if the AFM local will bypass its work-spreading rule that musicians working a full week and earning a set amount can't take on additional chores.

If deal goes through, DeVol will be the second batoneer to form a dance band for a Palladium date. Jerry Gray, who recently completed a terpery stand, now is back on the "Club 15" airer, making records.

Admiral Disks Switch Tag in Trademark Hassle

Following Admiral Corp.'s beef that it was infringing on its trademark, Admiral Records, N. Y., last week switched its name to Adam Records. New title, according to Nicholas R. Carrano, diskery's head, was one of over 4,000 sent in by 1,497 disk jocks throughout the country in response to a name-finding contest sponsored by the record outfit. The Adam tag was suggested by Micky Else, platter spinner for station WWPA, Williamsport, Pa. Coinciding with the new label is the slogan "first with the best." An Admiral TV-combo set was awarded Else for his contribution.

Initial release on the new label will be two sides by Dolores Brown, 1938 Duke Ellington discovery who recently signed with the waxery. Disk will be the first of Miss Brown's released by the company. Sides, already recorded, are "I'm Alone" and "That's As Far As You Go With Me."

Air Force Hillbillies

San Antonio, Sept. 26.

Air Force Cpl. Sam F. Heiskell, stationed here at Lackland Air Force Base, has formed a hillbilly band among his fellow trainees. A year ago he was leader of a similar band on an Athens, Tenn., radio outlet.

He is also writer of "Tears of Sorrow," soon to be released.

Majors Jumping Onto 'Molasses'

Major recording companies have jumped onto another Howie Richmond novelty, this time with Mercury and London leading the way. Tune is "Molasses, Molasses," a slowed-up version of the public domain melody, "A Tisket, A Tasket" and a new lyric. Mercury has pressed the tune with Roberta Quinlan, Jan August and an orchestra and chorus under Marty Manning, while London has cut the song with Teresa Brewer. Both companies had the song out this week.

Mercury, on its version, employed a speedup device, and is ballyhooing its side on this angle. Diskery speeded the tape up to 85 rpm while transferring it to the master for up-tempoed and high-keyed effect. Diskery is suggesting to disk jockeys and customers that they slow the record down to "hear how Miss Quinlan and the others normally sound." Record was cut last Tuesday night (19), and 50,000 records were in the hands of distribs by Friday (22), according to eastern sales chief Joe Carlton.

London sales topper and new artists and repertoire chief Joe Delaney persuaded Miss Brewer, who had a baby only a couple of weeks ago, to slice the tune. Session was held early last week, and will be at distribs sometime this week.

Delaney is instituting a policy at London under which songs that look promising will be cut despite other recordings of the song. Idea, as is customary, is to get out first with the tune. Delaney also intends to spot Miss Brewer in roles other than that of simply a rhythm and novelty singer. Chirp is set to record a couple of ballads in the near future.

New novelty was first recorded on the Discovery label by Lenny Carson and a group of children. Deejay attention cued the other diskeries to cut the song. Richmond, incidentally, is publishing the tune in his new Warwick Music catalog, which is applying for an ASCAP license and which was formed only a week ago to separate "Molasses" plugging from the pushes on his other songs.

CARLE DAUGHTER SEEKS COL DISK PACT RELEASE

Hollywood, Sept. 26.

Marjorie Hughes, daughter of Frankie Carle, has asked for a release from her Columbia Recording pact which expires next March. She hasn't been summoned for a recording date in four months, nor have any of her disks been released in the last three months. Carle exited Col last January for RCA when Mannie Sacks moved over. Carle said he had talked to Sacks and can get the singer into the RCA stable.

Singer was elevated to soloist status two years ago, and given a regular 5% royalty deal following a strong pitch from Carle, who was at that time a stout seller for Col.

GREAT STANDARDS TODAY!
SEEMS LIKE OLD TIMES
•
COQUETTE
•
SNUGGLED ON YOUR SHOULDERS
LEO FEIST, INC.

America's Next Big Ballad!
"ALL MY LOVE"
French Title "Bolero"
Widely Recorded—Program Now!
MILLS MUSIC, INC.
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Out of the most thrilling recording dates since his memorable waxing of "PRISONER OF LOVE", have come these truly great

Recordings by

PERRY COMO

*20-3850 *(47-3850)*

Bless This House

The Rosary

*20-3922 *(47-3922)*

Marrying for Love

The Best Thing for You

(from Irving Berlin's "CALL ME MADAM")

*20-3905 *(47-3905)*

Patricia

Watching the Trains Go By

*20-3931 *(47-3931)*

So Long Sally

Marcheta

*20-3933 *(47-3933)*

There's No Christmas Like a Home Christmas

The Christmas Symphony

*20-3930 *(47-3930) (with BETTY HUTTON)*

Bushel and Peck

She's a Lady

*45 RPM Selection

RCA VICTOR Records

Disk Jockey Reviews

THE BENNY RUBIN SHOW
55 Mins.; Mon.-thru-Sat., 12 a.m.
Sustaining
WENR, Chicago

This is the latest among the current crop of d.j. shows. Were it not for the midnite airing and the waxings, program would probably resemble an evening comedy show. Rubin, who took over the show recently from John McCormick, is prefectly equipped for this predominately chatter - type stint, bringing in a gab sharpness lacking in any other local d.j. airing.

Insofar as the vet entertainer uses a telephone and celeb guest shots, the program sticks pretty close to what presently amounts to standard format in Chi shows; but there the similarity ends. Telephone is used to induce anecdote requests from listeners, rather than records, and for full production effect the comic uses a studio announcer for straightman. He tees off from that point with some lengthy jokes and intimate glimpses into showbiz. Springboard, for the most part, is Rubin's many years as an entertainer, with frequent harkbacks to the lusher New York-Palace days.

Music is employed in neat fashion, used primarily to bottle up the comedian's tales. Tunes are mostly oldies of pop variety, ranging from jump to sweet but nothing current. Yet, show in its present form could be strengthened with some more platters. Good as it is, and as masterful a touch as Rubin brings to the gab, there's simply too much Rubin. Increasing the present six waxings would tighten the show considerably and lend a little more force to the badinage.

Show is aired simultaneously with two others of the same type, but heavy demand for chatter beamings in Chi should still permit the comic a healthy following.
Mel.

INTERMISSION TIME
Mal Bellairs
60 Mins.; nightly, 11:30
Participating
WCFL, Chicago

This disk jockey show got off to a fairly slow start, but with new spinner Mal Bellairs at the helm, it has since managed to capture a substantial following. Program is beamed from the Intermission, theatre row eatery, with Bellairs working out of a fishbowl arrangement which enables sidewalk passersby to glimpse the act. Attempt is made throughout the stint to hypo business along the street, with film houses and hotels, even rival restaurants, getting free plugs. Program formula makes use of theatre passes, free victuals, a running photo beauty contest, and sets aside highschool and college nights for juve bait.

With all this, Bellairs manages to spin a good supply of platters. Music in the format is only to serve as an interlude between the chatter. Disks, of which seven or eight are played in the 60-minute stint, are comprised solely of current pop vocals, most of which are present bestsellers. Only rarely does the twirler use straight instrumentals. When he does, it's usually pretty standard stuff at fast tempo, and neither tricky nor jazz.

Interviews make up the largest portion of the show. D.j. chats amiably with the diners and occasionally lures visiting name talent. In cases of celebrations, birthday or otherwise, Bellairs doesn't miss a trick; nor are the big names left out of the feteing either. His voice is also a considerable factor in the show's success. Higher pitched than most and unusually flexible, the jock is tailor-made for live shows with heavy audience contact.

Commercials are on a participating basis and only for products used by the eatery. *Mel.*

AFM, IA MULL RENEWAL OF COOPERATIVE PACT

Hollywood, Sept. 26.

Board of directors of AFM Local 47 is mulling renewal of the tune union's working agreement with the International Alliance of Theatrical Stage Employes for mutual cooperation in the event of strike or negotiation difficulties. Pact expired three years ago and wasn't renewed.

Contract, which had been on the books for years, originally was drawn up to insure harmony when the two unions were working together in vaude or legit. New deal, if it goes through, would cover the motion picture field primarily.

If the 47 board decides it's a good idea, it will recommend the move to James C. Petrillo, who will then have to get together with IA toppers to work out details.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Sept. 23

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	St. Louis, St. Louis Music Supply	San Francisco, Pacific Coast Music	Philadelphia, Charles Dumont	San Antonio, Southern Music	Seattle, Capitol Music	Indianapolis, Pearson's	Rochester, Neisner Bros.	Minneapolis, Schmidt Music Co.	TOTAL POINTS
1	2	"Mona Lisa" (Paramount)	2	2	1	1	2	1	3	1	5	2	3	2	107
2	1	"Goodnight Irene" (Spencer)	1	1	2	9	3	2	2	2	1	4	1	5	99
3	3	"Simple Melody" (Berlin)	8	4	5	2	1	3	5	4	4	5	8	9	74
4	4	"Sam's Song" (Sam Weiss)	9	6	4	4	5	4	..	3	2	..	..	4	58
5	9	"All My Love" (Mills)	4	5	7	..	6	6	8	..	3	..	5	1	54
6	5	"La Vie En Rose" (Harms)	6	3	3	5	4	7	4	5	..	..	..	10	52
7	8	"Can Anyone Explain" (Valando)	5	9	9	3	10	10	7	..	10	1	9	..	37
8	9	"Lady of Fatima" (Robbins)	..	7	..	7	..	..	1	..	..	..	2	..	27
9	10	"Bonaparte's Retreat" (Acuff-Rose)	..	8	..	..	7	8	..	..	6	..	..	6	20
10	6	"Tzena, Tzena, Tzena" (Cromwell)	..	..	..	..	8	5	..	8	9	..	..	7	18
11	..	"Thinking of You" (Remick)	3	..	..	..	..	..	10	..	..	6	..	..	14
12A	11	"Count Every Star" (Paxton)	7	10	..	8	..	..	..	7	..	..	..	..	12
12B	12	"No Other Love" (Disney)	10	..	..	..	..	..	..	..	8	10	4	..	12
12C	15	"Cincinnati Dance'g Pig" (Old Hick)	..	..	..	..	..	..	..	..	..	..	7	3	12
13		"Sometime" (Witmark)	..	..	..	..	..	..	9	..	..	3	10	..	11

Flanagan Sets Postwar Opening Week Record At N. Y. Hotel Statler

Ralph Flanagan orch is currently racking up the best business the Cafe Rouge of the Statler hotel, N. Y., has had since the war years. Band drew 2,592 covers the first week, and 2,272 covers the second, which ended Saturday (23). Opening week is the best since late 1945.

Previous postwar record was held by Vaughn Monroe, in 1949, with an opening week of 2,357 and a four-week average of 2,387. Flanagan's average for the first two weeks is 2,382 covers. Flanagan also broke the opening Saturday night postwar mark with 782 covers, while Monfoe's previous high was 741.

Whether Flanagan's business presages a return to good band b.o. is uncertain. Band has been grossing well on one-nighters and in the few locations it has played. Current big biz may simply be a manifestation of this individual band's popularity. But there is at least one factor that must be considered. This is the fact that television, which is a considerably more important factor this year than the last and preceding years, still hasn't stopped the customers from coming out for the band.

Wartime figures for the Statler were considerably higher than Flanagan's present grosses, but most of them were attained simply because of the fact that people had money to spend. Glenn Miller, for example, averaged 2,373 covers per week over a 13-week period in 1941, at the height of his popularity, while in late 1942, in the midst of the war-time boom, Charlie Spivak averaged 3,275 covers over seven weeks. Another indication of wartime's effect on the room's business was Jimmy Dorsey's 2,650 average over 16 weeks in 1942 and his 1943 average of 3,186 covers over 20 weeks.

Feist Suing Acuffs On 'Mississippi' Use

An infringement suit which sought damages, an accounting and an injunction was filed in N. Y. federal court last week by Leo Feist against Roy Acuff, Mildred Acuff and Freddy Rose. Action charges that the defendants since April, 1950, pirated a 34-year-old Feist number, "Mississippi."

Written prior to 1916 by Bert Hanlon, Benny Ryan and Harry Tierney, "Mississippi" was first brought out by the William Jerome Publishing Co. Following renewal of the tune's copyright in 1944, the complaint states, rights were assigned to Feist.

LONDON 3-WAY DEAL ON SNYDER STILL UP IN AIR

Three-way deal under which London Records was to sign pianist - bandleader Bill Snyder and buy up his contract with Tower Records, Chicago indie label, was still up in the air yesterday (Tues.), with a decision due to be announced today. London sales chief and artist and repertoire head Joe Delaney met with Leonard Romm, Arena Stars executive, and Music Corp. of America reps, to decide "one way or another" whether the deal would go through. Arena Stars is Snyder's personal manager; MCA books the band.

Deal, should it go through, calls for London to buy Snyder's Tower contract, at the same time providing that recording sessions would be handled by Tower prez Dick Bradley. Snyder would probably get a longterm pact, with guaranteed minimum number of sides per year.

Pact was reported set last week, but negotiations were held up because of the shakeup in London's a & r department.

Mercury Buys 16 August Oldies From Diamond

Mercury Records has purchased 16 old Jan August sides from Diamond Records, for whom the pianist made his first disks. August is presently under contract to Mercury.

Among the sides included in the purchase is August's version of "Misirlou," and a number of his other hits. Mercury will release the masters in albums, as singles and on LPs. Aside from value in the records themselves, one of the key reasons Mercury made the purchase is to keep August recordings other than Mercury's off the market.

Robbins Preps Uke Book, Piano Score on 'Paradise'

Jack Robbins is preparing a ukelele book and a piano edition of the score of "Bird of Paradise," a 1912 legit hit with Hawaiian theme and score. Editions will be brought out to coincide with the 20th-Fox film version of the legiter. Film, incidentally, will not use the legit score.

Rights to the score, which Robbins claims has sold 5,000,000 copies, were held by John Franklin Music Co., which Robbins bought out two or three years ago.

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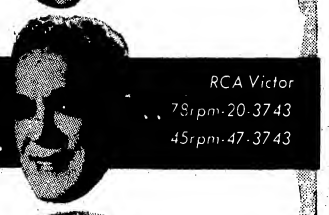
NOLA
Riding High
with these GREAT NEW records...

LES PAUL'S . . . . Capitol 1014 45rpm-1014



FRANKIE CARLE'S . . . RCA Victor 78rpm-20-3743 45rpm-47-3743

GUY LOMBARDO'S . . . Decca 27178 45rpm-9-27178

ACE DISC JOCKEYS FEATURE THEIR RECORDS FROM COAST TO COAST

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RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Sept. 23

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus.Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearson's)	San Francisco—(Sherman-Clay)	Philadelphia—(Wanamaker)	St. Louis—(Ludwig Music House)	Seattle—(Sherman Clay)	Minneapolis—(Don Leary)	Omaha—(A. Hospe Co.)	San Antonio—(Central Radio)	TOTAL POINTS
1	1	**G. JENKINS-WEAVERS** (Decca) "Goodnight Irene"—27077	3	1	..	7	..	1	1	1	1	4	2	5	84
2	2	**NAT "KING" COLE** (Capitol) "Mona Lisa"—1010	9	3	3	3	7	3	..	3	2	..	6	3	68
3	3	**BING-GARY CROSBY** (Decca) "Play a Simple Melody"—27112	4	..	1	..	..	4	..	5	3	..	1	7	52
4	4	**BING-GARY CROSBY** (Decca) "Sam's Song"—27112	6	9	9	2	..	2	5	..	..	2	4	..	49
5	8	**AMES BROS.** (Coral) "Can Anyone Explain"—60253	8	8	..	6	..	..	..	..	..	5	3	1	35
6	10	**KAY STARR** (Capitol) "Bonaparte's Retreat"—936	..	7	5	..	..	6	..	4	..	7	5	..	32
7	7	**FRANKIE LAINE** (Mercury) "Music, Maestro, Please"—5458	1	..	7	..	..	..	..	7	6	9	..	8	28
8A	10	**SAMMY KAYE** (Columbia) "Harbor Lights"—38963	2	..	..	10	2	..	9	..	..	..	7	10	26
8B	12	**PATTI PAGE** (Mercury) "All My Love"—5455	7	6	6	..	..	..	..	..	..	1	9	..	26
9	6	**TONY MARTIN** (Victor) "La Vie En Rose"—20-3819	10	4	8	..	..	..	..	..	..	..	8	2	23
10	15	**K. KALLEN-R. HAYES** (Mercury) "Our Lady of Fatima"—5466	..	2	..	..	4	..	6	..	..	..	..	..	21
11	5	**G. JENKINS-WEAVERS** (Decca) "Tzena, Tzena, Tzena"—27077	5	..	4	..	..	5	..	..	..	..	10	..	20
12	9	**JO STAFFORD** (Capitol) "No Other Love"—1053	..	..	..	..	5	..	..	..	5	8	..	..	15
13	..	**RALPH FLANAGAN** (Victor) "Nevertheless"—20-3904	..	..	..	4	..	..	4	..	..	..	..	..	14
14A	14	**RED FOLEY** (Decca) "Our Lady of Fatima"—14526	..	..	..	1	..	..	..	..	..	..	..	..	10
14B	..	**SAMMY KAYE** (Victor) "World Waiting Sunrise"—20-3181	..	..	..	..	1	..	..	..	..	..	..	..	10
15A	14	**DENNIS DAY** (Victor) "Goodnight Irene"—20-3870	..	..	2	..	..	..	..	..	..	..	..	..	9
15B	..	**DINAH SHORE** (Columbia) "I'll Always Love You"—38848	..	..	..	..	..	..	2	..	..	..	..	..	9
15C	..	**VICTOR YOUNG** (Decca) "La Vie En Rose"—24816	..	..	..	..	..	..	2	..	..	..	..	..	9
16A	..	**S. KENTON-N. COLE** (Capitol) "Orange Colored Sky"—1184	..	..	..	..	3	..	..	..	..	..	..	..	8
16B	..	**JERRY GRAY** (Decca) "You Wonderful You"—27122	..	..	..	..	..	..	3	..	..	..	..	..	8
16C	17	**MARINERS** (Columbia) "Sometime"—3878	..	..	..	..	..	..	..	..	..	3	..	..	8
17A	..	**ANTON KARAS** (London) "Third Man Theme"—536	..	..	..	..	..	..	..	..	4	..	..	..	7
17B	..	**XAVIER CUGAT** (Columbia) "All My Love"—38913	..	..	..	..	..	..	..	..	..	..	..	4	7

FIVE TOP ALBUMS

1	2	3	4	5
THREE LITTLE WORDS	SOUTH PACIFIC	ANNIE GET YOUR GUN	SUMMER STOCK	KEN GRIFFIN PLAYS BERLIN
Hollywood Cast	Broadway Cast	Hollywood Cast	Hollywood Cast	Ken Griffin
M-G-M	Columbia	M-G-M	M-G-M	Columbia
M-G-M53	MM850	M-G-M	M-G-M56	ML4180
E516		E509	E519	C208

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Decca	7	232	Columbia	4	50
Capitol	4	123	Coral	1	35
Mercury	3	75	London	1	7
Victor	4	56			

NEW REVIVALS

'Exactly Like You'

'You're a Sweetheart'

Standards by

Jimmy McHugh

For Christmas

C-H-R-I-S-T-M-A-S

and

THE MERRY CHRISTMAS POLKA

For the Winter Season

FROSTY THE SNOWMAN

HILL & RANGE Songs, Inc., N. Y.

SANTA SLUFFS VALANDO; OH FOR AN XMAS SONG!

Tommy Valando, Laurel Music head, finds himself in the unique position of being without a Christmas song, although two writers under contract to him turned out one that he thinks will be a hit. Trouble is, according to Valando, he turned the song over to another publisher without realizing its value, and he's been unable to get it back.

Nearly a year ago bandleader Freddy Martin told Valando he had an idea for a song to be called "Christmas Time," but hadn't been successful in getting it written. Valando took the idea to George Weiss and Benny Benjamin, who are under contract to Laurel, and had them go over it. Valando then became ill and had to be hospitalized. Meanwhile, Benjamin and Weiss finished the song and showed it to Martin, who declared he wanted to publish it through his own firm. Benjamin and Weiss consulted Valando at the hospital, and the latter, who hadn't heard the song, gave his okay.

After coming out of the hospital, Valando heard the song and began to try to get it back. Deal was almost set, but Martin then changed his mind and appointed Henry Spitzer selling agent for the song and assigned plugging work to Spitzer, thus leaving Valando in the cold and without a Christmas song.

Carle Prepping Series Of Music School Setups

With backing from a California syndicate, orch leader Frankie Carle is setting up a new corporation, Frankie Carle, Inc., which will cover a new piano teaching method. Outfit was incorporated last week in New York with the okay of the N. Y. educational commissioner. Arthur Schmoyer, researcher in piano teaching methods, will be general manager of the company, whose first studio is currently being established in Los Angeles.

Franchises for the music schools are being sold on a statewide basis. Carle plans to hypo the new company's business via personal appearances at the schools while on tour with his band.

DECCA data

presenting

GORDON JENKINS

and His Orchestra

His New Decca Album!

JUST RELEASED IN 3 SPEEDS!

GORDON JENKINS

Plays the Music of

JEROME KERN

DL 5276 • 10-Inch Long Play Microgroove Unbreakable Record • $2.85
DECCA ALBUM 9-80 • Four 45 RPM Unbreakable Records • $3.35
DECCA ALBUM A-785 • Four 10-Inch 78 RPM Records • $3.75

SELECTIONS INCLUDE:

*27165 THE WAY YOU LOOK TONIGHT
LONG AGO (And Far Away)
*27166 YESTERDAYS
SMOKE GETS IN YOUR EYES
*27167 THEY DIDN'T BELIEVE ME
TILL THE CLOUDS ROLL BY
*27168 ALL THE THINGS YOU ARE
THE TOUCH OF YOUR HAND

*Available as single records in 78 and 45 rpm.

His Two Ever-Popular Favorites

NOW AVAILABLE IN ALL 3 SPEEDS!

MANHATTAN TOWER

A Musical Narrative

GORDON JENKINS and His Orchestra and Chorus

DL 8011 • 12-Inch Long Play Microgroove Unbreakable Record • Price $4.85 (Includes: CALIFORNIA)
ALBUM 9-2 • Two 45 RPM Unbreakable Records • Price $2.25
DAU-723 • Two 10-Inch 78 RPM Unbreakable Records • Price $2.75

AVAILABLE IN LONG PLAY AND 78 RPM

CALIFORNIA *(The Golden State)*

A Musical Narrative

Played by GORDON JENKINS and His Orchestra and Chorus

DL 8011 • 12-Inch Long Play Microgroove Unbreakable Record • Price $4.85 (Includes MANHATTAN TOWER)
DECCA ALBUM DAU-722 • 2 10-In. 78 RPM Unbreakable Records • Price $2.75

DECCA RECORDS America's Fastest Selling Records!

On The Upbeat

New York

Sid Mills bedded at home as a result of a fall in which he hurt his back. He's away from the Mills Music professional office indefinitely . . . **Johnny Bradford** WINS deejay, tying in with Columbia Records-Times Columbia promotion of **Gene Autry's** "Frosty the Snowman" . . . **Harry Ranch** orch into Rice Hotel, Houston, for four weeks . **Ralph Flanagan** office has moved from its Seventh Ave. location to the RKO Bldg. in N. Y. . . . **Bob Diament** appointed new business manager for **Xavier Cugat,** effective Oct. 1 . . . **Margery Hyde, Mary Maiuzzo** and **Evelyn Reade** giving a memorial concert for **Eileen Zay** at Carnegie Recital Hall Oct. 22, with proceeds going to the Damon Runyon fund . . . . **Gene Krupa** into State theatre, Hartford, weekend of Sept. 30, then opens Oct. 20 at the Apollo theatre, N. Y., with one-nighters in between . . . **Lorry Raine** visiting deejays in Philadelphia, Akron and Cincinnati . . **Marvin Cane** bedded with touch of flu . . . **Cy Coleman,** who begins broadcasting with his trio from the Raleigh Room of the Warwick over an NBC wire Oct. 2, has been signed by RKO for a musical short . . . **Frank York** orch opening the new Porterhouse Room of the Sherman hotel, Chicago, Oct. 1, for an indefinite stay.

Sy Nathan, former drummer with the **Reggie Childs** and **Jan Savitt** orchs, is opening his own personal management and publicity office in N. Y. . . . **Jimmy Earl Brown** and his crew have had their current booking at Harlem's Baby Grand club extended to a 26-week stay . . **Bob Larson, WEMP,** Milwaukee, disk Jock, currently in N. Y. on a one-week stay.

Chicago

Bill Putnam, Universal Recording Co. prexy, takes off next week on a two-week tour of the south, in quest of fresh hillbilly talent for London, whom he serves in an artist and repertory capacity. . . . **Anita O'Day** bowing at the Hi-Note for two weeks. . . . **Mel Torme** will pipe a one-nite concert in Winnipeg Sept. 30. . . . **Max Miller** will cut eight tracks for Columbia LP's Sept. 28. . . . **Sid Page** has booked **Phil Spitalny** for the Telephone Pioneers convention Nov. 17. . . . **Irwin Berke,** Shapiro-Bernstein Chi rep, in plugging a new tune, "It's A Marshmallow World," has sent 500 pounds of marshmallows via mail to orchs and d.j.'s. . . . **Johnny Aladdin** into Balinese Room, Blackstone hotel, Oct. 1. . . . **Al Morgan** moves to The Copa, Pittsburgh, Oct. 3, for third time in seven months. . . . **Capy LaFell** held over at Dundee Dell, Omaha. . . . During recent vaude engagement here, **Mel Torme** lost $3,000 worth of music, reportedly burned. . . . **Bob Vincent** to Century Club, Mankato, Minn. Sept. 30. . . . **Nov-Elites** pacted for Club Alexandria, Newport, Ky., Oct. 20 for return engagement. . . . **Joe Maize** and **The Cordsmen** into Kilbourne hotel, Milwaukee, Sept. 30.

Mills Bros. inked for one week, Oct. 5, at Circle theatre, Indianapolis. Follow at Riverside theatre, Milwaukee, Oct. 12, for a week, then move to Don Carlos Casino, Winnipeg, Oct. 20, for a week. . . . **Clyde McCoy** set for Army installations in San Antonio for nine days Oct. 19. . . . **Will Back** orch inked into Trocadero, Henderson, Ky., Sept. 29 for two weeks. . . . **Ray Pearl** orch at the Muehlebach hotel, Kansas City, till Oct. 17. . . . **Jimmy Palmer** set for Melody Mill, Chi, Oct. 13 for six weeks. . . . **Don Ragon** band to Claridge hotel, Memphis, Oct. 6 for three weeks. Follows at Rainbow Ballroom, Denver, Nov. 7 for two weeks. . . . **Don Bradley,** Tower Records topper, back from New York and week-long confabs. . . . **Russ Carlyle** pegged for Rice hotel, Houston, Nov. 3 for a month. . . . **Harmonicats** slated for Hollenden hotel, Cleveland, Oct. 19 for two weeks.

Frankie Laine, currently at Chez Paree, will make a p.a. at the Palace theatre when his pic, "When You're Smiling," bows this week. . . . **Don Reed** orch set for Martinique, Chi, Sept. 29 for two weeks. He's followed by **Will Back,** who moves in Oct. 10 for a month.

Hollywood

Local 47 passed a rule under which no tooter making less than $60 a week can be forced to pay for his own uniform . . . Palladium dickering with **Frank DeVol** for a five-week stand around the holiday season . . . **Aaron Gonzales** orch opened an indefinite stand at the Olympic hotel, Seattle . . **Bob Millar** musicrew bows into Flamingo, Las Vegas, Oct. 5 for two-weeks . . . Former L.A. Philharmonic concertmaster, **Gasslin Jacques,** joined **Lyn Murray's** CBS orch.

Desi Arnaz starts a 19-day stint at Chi-Chi, Palm Springs, Oct. 10 . . **Ina Ray Hutton** band being booked by General Amusement Corp. for one-niters on the Coast at $750 against 60%. All dates are anchored around her weekly KTLA vidshow . . GAC's band coordinator **Jack Whittemore** in town . . . **Helen O'Connell** came out of retirement to cut four sides with **Frank DeVol** at Capitol. Former **Jimmy Dorsey** thrush will get 50% of batoneer's regular royalties on the disks . . **Chuck Cabot** booked into the Trianon Sept. 30 for $400 against 60%. Spot owned by **Horace Heidt** was closed during the summer.

Kansas City

Lou Holtz jumped west for a date in Las Vegas after his fortnight in El Casbah here . . **Ray Pearl crew** in for its annual stand in the Terrace Grill of the Muehlebach, replacing **Dick LaSalle** orch . . **Louis Prima** orch played the Town Hall ballroom Tuesday (26), one of the bigger names to play this new dancery . . . **Don Tiff** is back in town and heading the trio for **Johnny Franklin** in Pusateri's Prime Rib, new midtown hangout . . Hotel New Yorker has switched policy and now has music offered by **Hazel Lennington** on the organ. She opened Sept. 11 for four weeks . . **Dick LaSalle** crew plays one-nighters going east and opens at the Plaza hotel, N. Y., Sept. 29 . . Midland Attractions has set **Gene Austin** in the Dragon Grill, Corpus Christi, for two weeks beginning Oct. 3; later he plays the Monteleone Hotel, New Orleans, opening Nov. 29 . . **Frank and Sandra Gallager** and **Mike Caldwell** on the bill at the Monteleone for a fortnight . . . **Eric Correa** crew wound its stand at the Broadmoor Hotel, Colorado Springs, Sept. 23, and moved to the Bengalaire, Tulsa, on the 25th.

Jack Cathcarts' Continentals hurry out of Eddy's here after closing Thursday (28), to make the Empire Room of the Palmer House, Chi, Friday (29) . . **Prof. Backwards** set for the Brown hotel, Louisville, beginning Oct. 6; recently closed at the Bengalaire, Tulsa . . **Roy Brill** orch now at the New Avalon Club, Casper, Wyo., where he moved over from the Cowboy Bar, Jackson, Wyo . . **Billy Eckstine** and **George Shearing** will do a special 20-minute afternoon show on the campus for U. of Kansas City students Sept. 29; two will be in town for an evening concert and dance in the Municipal auditorium. The university will open the campus ball season Oct. 7 with **Jessie Price** and **Warren Durrett** orchs splitting the musical chores . . President Hotel's Drum Room currently has **Howard Leroy** orch, and will follow with **Harle Smith,** back to town for his annual stint here. **Johnny Duke** crew follows Smith in the Drum Room late this year . . **Stan Kenton** orch into the Pla-Mor Ballroom for a one-nighter Sept. 30.

Pittsburgh

Bob Rhodes, who used to have a band of his own, has joined the **Lee Kelton** outfit on sax. Rhodes continues as p.a. for Bill Green's Casino . . . **Billy Eckstine-George Shearing Quintet** inaugurate jazz concert season at Syria Mosque Oct. 11, and **Norman Granz** brings in "Jazz at Philharmonic" two nights later . . . **Woody Herman** band booked into Vogue Terrace for week of Nov. 20 . . . **Luke Riley,** pianist and conductor at Casino theatre, has a lineup from name crews for his pit orch this season: **Carl Biesacker,** sax and clarinet, ex-**Gene Krupa;** trombonist **Jimmy Emmert,** formerly with **Bob Crosby,** and **Al Powell,** on trumpet, and drummer **Red French,** both alumni of **Jimmy Dorsey** . . . Organist **Ken Wayne** has checked in at Colonial Manor for an indefinite stay . . . **Jimmy Morgan,** formerly with **Baron Elliott,** who recently organized his own band and spent the summer at Cow Shed in Conneaut Lake, has been called up by the Army . . . **Ciro Rimac** back into Johnny Brown's Club for a limited stay. He opened Monday (25) . . **Ralph** and **Buddy Bonds,** twin organists, wind up 10-week stay at Bill Green's Cocktail Lounge Thursday (28) . **Billy Catizone's Trio** closed month's stay at Club 30 near Chester, W. Va.

Tops of the Tops

Retail Disk Best Seller
"Goodnight Irene"
Retail Sheet Best Seller
"Mona Lisa"
"Most Requested" Disk
"Mona Lisa"
Seller on Coin Machines
"Goodnight Irene"
Best British Seller
"Silver Dollar"

DORSEY DUE TO TAKE BAND ON ROAD SOON

Tommy Dorsey has definitely decided to take his band out on the road again, Irving Chezar, his New York office manager, said yesterday (Tues.). No dates have been set yet, but it's likely the band, comprising the same personnel, will go out in about three weeks.

Meanwhile, Dorsey, who during his layoff in the past couple of weeks has been recording at a fast pace for Decca, is scheduled for another waxing session Friday (29).

Meyerson to Chicago For Eckstine Pact Renewal

Harry Meyerson, M-G-M Records artists and repertoire chief, flies to Chicago Saturday (30) to huddle with Billy Eckstine on the singer's contract renewal. Eckstine is appearing there in his concert tour with George Shearing. Meyerson is due back in New York Monday (2).

Meanwhile, Jesse Kaye, M-G-M Coast manager, is due in N. Y. Monday (2) on a two-week business trip, during which he'll confer with Meyerson and general manager Frank Walker.

Songs With Largest Radio Audience

Survey Week of Sept. 15-21, 1950

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

All My Love	Mills
Beloved Be Faithful	Pickwick
Bonaparte's Retreat	Acuff & Rose
Can Anyone Explain	Valando
Can't We Talk it Over	Advanced
Count Every Star	Paxton
Daddy's Little Boy	Beacon
Dream A Little Dream Of Me	Words-Music
Goodnight Irene	Spencer
Harbor Lights	Chappell
Honestly I Love You	Shapiro-B
I Cross My Fingers	United
I Don't Care If the Sun Don't Shine	Famous
I Love the Guy (I Love the Girl)	Shapiro-B
I Wanna Be Loved	Supreme
I'll Always Love You—†"My Friend Irma Goes West"	Famous
La Vie En Rose	Harms
Mona Lisa—†"Captain Carey, U. S. A."	Paramount
Nevertheless—†"Three Little Words"	Chappell
No Other Love	Disney
Our Very Own—†"Our Very Own"	Spitzer
Play a Simple Melody	Berlin
Punky Punkin	Paxton
Sam's Song	Sam Weiss
Sometime	Witmark
Sweetest Words I Know	Life
The Red We Want Is the Red We've Got	Odette
Tonight Be Tender To Me	Life
Tzena Tzena Tzena	Undeterm'ed
Why Fight the Feeling—†"Let's Dance"	Paramount
You Wonderful You—†"Summer Stock"	Miller

The remaining 20 songs of the week (more in case of ties), based on the copyright Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

C'est Si Bon	Leeds
Cherry Stones	Robbins
Daddy From Georgia Way	Life
Do I Worry	Melody L
Don't Rock the Boat Dear	Morris
Friendly Star—†"Summer Stock"	Feist
Golden Sails On A Sea Of Blue	Goday
Home	Mills
Hoop-Dee-Doo	Morris
If You Were Only Mine	Robbins
Just Say I Love Her	ABC
Keep Your Eyes On the Stars	Campbell
Let's Do It Again	Robbins
Longing	Knick'b'ck'r
Minnequa	Erwin-H
Old Piano Roll Blues	Leeds
Roses	Hill & Range
Sentimental Me	Knick'b'ck'r
Thinking Of You—†"Three Little Words"	Remick
Third Man Theme—†"Third Man"	Chappell

† *Filmusical.* * *Legit musical.*

BMI Hassle to Highlight Chi Ballroom Assn. Meet

Chicago, Sept. 26.

National Ballroom Operators Assn.'s annual conclave kicked off this morning (26) at the LaSalle hotel here. High point of the convention, however, is not expected until Wednesday when Tom Archer, association's music licensing chairman, will issue a report on the present status of the controversy which is still waging as a carry-over from last year.

Dispute, which stems from BMI's licensing attempts at ballrooms, is not expected to be resolved at the present meeting, but Archer's report should cast some light on present NBOA feelings.

Additional high-points on the agenda will be reports on effect of cabaret tax, television and the minimum rule of the AFM on ballrooms. Panel session on territory and name band problems will be hashed out by panel members.

BULL, NORMAN SET 3RD COAST DIXIELAND SESH

Hollywood, Sept. 26.

Third annual Dixieland Jubilee concert will be staged at the Shrine Auditorium here Oct. 6 by Frank Bull and Gene Norman, with two-beat crews from all over the country due to participate.

Already set are Sharkey Bonano, Castle Jazz Band, Firehouse Five Plus Two, Pete Daily, Ted Vesely, Ben Pollack and his Pic-A-Rib Boys, Cavanaugh's Curbstone Cops and Eddie Skrivanek and his "Sextet from Hunger," consisting of Zutty Singleton, Georgie Thow, Charlie LaVere, Blake Reynolds and Joe Yuki.

Tower Inks Mann

Chicago, Sept. 26.

Vet orchster Bernie Mann has been inked by Tower Records for eight sides to be cut next week in New York.

FRANK MUSIC CORP., presents

ORANGE COLORED SKY

By WILLIE STEIN and MILTON DELUGG

Sole Selling Agent—KEYS MUSIC, Inc., 146 West 54th Street, New York 19, N. Y.

Telephones: Hollywood—Crestview 1-5267; New York—Circle 7-3563

AGVA Dissidents' Suit Vs. 4A's Seen Developing Into Lengthy Tussle

Indications are that the trial started last week in the N. Y. supreme court seeking to declare the 1942 takeover of the American Guild of Variety Artists by the Associated Actors and Artistes of America to be illegal, will drag on for at least a month. First major witness is Florence Marston, exeecutive secretary of the N. Y. branch of the Screen Actors Guild, who was on the stand all last week.

Mrs. Marston came to court originally to aid defense attorneys headed by former Judge Samuel Rosenman on background material pertinent to the litigation. However, plaintiff's legal battery put her on the stand in their behalf. She was examined by plaintiffs' attorney for two days, and the defense took over for the remainder of the week. Law firm of Nathanson, Halpren and Scholer, before start of the trial last week, had told defending attorneys that one of the 4A board members would be asked to testify for their side, but it wasn't expected that Mrs. Marston would be called at that time. Testimony involved was mainly documentary in form. She was asked to identify documents and testimony on both sides revolving around the history of AGVA since its formation in July, 1939. Next witness for the plaintiff is expected to be either Matt Shelvey, former AGVA national administrator, who was ousted in 1947 by the 4A's, or Danny Fitz, former AGVA board member from Boston, under whose name the suit was instituted. Other major witness for the plaintiffs will be Fred Dale, who heads the Boston branch set up by AGVA dissidents.

The current trial is a continuation of the 1948 court proceedings which sought to reinstate Matt Shelvey as AVGA's national administrator. However, a mixup over naming an attorney of record caused collapse of that action, and Shelvey signed a stipulation agreeing he would not participate in AGVA affairs. Upon the outcome of this case also hinges the fate of similar actions brought in Boston and Philadelphia by AGVA dissidents.

Two other witnesses were examined out of turn. First was Esther Bykoff, a former AGVA employee, who was brought in from San Francisco to identify documents which were admitted as evidence. Tom Senna, former head of the Boston AGVA local, also performed a similar service.

Cantor's Carnegie Concert Heads for Another Sellout

Eddie Cantor's one-man concert at Carnegie Hall, N. Y., Saturday (30) looms as a sellout. It appears that gross will hit around $6,800, same figure as his Carnegie concert last season.

Cantor has booked a tour which calls for appearances in Ontario Oct. 10 and 12, plus other dates to be played between his once-every-four-weeks video show on NBC.

Jane Morgan Pacted For St. Regis, N. Y., Date

After working abroad for the past four years, songstress Jane Morgan returns to the U. S. next week, prior to beginning an engagement at the Maisonette of the Hotel St. Regis, Nov. 14. Gal, one-time vocalist with Art Mooney's orch, is being repped by Barron Polan, who set the St. Regis deal. Chirp, who'll concentrate on singing American songs with French lyrics, is being billed as the "American From Paris."

Miss Morgan, who appeared at the Baccara, Paris, for about three years, last played the Knocke Sur Mer Casino, Belgium.

New Icer for Dallas

Dallas, Sept. 26.

The new Dorothy Franey ice revue current at the Century Room of the Hotel Adolphus is titled "State Fair." It features the Prestons, Patty Greenup, Bob Martyne, Beverly Osborn, Mim Scharlack, Harriet Kenney and Marilyn Scarbrough.

Herman Waldman and his orch provide the music.

Yavensonne Agcy. Sets 40 Wk. Hotel Route

Boston, Sept. 26.

Arki Yavensonne, entertainment director of the Sheraton hotels, has formed the Artists Corp. of America which will be conducted along regular agency lines. Yavensonne has been booking the majority of the talent for the 28 Sheraton hotels in U. S. and Canada and indicates that he can offer an act a route of 40 weeks.

Officers in the corporation include Neal Lang, general manager of the Park Sheraton, N. Y. Yavensonne has long been director of the chain's Oval Room of the Copley Plaza hotel, Boston.

First Vaude Troupe Bankrolled by Moose Set for Army Camp Tour

Pittsburgh, Sept. 26.

Acts set for first commercially sponsored unit USAAF is sending into Alaska for tour of Army, Air Force and Naval bases include Frank Marlowe, Randolph and Co., Slim Timblin, Turner Twins, Lindsay Dancers, Chester Fredericks and Bobbie, Lana Ross and Lani and Joe. Unit will assemble here and give a breakin performance at Syria Mosque Oct. 1, then take off for Great Falls, Mont., for single show before heading into Alaska for almost three weeks of barnstorming.

Show was put together by Joe Hiller, heading local talent agency, and head of his theatre department, Anton Scibilia, who got Loyal Order of Moose to bankroll it. Army doesn't have funds available yet for acts, but they're taking care of transportation and food and lodging while in Alaska. Hiller and Scibilia, working with Lt.-Col. Joseph Bangham, heading entertainment division of Air Force, are hoping to get number of industrial firms here and elsewhere interested in putting up dough for additional shows in future, Jay Stoehr, Moose national official, with headquarters in Pittsburgh, will accompany troupe as company manager.

United Jewish Appeal Sets Paid Talent for Benefit

One of New York's major benefit shows, "Night of Stars," under auspices of the United Jewish Appeal, will be a paid affair this season. It's planned to spend around $7,500 for talent on this year's event, which will be held at Madison Square Garden, N. Y., Nov. 20.

In previous years this organization garnered the top talent in New York during its annual affairs at a cost of about $12,500, which it paid to Theatre Authority, under a contract which provided for 10% of the overall take with the $12,500 top. Percentage was based on ticket sales, donations and program revenue.

Show will be run under the American Guild of Variety Artists setup, which calls for a $25 minimum payment to all performers, with top acts getting one-seventh of the regular salary.

Billy Eckstine's N.Y. Par Date Set Back Till Easter

Billy Eckstine's former Christmas and New Year's date at the Paramount, N. Y., has been set back to the Easter show. Eckstine will be filling a series of concert dates at that time.

Singer will get $7,500 for Paramount stand under an old commitment for three engagements at this house. This is the last one under the pact.

Eatery Adds Shows

Baltimore, Sept. 26.

Waldrop's restaurant, Brentwood, Md., is inaugurating a floorshow starting Friday (29). Policy calls for three acts comprising a comic, singer and dancer.

Spot is being booked by the Charles agency of this city.

Formby 'Varieties' Sock $24,800 1st Wk., Toronto

Toronto, Sept. 26.

Prior to his trans-Canada tour to the Coast, George Formby and his "London Music Hall Varieties" racked up a sellout $24,800 on week's engagement at the Royal Alexandra here, with 1,525-seater scaled at $3.50 top.

Advance sale for second week is also encouraging.

Schine Circuit Resuming Vaude In 12 Houses

First major lineup of indie vaude time comes with the resumption of stageshows on the Schine circuit, which has a majority of its houses in upper N. Y. Al & Belle Dow office are now booking 12 houses of the circuit with a total playing time of 38 days. It's the longest independent route so far.

Amount of time on the Schine wheel, so far, is short of last season's total when 29 houses were in operation. Likelihood is that other theatres will open as soon as the picture lineup is set.

Gus Lampe, Schine's general manager, has so far designated Oswego, Watertown, Gloversville, Amsterdam, Geneva, Glen Falls, Auburn, Syracuse, Oneonta, Albany and Corning to institute stage shows in N. Y. and Lexington, Ky., as the only other house. Sole full week stand is in Syracuse, others are two and three days.

Dows have also set the Park theatre, Ephrata, Pa., for Sunday shows and the Walter Reade circuit is also set to come in with a route sometime next month.

MCA PACTS SNOWDEN FOR LONGHAIR STINTS

Music Corp. of America is reactivating its New York concert department with the pacting of Edward Snowden to head up long-hair-style activities. Snowden's MCA entry marks the first time that serious attention will be given that style entertainment since Paul Gregory resigned from that ouft two years ago. Harry Squires originally started the concert division at MCA, but such activities were dormant in the N. Y. office upon his resignation to start his own agency.

Prior to Snowden's employment, concert activities were coordinated by Vernon Stevens out of the Chicago office. Current plan is to have Snowden concentrate on short-hair tours, but should any longhair personalities be made available, tours will be arranged.

Snowden is currently mapping out a jaunt for Guy Lombardo in March. He comes to MCA from the Charles A. Wagner office, where he was second in command in Wagner's productions of operas for touring.

Seasonal Reopenings Spark Philly's Nitery Belt; Click's Name Lineup

Philadelphia, Sept. 26.

Reopening of the city's three largest cafes brings the after-dark situation here back to normal after a long summer slough. The Latin Casino reopened (18) with a floor show headed by Zero Mostel, Kay Armen and Copsey & Ayres. Fran Warren took over the stellar spot at Click, which relighted Monday (25); and Palumbo's turns on the footlights (28) with Mickey Shaughnessy heading the revue.

Nicky Blair, back from a vacation in Canada, has planned a busy season for the Click, leaning heavily on name draws. The big musical bar has always been a showcase for top talent and Blair's lineup for the coming season is in the upper brackets. In addition to Miss Warren, Blair has skedded Mel Torme, week of Oct. 2; Xavier Cugat, Oct. 9; Patti Page, Oct. 16; Al Morgan, Oct. 23; Stan Kenton, Oct. 30, and the King Cole Trio, Nov. 6.

Lionel Hampton's band is slated for Nov. 20 (Army-Navy game week) to be followed by Vaughn Monroe, Nov. 30. Ralph Flanagan has been set for the first week of the New Year.

Grid Games Up Biz In Columbus, O., Cafes

Columbus, Sept. 26.

Football season is hypoing hotel and nitery biz in Columbus, Ohio State-Southern Methodist University game set for Saturday (30) has jammed the town and filled up most of the available hotel space.

The Deshler Wallich hotel has set Rudy Vallee and the Teddy Powell Orch. The Grandview Inn has tapped Bobby Hackett Quartet and smaller spots are expanding budgets to entice the pigskin crowd.

AGVA Wins Reprieve For Coast Nitery Ordered Closed

Hollywood, Sept. 26.

American Guild of Variety Artists intervention has resulted in a 30-day stay of execution of the police order stripping Larry Potter's Supper Club of its entertainment license. License was to have been revoked as of midnight Saturday (23).

Police action followed a crackdown last month when officials charged that chirp Virginia Maison, a longtime fixture at the Valley nitery, was singing risque songs interspersed with off-color asides. Potter won one ten-day reprieve of the license-lifting and, after exhausting all other means, appealed to coast AGVA chief Eddie Rio for assistance.

Rio agreed to attempt a direct approach to Mayor Fletcher Bowron on the grounds that lifting of Potter's license will deprive performers of a place to work and to remind the Police Department that AGVA performers always give numerous "concessions" to the Police Show.

Potter's only recourse now is an appeal to the Police Commissioner's counsel, consisting of five prominent citizens appointed by the mayor, to over-ride the decision. He has already fired Miss Maison.

Spot represents an investment of some $80,000 and is built around the entertainment policy. Understood Potter will shutter the place permanently if unable to get the license restored.

2 Atlantic City Spots Change Ownership

Atlantic City, Sept. 26.

Ownership of two night clubs shifted last week.

Nate Cohen, who operated the uptown Lambs Club for several seasons, disposed of his interests to Jack and Ruth Richards. Charlie Merlin bought out his partner, Max Uretsky, and will now operate the Nomad Club solo.

Unseasonable Weather Hits Atlantic City Biz

Atlantic City, Sept. 26.

Rain with unseasonable cold weather has knocked usually fair September business into a cocked hat this past few weeks, although a number of small conventions have brought in delegates and their families to help things along.

In this week are Kiwanis international, Pennsylvania district, (24-27) with 1,200 delegates, and the United Spanish War Veterans who are now in session in Convention hall with 2,500 delegates.

Biggest convention slated during the fall is the American Gas Assn., which comes in next weekend (2-6). It will bring in 10,000 delegates plus those who will be here in allied groups.

Kay Thompson's H. O. Delays Return to U. S.

Kay Thompson, originally scheduled to arrive in N. Y. from Europe Sunday (1), has been delayed due to a holdover engagement at the Casino de Paris, London. Spot is exercising its option on the comedienne through Oct. 6. Miss Thompson, however, will be back in the states in time to appear on the initial airing of NBC's "Dream Show," which has been put back from Oct. 15 to Oct. 29. She'll serve as a regular on the 90-minute Sunday program.

She's also expected to fill a nitery date in Las Vegas in November.

Harpo Marx Touring

Hollywood, Sept. 26.

Harpo Marx opens a six-week tour Oct. 13 in Sacramento with his "Harpo's Concert Bazaar". Trek is set to extend through the northwest and Texas.

With the star will be operatic singer Christina Carroll, pianist Jeanette Savran and the Ivan Kirow ballet company.

50th Anni in Show Biz

Sadie Banks, perennial songstress at the Old Roumanian, on New York's lower east side, will celebrate her 50th anni in show business at the fall opening of that spot Oct. 4. Miss Banks made her bow in 1900 at 15 and since then has appeared with leading performers on the Yiddish and English stage. She has been at the Old Roumanian for 17 years.

Surrounding show will include comic Jack Winston, singer Mary Mon Toy, and dancers Buster Burnell and Alverda.

DIX QUITS SHOW BIZ

Singer Tommy Dix has retired from show business to become an executive in a lumber concern in Birmingham, Ala. Firm is owned by Dix's father-in-law.

Dix had been doing an act with Edith Fellows at time of dissolution.

Concessionaires Holdup of Coin May Delay Promised Nitery Boom

New York concessionaires are becoming increasingly wary of advancing money to prospective nitery owners, which may stymie plans for reopening of several N.Y. spots. The hatcheck tycoons have, thus far, refused to advance the $20,000 and up now demanded for cloakroom annual rentals because of the possibility cafes may do a foldo before they can retrieve their investment.

Several deals have been stymied because of refusal of consessionaires to go along with opening plans. The latter know their coin is necessary in most ventures, and generally have taken a chance. However, with the current boom in night clubs, they've backed away from laying out coin unless assured of operator's solvency.

For example, no deal has yet been made at the Havana-Madrid, N. Y., which was recently taken over by a syndicate headed by Lewis Lewis. Other prospective bonifaces are similarly scouting around for deals which would provide the initial operating costs.

The concessionaires feel that once the prospective nitery owners spend the cloakroom rental they'll fold once the going gets rough.

One of the major reasons for increasing wariness of concession operators is the fact that cloakrooms no longer provide the major portion of the revenue. Most coin is made on photography and sale of novelties. Since wages and cost of merchandise is on the increase, greater revenue must be realized if the concession is to be run at a profit. Another factor tending to diminish the investment in niteries is the fact that the concession boys are repeatedly called upon to make loans to the bonifaces.

Bop City is now almost exclusively owned by concessionaire Abe Ellis, who placed chattel mortgages on the spot when it was known as the Hurricane. That spot isn't regarded as a money-maker at intervals and additional coin has to be put back into the operation to keep it going.

Publicists Guild, organization of cafe pressagents, holding a "meet the press" cocktail party at the Hotel Warwick, N. Y., Thurs. (28).

Night Club Reviews

Cotillion Room, N. Y.
(HOTEL PIERRE)

Mimi Benzell, Stanley Melba's Orch, Ralph Lane Rhumba Band; $2 cover weekends after 9:15, $3 minimum weekdays after 9:15.

The Cotillion Room has long been a difficult room in which to work, because of its physical layout, but Mimi Benzell, repeating here after her initial smash at this spot a year ago, has little trouble filling the far reaches of this hotel nitery despite its handicaps. The dark-haired operatic soprano, with a catalog that must satisfy the tastes of any audience, has improved considerably in her showmanship, let alone maintaining a high entertainment level with just her voice.

On a two-show-nightly policy, Miss Benzell is doing 35 minutes of songs that go all the way from an opening "Siboney" to a swingy and tricky version of "Lo, Hear the Gentle Lark." In between she does a pop ballad, an operatic aria ("Traviata"), light opera ("Vilia") and, for her finale and encore, what she describes as "turning back the clock" for some traditional tunes.

Miss Benzell, at show caught, was attired in a simple, white gown that is in excellent taste, and she has excellent backing from the Stanley Melba band. The Melba outfit likewise plays neatly for the straight dancing, and Ralph Lane's band is danceable on the Latin rhythms.

Here for six weeks on her first trip, Miss Benzell is set for eight this time, and it's the kind of booking that draws class patronage, considering Miss Benzell's Met Opera background. Margaret Truman, for instance, was among the audience on night caught.

Kahn.

Mocambo, Hollywood
Hollywood, Sept. 19.

Toni Arden, Eddie Oliver Orch (9), Latin-Aires (5); cover, $1.50, $2.

There were no cameras in evidence, but it's a cinch bet that Toni Arden was launched on a film career after her opening at this Sunset Strip swankery. Few singers making their Coast bow have registered as strongly—or so deservedly—with the film colony.

Handling the solo entertainment spot, particularly in a room of this sort, is no sinecure for a singer, but Miss Arden manages it neatly. Opening stint, a 25-minute affair, drew salvoes and her handling of such material as "Foolish Heart" and "Sorrento" goes over solidly.

Chirp not only has a fine voice and an excellent delivery, she's a singer who knows the value of lyrics and their proper purveyance. As a result, each offering has added impact. She holds her auditors easily, from the off-stag intro with the opening bars of "My Heart Stood Still" to a socko wind-up with "You're Breaking My Heart." Showwise, she leaves 'em yellin'.

Rich backing is provided by Eddie Oliver's band which continues to share the dance assignment with the Latin-Aires. On a one-show a nite basis, there's plenty of time for terping and the two crews keep the floor jammed steadily.

Kap.

El Casbah, K. C.
(HOTEL BELLERIVE)
Kansas City, Sept. 22.

Jimmy Savo, Joe Vera Orch (5); $1, $1.50 cover.

In line with the recent upping of the talent budget for bigger names, the Casbah has Jimmy Savo in for a fortnight, his first date in Kansas City in 15 years. He's been away too long, judging by the hefty turnout.

Joe Vera leads off show with a lilting piano version of "Tea for Two," and then brings on Savo, who mimes, sings and kids his way through 40 minutes of laughs. He begins with his pantomime of the little man out in the cold, and eats a few lighted matches to warm up the proceedings. Takes a turn at warbling "Black Magic" in farcial fashion, and gets a big hand for his "I'm Married To a Striptease Dancer."

In established style Savo likewise wraps up "Honey," "Road To Mandalay" and "River Stay Way From My Door." Closes with "Some Contagious Evening," satirizing the "South Pacific" hit for a large quota of laughs. Backed all the way by the Joe Vera crew, now completing a full year's stand in the Bellerive.

Quin.

Maisonette, N. Y.
(ST. REGIS HOTEL)

Margaret Phelan, Milt Shaw Orch, Horace Diaz Orch; couvert, $1.50, $2.50.

The Maisonette of the St. Regis hotel, in recent years, has become one of the better showcases for singers. The pleasant and intimate surroundings which attract the carriage trade and younger elements has proven an excellent backdrop for singers who have already reached some measure of success.

Margaret Phelan, who opened the fall season there, is one of the more pleasing tunesters to have clicked in the eastsideries. She has an excellent classical background, as has been evidenced on previous stints in this part of town, can give out with a full voice when the occasion demands and can modulate her pipes to meet the needs of the smaller spots.

Contrasted with her early appearances at the now defunct Glass Hat of the Belmont Plaza hotel, there's a complete revamping of style. She's developed into a stylist who depends almost exclusively upon her excellent middle register. She projects in an easy and applause-winning manner to get to her audience, and imparts a saucy cleverness to the majority of her lyrics. Response proves she meets the demands of the exacting clientele.

However, should Miss Phelan continue her present repertoire, repeat diners may lose interest. She shows a tendency to deliver tunes with similar subject matter and with the same type of projection. For example, there were a couple of tunes lamenting her need of a man, and both came out with little differentiation. Delivery of other numbers took on virtually a johnny-one-note character. It is fairly late in her turn that she essays a straight ballad and other major difference comes at the close of her number with Bizet's "Serenade Espagnol," latter delivered with full voice. This tune gives her a boff sendoff to compensate for her previous errors. There's nothing wrong with her delineation that a more sapient song-selection wouldn't cure.

Jose.

Embassy Room, Wash.
(HOTEL STATLER)
Washington, Sept. 22.

Xavier Cugat Orch (16), with Abbe Lane, Dulcina, "Rubber Legs" Garcia, Otto Bolivar; Evalyn Tyner & Trio; cover charge $2, $2.50.

The Embassy Room, town's swankiest supper spot, has reopened after a summer hiatus for redecoration and redesigning. With the Xavier Cugat troupe as opening attraction, it has been packing them in nightly; likelihood is that Cugat will hang up a new record of business during his 10-day stand.

The show is typically Cugat, plenty of Latin-American music, singing and some dancing and, in the late evening, he moves over into some of the oldtime dance favorites for the mature audiences which frequent the room.

The change in tempo, of course, is provided in the show by vocalist Abbe Lane whose deep, sexy voice is in striking contrast to her youthful blondeness. Miss Lane tops the show with her offerings of the new samba, "Chiquita Banana," a calypso, "One at a Time," and "L'Amour." Then for the remainder of the half-hour show, she joins the weaving always in motion front line of the Cugat troupe which adds a certain electric quality to the show.

"Rubber Legs" Garcia does a bouncing, running solo dance while balancing a tumbler of water on his head and Otto Bolivar comes through strongly with baritone rendition of Latino selections.

More spots should be found for Dulcina, the flashing South American who sings and dances one specialty and who spends the rest of the time as a kind of perpetual motion incidental background to the other specialty acts. This gal has plenty of oomph and the payees like her style.

But the highlight, of course, is Cugy himself. He is the magnet that fills the Embassy Room nightly with his corny jokes and his way with the band, bringing out a special quality which makes his aggregation tops in this town. Cugat and company move from here on a 60-city concert tour. Evalyn Tyner and her trio fill in for dansapation.

Lowe.

Le Beouf, Chi
Chicago, Sept. 26.

Lucretia; no cover, no minimum.

This spot has had a succession of French singers in its three-year operation, all styled to fit the room's decor and patrons. Current chanteuse, Lucretia, in the past few months has garnered a considerable following among Chi's more unique nitery-goers, who return here frequently for repeats. Thrush handles own piano accompaniment for her ultra ditties, lapsing frequently—and deliberately—into a husky, masculine style, which pleases the crowd.

Repertoire consists of lesser known, volatile French tunes, which she manages to uncork after some preliminary boodling. She finds time to slip in the more familiar "La Vie En Rose," but this hardly pleased as well as her saltier numbers. One such ditty, "Adultry," although not among her usual genre, draws yocks from the chirper's rather esoteric background chatter and asides. Lucretia's forte seems to lie in her ability to give the weirdies a little of their own medicine, keeping allusions Freudian and precious and a cut smarter than the tutored gab in most chichi rooms. Delivery is throaty and sometimes sexy; she punches lyrics frequently too hard, and at other times drops off to a whisper. This may keep patrons attentive, but it also keeps 'em straining.

Show caught heard singer pipe "Down With Love," and "Remind Me" among the domestics; the rest were imports.

Mel.

Flame Room, Mpls.
(HOTEL RADISSON)
Minneapolis, Sept. 23.

Annamary Dickey, Eddie Camden Orch (8); $2.50 minimum.

Making her initial Minneapolis appearance, Annamary Dickey provides a pleasant song interlude. She exhibits a fine soprano voice with plenty of range and an ingratiating tone and her numbers are wisely selected to afford a melodic treat and to suit all musical tastes. She puts commendable dramatic feeling and touches into her offerings. But it puts too heavy a burden on her to require her to carry an entire supper club entertainment load single-handed, as she is called upon to do in this instance. For such a chore she does not seem sufficiently heavyweight.

Miss Dickey precedes each number with aptly worded commentaries. Her sole actual variance from straight song otherwise is a circling of ringside tables for a vocal tete de tete with the occupants during one offering. "It's a Grand Night for Singing" starts her on a vocal way that carries her through "Thinking of You"; a song about a girl who knew what she wanted, "I'd Rather Be With You," an operatic aria, a medley of oldies and a number with comedy overtones, "I Never Kissed a Man Before." Her closer, "Make Believe," takes her to the ringside tables.

Eddie Camden's orchestra, holding over, backgrounds the singer well and does its usual satisfactory dance music stint. Room about half filled at supper show Saturday.

Rees.

Sundown Club, Phoenix
Phoenix, Sept. 9.

Ken Kennedy Orch (4) with Terry Pollack, Pinky Tomlin; no cover, no minimum.

Sammy Da Mommio, Texas restaurateur who has taken over the defunct Sundown club, doesn't know from show biz. Although the current layout is fair enough, Da Mommio's lack of knowhow is manifest in poor production values and weak spotting of talent.

New talent setup calls for a bi-weekly booking of band and name act, with nut pegged around $1,200 a week. Localite Babe Clatterbuck is booking the shows from the talent roster of the McConkey Music Corp. of L. A. What Da Mommio needs more than anything else is a front man who knows the nitery business and can mold the Sundown into some semblance of a night club, as it was before. Currently it's being run like a drive-in, complete with car hops.

No stranger to these parts, Pinky Tomlin's standard vocal act runs to the usual "And then I wrote" routine. He's on for about an hour, much too long, and opening night found him singing past the 1 a.m. local curfew deadline.

Ken Kennedy, who virtually grew up in vaude as a member of the Four Kennedys, has a good band of its type and a pleasing mike manner. He alternates on the vocals with Terry Pollack, both finding favor with the payees.

Jona.

Latin Quarter, N. Y.
(FOLLOWUP)

Broadway's cafe season gets an early hypo with Sophie Tucker's return to a familiar haunt. The Latin Quarter looks like it's in for boff business. For the first time in many years, there was a line waiting for tables. The atmosphere attendant to Soph's opening was a recreation of the eager-beaver cafe-going habits of World War II. In this instance, it's not so much the times as the lure of one of the most reliable staples in the cafe industry.

Miss Tucker gives glitter to a production which has been running at the Lou Walters spot for many months. Dressed in a flaming red creation, she immediately provides the aura of "The Last of the Red Hot Mammas." From that point on, Soph let her delivery and material speak for itself. She's a superb performer, drawing hushed attention during serious moments and yocks when essaying her risqaieties. One of the highspots of her 40-minute session was the projection of an item labeled, "Make it Legal, Mr. Segal," a truly funny bit of writing. Another tune of moment is her "Horseplaying Papa," but the highlight of her turn comes with "Some of These Days" tagged onto another song which elicits virtually a rising ovation.

Miss Tucker impresses that her material is secondary to her personality. Her stature in the world of entertainment commands respect. Her vitality, innate sense of showmanship and awareness of audience values indicate that she could recite the alphabet and bring down the house. With all these attributes, Miss Tucker's material is

(Continued on page 52)

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HILDEGARDE

September 27, 1950

Sophie Tucker
c/o The Latin Quarter
48th Street and Broadway
New York City

Dear Sophie:

I couldn't believe my eyes when I saw the open letter from Sophie Tucker to me! It was one of the thrilling surprises of my life!

The things I said to you when I gave you the roses, that night on the stage of the Crest Theatre in Long Beach, Long Island, were meant from my heart. I want you to know that, to me, it is YOU who have always been "THE REAL FIRST LADY" in our end of show business, for yours are truly TIMELESS TALENTS.

At this writing I am already on the road fulfilling hotel contracts prior to the start of my concert tour, which is the only reason why I missed your brilliant opening at the Latin Quarter Sunday, as well as the excitement of joining your adoring audience in their applause and bravos. I was there in spirit, and I can only wish you the kind of successful engagement I would wish for myself.

Before I close, do give my love to your wonderful Ted Shapiro, and I, too, share your admiration for that delightful "leprechaun of the cover-charge circuit"--Joe E. Lewis.

May God Bless You and grant you many more years of continued health, success and happiness.

With my sincere love and admiration, I am

Sincerely,

Hildegarde

Sheraton Biltmore Hotel
Providence, R. I.
(through Saturday, September 30)

Night Club Reviews

Continued from page 50

Latin Quarter, N. Y.

carefully tailored. Her current Latin Quarter stanza is Soph at her best, even though some of her lines are lost to many in the audience because of her Yiddishisms. It's an item that could be dispensed with, but it's doubtful that the same flavor could be imparted in any other tongue.

Miss Tucker is surrounded by the LQ production and act retinue which has Billy Wells and the Four Fays replacing the Kanazawa Trio. Act provides a fast opening gambit with its tumbling and clowning. Otherwise rest of the show is stet with Roger Ray, Choppy, Harrison & Fisher, Ralph Young and Toni Carroll.

Miss Tucker is obviously the reason for the SRO business here. With her there's always Ted Shapiro, who has ivoried her accompaniment for nearly three decades. *Jose.*

Habibi, N. Y.

Zamira Gon, Hillel & Aviva, Martha Schlamme, Julius Fuerstein Orch; minimum $2, $3.

Motya Nemiroff, the minehost of the new Habibi cafe, has apparently gauged the times correctly. He's abandoned the Russ decor of the Russian Skaszka, which he formerly ran on this site, in favor of starting New York's first Israeli entertainment salon. Ideologically, he's picked a winner. The new spot is bound to attract the Yiddish elements for sure and will no doubt pull in other language groups because of the fact that, as yet, Israeli's culture is fairly cosmopolitan, since it's now a melting pot of European elements, and the native arts are only now asserting themselves.

Nemiroff, a bubbling personality, has made the Habibi an extremely attractive spot with Bobrio's murals giving a bright desert motif with near-eastern flavor. The atmosphere is conducive to entertainment and consequently, the assortment of acts that have seen service in that country do extremely well.

The proceedings are emceed by Alexander Yahalomi, who is apparently skilled at languages. He does stories in Yiddish, sings a Bavarian dialect tune, and a number that encompasses multiple tongues. He's good at getting audience participation and providing a warm atmosphere for the acts.

The song department is well handled by the team of Hillel & Aviva. This boy and girl duo purvey the Israeli hill songs in a sensitive vein. Male plays a native woodwind instrument with feeling. He emits sounds which create a plaintive mood, while Aviva tambourines. Both voices are apparently well-trained and pair provide good harmonics. They also make with stirring marching songs to give overall roundness to their performance.

Zamira Gon provides the dance element of the show. In two numbers, she performs a Chassidic dance which shows imagination and an Israeli aura. Both items show excellent body discipline, a fine sense of native choreography and good projection.

Martha Schlamme is a refreshing youngster with a warm voice and an appealing manner. She works in several languages with each tune hitting the mark.

Julius Fuerstein orch plays dinner-music during lulls and showbacks well. *Jose.*

Meadowbrook, Cedar Grove, N. J.

Gene Williams Orch (12) *with Adele Castle, Al Morgan;* $1.50 *minimum.*

Frank Dailey's policy of booking a name band plus a name act, to build a dancing plus two-shows-nightly policy seems to be working out well, to judge from recent business. The second such booking since the policy was inaugurated three weeks ago is the Gene Williams orch, in for four weeks, and singer-pianist Al Morgan, who plays a week, leaves for three weeks, and returns for an indefinite period.

The Williams unit, which closed the Glen Island Casino three weeks ago after an 11-week stay, is excellent for the New Jersey spot, which books in bands both for their dancing and listening values. Williams' crew is set up for dance music, but it's not what's commonly called a sweet band. Arrangements are simple and direct, tempos are brisk and danceable, but there's none of the syrupy saxes or staccato trumpets that characterize most of the dance units today.

Instrumentation, comprising four saxes, three rhythm, three trumpets and two trombones, is utilized in such a manner that one section carries the melody at one time. Generally it's the saxes with the trumpets and trombones, working as a unit, carrying the fill-in phrasing. There's a some doubling on clarinet. Brasses generally work without mutes, although occasionally their is some hat work.

Williams fronts nicely and handles the male vocals well. Adele Castle, who sang with Tony Pastor's band previously, does a good job on vocals.

For Morgan, this is his first eastern date since he gained recognition as a top recording and television artist. Apparently his London recording and video reputation preceded him, for the audience would applaud each time he announced a number they recognized. The singer-pianist is a slick showman, and his opening was a sock one. From the opening number, his fantastic piano style, in which he plays with long, vertical strokes as if he were chopping wood with two hands, his smooth chatter and song intros, and his solid song delivery held the audience throughout. *Chan.*

Roosevelt Grill, N. Y.

(HOTEL ROOSEVELT)

Guy Lombardo Orch (14), *with Carmen and Lebert Lombardo, Kenny Gardner, Bill Flannigan; Dick Mulliner Orch* (4); *cover,* $1.50, $2.

Guy Lombardo's orch keeps rolling along. It's long reached the stage where a Lombardo click is taken as much for granted as a Radio City Music Hall gross. But taken in the long perspective, the regularity of Lombardo's b.o. smashes, whether on one-niters or on location, is a cliche that's become the phenomenon of the music business.

Returning to his regular stand at the Roosevelt Grill for another fall-winter season, the genial maestro is delivering the same musical ingredients that has made him a standout draw at this hotel room for the past 20 years. A bulwark against the changing modes in dance music, this organization is living disproof of that old Victor Moore-Emma Littlefield sketch: "Change Your Act or Back to the Woods."

Lombardo's band purveys the most danceable music in the trade, and that undoubtedly accounts for his consistently big b.o. reception here. Those lilting reed passages over the muted brass section are the standard for sweet-style music which has stood up over the decades like no other form of pop music. Lombardo's tempos, of course, still have that free, easy and lucid quality which is the bedrock foundation of his music's danceability and listenability. The Lombardo freres, with Carmen on sax and clarinet and Lebert on trumpet, are the cornerstones of this band's stable and tightly integrated organization.

Lombardo's library is an equally important factor in the setup. Although the musical style is as standardized as a minted coin, the book is neatly varied over the whole range of standards and current pops. Lombardo comes up with such past clicks as "Dangerous Dan McGrew," with Kenny Gardner vocaling, or his newest instrumental Decca hit, "The Petite Waltz," each time registering with the same potent impact. Bill Flannigan, recently added as a vocalist, also impresses nicely with his deep baritone pipes. The Lombardo vocal trio neatly backs up the vocalists as well as pleasingly handling choruses on their own.

Dick Mulliner combo fills in neatly between the Lombardo sets for additional dansapation rhythms. *Herm.*

Latin Casino, Philly

Zero Mostel, Kay Armen, Copsey & Ayres, Boots McKenna Girls (8), *Joe Frasetto's Orch* (10); *minimum* $2.50, $3.

The Latin Casino tees off the new season with a triple attraction well calculated to bring them in. Zero Mostel gets top billing, but equally potent as a draw is Kay Armen, the "Stop the Music" chanteuse, who makes her nitery debut in this show. Copsey & Ayres, the third act on the opener, have always had a following here.

Miss Armen's voice, familiar to everyone with a radio set, is warm, full-bodied and nicely modulated. Vocally she is all that her followers could ask, although her floor style on opening night tended toward concertizing. This was heightened by the fact that the singer permitted no serving while she was on. She loosened up, however, as the week progressed, rearranging her numbers and added a triple-language version of "Dark Eyes" (Russian-English-Armenian) that hit with the ringsiders. Another solid lilt is "Just Say I Love Him," a number she has recorded and which is taken from an old Italian tune. She's on for a half-dozen numbers and the variety can be judged by the titles: "St. Louis Blues," "Where or When," "Begin the Beguine" and "Danny Boy."

Zero Mostel registered a distinct hit at the opener, with old and new zanities. He opens with his takeoff on the Board of Education's lecturer on eugenics to mild response; but really warms them up with the imitation of the lost airplane, whose motor registers panic as it is unable to land in the fog. The familiar "one-toot-a-half-a-toot" routine is brightened considerably by the inclusion of a burlesque of Ezio Pinza singing "Some Enchanted Evening." For his getaway he does a composite of all the Mammy singers in uninhibited display.

Copsey and Ayres is now a trio with the return of Caroline Ayres, who originally danced in the act and left a year-and-a-half ago. Bob Copsey, male member, has kept on Marge, his other partner, and decided to work as a threesome. Routine shapes up stronger than before, even though Latin opener marked break-in. Trio is seen in a parody of Hindu dance (cum Shankar-Jack Cole) and a "Frankie & Johnny' 'dance skit. Both turns are amusingly danced and effectively costumed. Boots McKenna line is on for opening ensemble and again before Mostel. Joe Frasetto, who played at the Click all last spring and recently conducted the Atlantic City "Miss America" pageant, is the new bandsman and gives solid backing to the show. *Gagh.*

Ciro's, Hollywood

Hollywood, Sept. 22.

Julie Wilson, accompanied by Lester Crosley; Matty Malneck's Orch (9), *Geri Galian Rhumband* (5); *cover* $1.50, $2.

In the two years since Julie Wilson debuted on the Coast, she has climbed steadily up the supper-club ladder of success. Current return date comes after a London click.

This stand will further zoom her stock, although opening night showcasing was far short of perfection. Chief drawback was the routining, occasioned apparently by opening night's one long show instead of the usual two. Result was an overloading of special material stuff, particularly in the first half of the turn.

Miss Wilson impresses again as a singer with style and savvy. She handles her special material stuff with a fine selling job, making the lyrics count. Her voice is fine for the intimate room circuit and she gets the proper mixture of suggestion and sweetness into the turn to register strongly.

Best of her newer stuff is "Be Glad You're Neurotic," which she projects with warmth for top returns. She also reprises some of her oldies such as "You Came a Long Way From St. Louis" and "A Man Could Be a Wonderful Thing." Turn, could, however, stand more of the familiar stuff, particularly in such a lengthy presentation.

With accompanist Lester Crosley at the keyboard, Miss Wilson gets plushy backing from Matty Malneck's crew which is starting what will probably be another long-distance holdover here. Alternating on the dance chores to dish a steady latune beat is Geri Galian. *Kap.*

Famous Rest., K. C.

Kansas City, Sept. 22.

Max Cooper Trio, Mary Rains; no cover, no minimum.

The Famous marks another of the downtown Baltimore Avenue bistros which is going out after more biz with entertainment as the magnet. This restaurant and cocktail lounge has offered music only previously, but now goes in for outright shows.

Max Cooper Trio draws the nod to inaugurate the new policy, and they do so nicely, nonchalantly mixing up music, comedy, songs and diskpantomimes far into the night. Outfit basically is a music combo, with Cooper on drums and guitar, Jerry Willis on sax and Jim Feeny on piano. They go in for comedy chatter, song satires, and a flock of zanyisms to embellish their work.

Both Cooper and Willis vocal a pop song straight, but that is the exception rather than the rule. Cooper takes a turn at imitating Busse, Ink Spots, Frankie Laine, Vaughn Monroe and others, or runs out a comedy monolog such as a satire on Sam Spade. Willis is long on record pantomimes, doing a nifty on "Maharajah of Magadore" and adding Jimmy Durante, Betty Hutton and others. Two team together for further comedy patter, or throw in a duet strictly for laughs.

At times three get together for instrumental numbers, these being mostly on the jam side and featuring some first rate pianology by Jim Feeney. Act turns out a lot of entertainment from extremely small quarters, working on a minute stage, the Famous having the only back-of-the-bar stage in town. During respites by the Cooper threesome, Mary Rains works out on the organ, making it continuous entertainment for the spot. Biz is upped considerably since the entertainment policy came in, and apparently will be a steady diet for the time being. *Quin.*

Jennie Tourel, back after four months in Europe and Israel, is prepping a new song cycle for voice and orchestra by Francisco Malipiero which she'll present at the Library of Congress end of October.

Latin Quarter, Boston

Boston, Sept. 21.

Martha Raye, Ben Yost Guardsmen (5), *Barron & Bernay, Arden-Fletcher Line* (8), *Dave Lester Orch* (8), *Don Rico Quartet;* $4 *minimum.*

The choice of Martha Raye to reopen the newly redecorated L.Q. appears to be a happy one with the mistress of zanities dishing out a raucous brand of humor strictly for nightclub regulars.

Comedienne gags and clowns her way through a sesh of songs, "There's a Great Day, Manana," "Feet's Too Big" and her trademark, "Mr. Paganini," giving each number the works, but good. However, it was what the rafter-hanging first nighters wanted and she didn't disappoint as the solid reaction to each number attested. For change of pace, singer does a nifty job on "Old Black Magic" proving she can really sing when in the mood. Winds with "Sunny Side of the Street" for sock applause.

Surrounding bill is only fair, with Barron and Bernay giving out with standard terp routines and the Ben Yost Guardsmen purveying a brand of unimaginative vocal arrangements. Although lads make a sharp appearance in white uniforms and red capes and have okay voices, from the reaction of ringsiders, its time such overworked warhorses as "Student Prince," "Old Man River" et al., were retired, at least for nightclub stints. Their best bit was "Ranger Song" with Miss Raye getting in the act with some horseplay.

The Arden-Fletcher girls are also on hand for several production numbers. Dave Lester is back on the bandstand to handle the baton for showbacking and customer dancing, with Don Rico Quartet filling the lulls.

Biz good. *Elie.*

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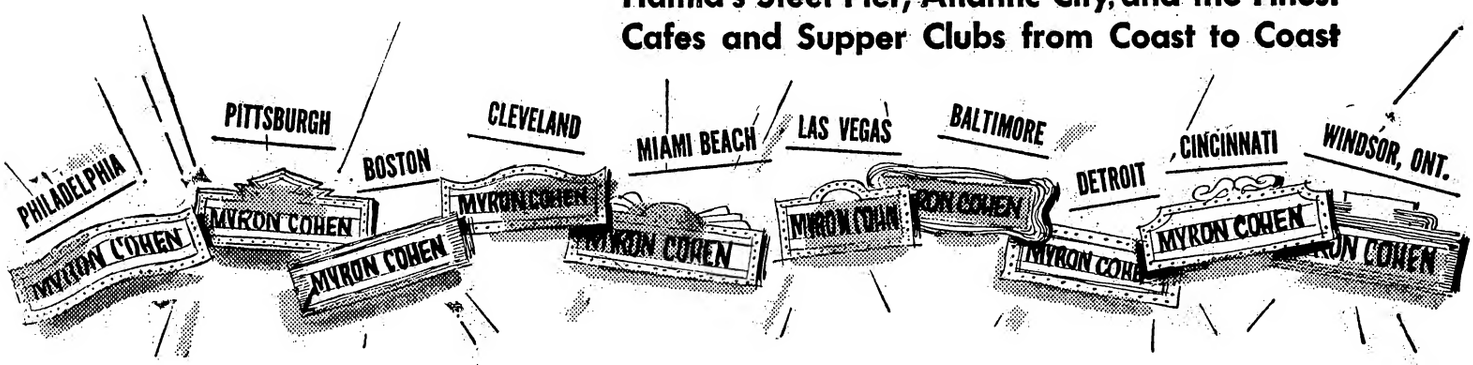

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VARIETY BILLS

WEEK OF SEPTEMBER 27

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Capitol (L) 28
Phil Spitalny Orc
Music Hall (I) 28
Kenny Bowers
Ivanhoes
Duval
Brunhilda Roque
Marienne Vickers
Shirley Keller
Viola Crucil
Bettina Dearborn
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 28
Lai Founs
John Steel
Rollo & Cressy
(5 to fill)
Paramount (P) 27
Tony Pastor Orc
De Marco Sis
Son & Sonny
Myron Cohen
Roxy (I) 29
Dick Haymes
Ben Wrigley
Asia Boys
Carol Lynne
Skippy Baxter
Apollo (I) 29
Dinah Washington
Joe Thomas Orc
Herb Lance
Edwards Bros
Brown & Brown 3
Crackshot
BALTIMORE
Royal (I) 29
Little Esther
Johnny Otis Bd
Jackie Moms
Mabley
2 Zephyrs
Pinkney Roberts
Tracey McCleary O
Barre
Paramount (P) 29 Only
Asylum of Horrors
CHICAGO
Chicago (P) 29
Ilona Massey
Gary Morten
Charioteers
3 Dunhills
CLARKSBURG
Rix (W) 30 Only
Asylum of Horrors
CLEVELAND
Palace (R) 28
Winter Sis
Frank Paris
Morris & North
Yvonne Clavel & F
Smith & Dale
Hal Le Roy
Belle Baker
McKEESPORT
Memorial (W)
29 Only
Asylum of horrors
OIL CITY, PA.
Latonia (W) 5 Only
Asylum of Horrors
PHILADELPHIA
Earl (W) 29
Illinois Jacquet O
Wynonie "Mr
Blues" Harris
Mabel Scott
PITTSBURGH
Stanley (W) 29
Dean Martin &
Jerry Lewis
Marilyn Maxwell
Berry Bros
Barr & Estes
Dick Stabile
PROVIDENCE
State (L) 27
3 Suns
A & D Russell
Jerry Colonna
H & W Bell
RUTLAND
Strand (P) 30 Only
Asylum of Horrors
WASHINGTON
Capitol (L) 28
Anita Martell
Ben Yost Wilkings
Archie Robbins
Anthony Allan & H
Doreen & Victor
LEEDS
Empire (M) 25
S Mandy & Jerry
Held & Squires
Kay Koriz & E
Caryll & Mundy
Banner Forbutt
Elizabeth & Collins
Walter Jackson
3 Le Roys
Roger Smith
LEICESTER
Palace (S) 25
Nitwits
Sam Costa
Bobby Breen
El Granados
Les Spanglers
Les Marchants
Kizma & Karen
Ken Barnes & Jean
LIVERPOOL
Empire (M) 25
Hal Monty
Johnny Denis Co
Venue
Rosemary Andree
Black & Lucas
Margerita & Chas
Kirk Stevens
Zio Angeli
LONDON
Palladium (M) 25
Tommy Trinder
Rose Murphy
Deep River Boys
Lois Green
Barbara Perry
3 Bentley Sis
Iris & Ribeiro
MANCHESTER
Hippodrome (S) 25
Phyllis Dixey
Lester Ferguson
Bob Bromley
Howard De Courcey
Morecambe & Wise
Ballet Parisienne
Palace (M) 25
L & F Preston
Will Mahoney
Levanda & Van
George Mitchell Co
Annell & Brask
Saveen & Daisy
Mae
Clifford Stanton
NEWCASTLE
Empire (M) 25
Floyd & B'Nay
Max Bygraves
Skating Meteors
Forsythe & Seanton
Yale & Diane
Denny Dennis
Fraser Hayes 4
Sandy Lane
Eddie Gordon & N
Tobas 3
NOTTINGHAM
Empire (M) 25
Alan Dean
Roy Lester
Patterson &
Jackson
Winifred Atwell
Botonds
Veronica Martell
PORTSMOUTH
Royal (M) 25
Lucan & McShane
Willer Neal
Donovan & Hayes
Dick Calkin
White & Simone
Duval Girls
SHEFFIELD
Empire (M) 25
Woods & Jarrett
Eddie Williams
Pep Graham
SHEPHERDS BUSH
Empire (S) 25
Eltham & Sharpe
Marienne
Margit Kollar
Merry 3
Magyar Ballet
D & S Stephens
SUNDERLAND
Empire (M) 25
Curzon 3
Syd Seymour
Mad Hatters
Jackley & Jee
Collinson & Breen
Betty Hobbs Girls
Bernard Miles
Berty Borrest 2
SWANSEA
Empire (M) 25
Ryan & Young
Len Young
Maltas Dogs
Stan Jay & Joan
Delbary Co
Carroll Levis Co
WOLVERHAMPTON
Hippodrome (I) 25
3 Larks Bros
4 K-Foleys
Tony Toner
Joyce McGrady
8 Mirth Maids
Bert Draper
Lew Evans
Ronnie Smith
George Fairhurst
Johnnie Culshaw
Soubrette
Cyril Bgganny Co
WOOD GREEN
Empire (S) 25
Anton Kras
Michael Howard
Max Bacon
Reg Salmon Co
Krista & Kristel
Vernon Sis
Hope & Ray
YORK
Empire (I) 25
Jack Lewis
Sonny Dawkes
Tommy Rose
Arthur Knotto
Pete Taylor
Melody 6

AUSTRALIA

MELBOURNE
Tivoli (I) 25
Guus Brox & Myrna
M & H Nesbitt
Wally Boag
Babs Mackinnon
Marquis & Family
Detroy
Chevalier Bros
Ileana Sazova
Bob Murray
Eugene's Ballet
Celebrity Octette
PERTH
His Majesty's (I) 25
Armand Perren
Marian Davies
Elmar
Devine & King
Gerda Bornstad
Chribi
Marika Saary
Phillip Tappin
Wim de Jong
June Lindgren
Jacques Cartaux
Jimmy Slater
Joe Whitehouse
Alice Bronimann
Cissy Trenholm
SIDNEY
Tivoli (I) 25
Arthur Askey
Valerie Tandy
Roy Royston
Gil Johnson
Charles Norman
Ray Johnson
Audrey Jeans
Charles Rolfe
Bobby Mack
Wilma Harrison
Frank Thring
Ernest Maxin
Anthea Askey

BRITAIN

ASTON
Hippodrome (I) 25
Johnny Lockwood
Dagenham Girl
Pipers
Dagmar & Rell
Sherman Fisher Gls
BIRMINGHAM
Hippodrome (M) 25
H & A Ross
Merry Macs
3 Jokers
Jon Periwee
Dowie & Kane
Tommy Fields
Reco & May
Gloria & Splendid
BLACKPOOL
Grand (I) 25
Josef Locke
Jack Radcliffe Co
Ronnie Ronalde
Joan Stuart
F & J Grey
Larry Drew
Jimmy Wheeler
Opera House (I) 25
Tessie O'Shea
Nat Jackley
Jerry Desmonde
Terry Thomas
Ben Yost Guards
5 Olanders
Sheila Mathews
Maureen Sims
Tiller Girls
Palace (I) 25
Cheerful C Chester
Fred Ferrari
Arthur Haynes
Edwina Carol
Len Marten
Ken Morris
Boliana Ivanko 4
Marriott &
Wenman
5 Brahms
Tower Circus (I) 25
Charlie Cairoli
Paul Co
Ernie's Seallons
Gilbert Houcke
Pierre Alizes
Jacques & Maryse
7 Ashtons
Roberto Chiesa Co
3 Peters
Baudy's Animals
Knie's Horses
3 Goetachis
Dorchesters
Laconas
Jimmy Scott
Annettes
Circusettes
Balcombes
WINTER GARDEN
Pavilion (I) 25
Jimmy Edwards
Joy Nichols
Dick Bentley
Costello Twins
Nino Wonder Dog
St Clair & Day
3 Bassi
Peter Grant
Patricia Hartley
Bobby Beaumont
BOSCOMBE
Hippodrome (I) 25
Billy Whitaker
Mimi Law
B & M Clayton
C Fairweather
Phil Lester
Pat Hagen
Sonny Hughes
Elizabeth Parsons
Eric Marsh
Hi Diddle Diddle
Debs
Terry's Juveniles
BRIGHTON
Hippodrome (M) 25
Issy Bonn
Hazel
V & T Elliott
L Clifford & Freda
Maurice & May
John Tiller Girls
Bonn-A-Chords
Sweet Notes
Patricia & Rudy
Denis Gordon
Arthur Vollum
Gordon Rolfe
BRISTOL
Empire (I) 25
Joan Winters
Guy Fielding
Alan Alan
Reggie Dennis
Voltaire
Viscount
American Spitfires
Karl Kari
Ladd West
Fredel
CHISWICK
Empire (S) 25
Misch Auer
5 Smith Bros
Jane
Alan Clive
Joe King
Dave Park
Frances Duncan
Del Monico Dcrs
EAST HAMPTON
Palace (I) 25
Billy Cotton Bd
Arthur English
DuMarie & Denzer
Georges & Dorina
D'Albert
Danny Lipton
EDINBURGH
Empire (M) 25
Norman Evans
Gray & Austin
F & P King
Senor Carlos
Bil & Bil
3 Cordells
Maple Leaf 4
John Tiller Girls
FINSBURY PARK
Empire (M) 25
Harry Lester Co
3 LeRoys
Cycling Astons
Lester's Midgets
GLASGOW
Empire (M) 25
Les Ritchie & W
Nat King Cole 3
Ian McClean
Duncans Collies
Lionel King
Canfield Smith
E & J Slack
GRIMSBY
Palace (I) 25
Dick Tubb Jr
June Scott
Les Cooper
Mme DuRoy
Anton Petrov
Mildred Hammond
John Gerrard
Noon Bros
Gridneff & Co
George & Lydia
Garden of Eden
Lovlies
HACKNEY
Empire (S) 25
Svend Asmussen 5
Ulrick Newman
Max Wall
Terry
Robert Moreton
Tanner Sis
A & V Farrell

Cabaret Bills

NEW YORK CITY

Birdland
Charlie Parker
Coleman Hawkins
Blue Angel
Tony & Eddie
Weavers
Bob MacArthur
Stuart Ross
Harold Cooke
Eadie & Rack
Chittison 3
Bon Soir
Jimmie Daniels
Baby Hines
Norene Tate
Garland Wilson
Ellis Larkin 3
Bop City
Cavalcade of Jazz
Cafe Society
Errol Garner
Phil Napoleon Orc
Ruth Brown
Cliff Jackson
Copacabana
Joe E Lewis
Carol Bruce
Bill Callahan
M Durso Orc
Jean Marie &
Robert
Shaye Cogan
Mickey Devine
Austin Mack
F Alvarez Orc
Diamond Horseshoe
Ross & LaPierre
Rudy Cardenas
W. C. Handy
Billy Banks
Gloria LeRoy
Noble Sissle Orc
Chic Morrison Orc
Rigoletto Bros
Jack Spoons
Frank Evans
Tommy King
Harry Meehan
Billy Banks
Harry Armstrong
Iceland
Artie Shaw orc
El Chico
Rosita Rios
Los Gitanos
Pilarin Tavira
Sarita Herrera
D'Alonso Orc
Commedia
Maxine Sullivan
Leon & Eddie's
Eddie Davis
Nola Pardi
Jean March
Wayne Thompson
Boulton & Bayne
Irma Henriquez
Hotel Taft
Vincent Lopez Orc
Latin Quarter
Sophie Tucker
Mons. Choppy
Billy Wells & 4
Fays
Harrison & Fisher
Naaman Dcrs
Ralph Young
Art Waner Orc
Le Ruban Bleu
Shirl Conway
Michael Brown
Four Lads
Deucie Wild
Norman Paris 3
Julius Monk
Little Club
Ernie Warren Orc
No 1 Fifth Ave
Simone Dolphin
Jim Hawthorne
Christine Barrett
Downey & Fonville
Hazel Webster
Old Roumanian
Sadie Banks
Jackie Winston
Buster Burnell
Alverdi
Mary Mon Toy
Joe LaPorte Orc
D'Aquila Orc
Park Ave
Ray Bourbon
Ruth Webb
Hotel Ambassador
Jules Lande Orc
Hotel Astor
Xavier Cugat Orc
Hotel Biltmore
Sydney Ross
Harold Nagel Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
B Cummins Orc
Rookies
Jean Arlen
B. Pennington
Arthur Johnson
Hotel Pierre
Mimi Benzell
Stanley Melba orc
Hotel
Park Sheraton
Irving Fields 3
Hotel Plaza
Jane Froman
Raye & Naldi
Mark Monte
Nicholas Matthey
Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Margaret Phelan
Milt Shaw Orc
Horace Diaz Orc
Hotel Statler
Ralph Flanagan Orc
Versailles
Edith Piaf
Emile Petti Orc
Panchito Orc
Village Barn
Gerry Fitzgerald
Tex Fletcher
Freda Wing
4 Some
David Blight
Village Vanguard
R Dyer-Bennet
Marie Young
Charlotte Rae
Clarence Williams 3
Waldorf-Astoria
Vaughn Monroe Orc
Ziggy Talent
Mischa Borr Orc

CHICAGO

Blackhawk
"Roaring Twenties"
Susan Scott
Joel Friend
Connie Baxter
David Vogel
Jesse Elliot
Ray Arnett
Bobo Lewis
Bobby Barry
Henry Brandon Orc
Chez Paree
Frankie Laine
Dave Barry
Los Gatos 3
Doran & France
D Dorben Dcrs
Chico Orc
Cee Davidson Orc
Palmer House
Georgia Gibbs
M & M Vierra
Eileen O'Dare
Mervyn Roy
Abbott Dcrs
Eddie O'Neal Orc
Helsings
Georgie Gobel
Jayne Walton
Billy Chandler Orc
H Edgewater Beach
Keith Knight
Lillian Brooks
Vic & Adio
Bill Snyder Orc
D Hild Dcrs
Hotel Stevens
Joan Hyldoft
Arnold Shoda
Jerry Mapes
Jack Raffiner
Farrar & Carter
Douglas Duffy
Harper Flaherty
Bob Fitzgerald
Skating Blvdeurs
Mary A Fitzgerald
Phyllis Miles
Maxwells (2)
Frank Masters Orc
Vine Gardens
Barton Bros
Folie Miller
Judy Talbot
Mel Cole Orc

Vaude, Cafe Dates

New York

Galli Galli into the Latin Quarter, N. Y., Oct. 27. . . . **Ink Spots** tapped for the Elmwood, Windsor, Canada, Oct. 30, with **Harmonicats** slated for Nov. 10. . . . **Jayne Manners** into the Bowery, Detroit, Monday (2). . . . **Arnaut Bros.** due back from Europe Nov. 1. . . . **Mazzone-Abbott dancers** pacted for the Beverly Hills Country Club, Newport, Ky., Oct. 6. . . . **Pearl Bailey** signed for the Desert Inn, Las Vegas, Oct. 3 and follows with the Riverside, Reno, Oct. 19.

Chicago

Steve Bacher new accountant for Mutual Entertainment agency . . . **Georgie Goebel** switches to MCA as of Jan. 1 with **David O'Malley** retained as personal manager. Goebel returns to Helsings, Dec. 15 for three weeks . . . **Martin & Lewis** set for Chase Hotel, St. Louis, Oct. 6, with the **Andrews Sisters** in following week . . . **Ed Strum** is new narrator of "The Roarin' Twenties" at the Blackhawk . . . **Dick Contino, Ben Beri, The Continentals** pacted for new show at the Palmer House, Oct. 6.

Chin-Chin, Palm Springs, Cal., switches to name policy with **Willie Shore** set for Nov. 12 . . . **Johnny O'Brien** set for two weeks at the Mapes Hotel, Reno, Sept. 29 . . . **Kathy Collins** inked for Helsings Oct. 6.

Hollywood

The Four Jokers bow at Charley Foy's Valley Supper Club tonight (26) . . . **Elizabeth Talbot-Martin** returned to Jim Dolan's Cafe Gala on Sunset Strip for an indef stand . . . **Dick Contino** booked for a two-weeker at El Rancho, Las Vegas, starting Oct. 25 . . . **Tom Noonan & Pete Marshall** getting $1,000 per frame for a fortnight at Desert Inn, Las Vegas . . . **Patti Page** into the Shamrock in Houston, Texas.

Ada Leonard at the Sundown, Phoenix, on a two-weeker at $550 per . . . **Andy and Della Russell** open a one-week vaudate at Loew's, Providence, Thursday (28). . . . **Jack Joyce** keyboarding beside the pool at the Hollywood Roosevelt . . . **Lou Holtz** headlining new layout at the Last Frontier, Las Vegas . . . **Sonny Chris** quartet inked for a fortnight at the Casbah, Salt Lake City, starting Oct. 17 . . . **Romo Vincent** held over for another fortnight at the Biltmore Bowl.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Sept. 26.

Many thanks to Doug Maxwell, deejay of CBM, Montreal, for his two grand salutes to the Variety Club Will Rogers hospital.

Ted Hooper and Sam LaBalbo, ex-Rogerites, back to their jobs after an all-clear on recent checkup.

Bob (Columbia Pictures) Cosgrove, on his vacation here, takes time out daily to visit the gang here and spread good cheer.

Chris Hagedorn, former NVA-ite and theatre treasurer, in for annual fishing vacash and checkup, drew an all-clear.

Bob Coffey, harmonica player, in for observation and rest.

Jean de Baudoin, formerly of the Maurice Evans Co., ended his observation period with an all-clear.

Thanks to Versey Strum and Pauline Fallor for their thoughtful gifts to many of the colony.

Among the ex-Rogerites in for annual check-up were Louise (RKO) Harris and Jules Zwillins. Both rated an all-clear.

Yours truly celebrates his 65th birthday Friday (29); also his 20th anni as VARIETY mugg here.

Write to those who are ill.

Met Set for Big Splash

Continued from page 1

merely strengthen or increase that estimate.

Bing wants to make a striking impression in his first season at the Met's helm, and has planned three lavish new productions, while mulling a fourth. Last season (when the Met lost 325G), it mounted only one new production, "Khovanchina," which cost about $60,000 to stage. Of this season's three new operas, "Don Carlos" will cost more than $50,000 to do, while production costs on the other two, though less, will be substantial.

The Met had hoped that Congress would repeal the 20% federal admission tax, so that the opera house could benefit by that extra coin (last season the Met paid the Government $250,000 on admissions). On strength of that hope, management took on the added expense of about $75,000 in unemployment insurance and social security.

Bing admitted Monday that operating expenses would have to be cut, but that the new management would need a season of observation before instituting such cuts. As against this season's increased costs, however, management points to certain immediate advantages or savings.

Telescoped Rep

The Met estimates it will save on production expense by having telescoped its repertory down to 22 productions (20 operas, one double bill and a choral symph work, Verdi's Requiem). It admits to getting better radio terms this season from Texaco on its Saturday matinee broadcasts, while gaining further revenue from increased broadcasts due to a longer season. The Met expects to make some extra coin from a gala "package" of three operas, including opening night, set at upped prices. Opening night is to be televised, for added revenue.

The Met has also been asking its subscribers for voluntary donations amounting to 20% of ticket prices, due to its disappointment on the federal tax rebate, and response has been highly favorable. One Met official estimated the take on this appeal would run into six figures.

Subscriptions are running higher than last year. Approximately 95% of subscribers have taken the full double series of 18 weeks; the new Tuesday subscription series is practically sold out, and the waiting list for subscriptions is longer than before.

On the other hand, only 70% to 72% of the house is sold on subscription, leaving 30% of those subscription performances to be sold at the boxoffice. There will be about 110 subscription performances; 10 sold-out benefits, and about 10 or 15 open performances that have to be sold from the bottom up. There's still the question whether the new works will draw a full sale on open or subscription performances. On the other hand, there's been frequent complaint that tickets for Met performances weren't available. These ticket seekers are being relied on.

Three new works this season are Verdi's "Don Carlos," Wagner's "The Flying Dutchman" and Strauss' "Die Fledermaus." Beethoven's "Fidelio" will be revived, utilizing old sets. Season will be longer this year than last, when it ran 18 weeks. It will run from Nov. 6 to March 25, for a 20-week regular span, with two experimental weeks added of open performances, for an overall 22-week season. Touring isn't lucrative any more, due to hiked costs, according to Bing, so the spring tour will be cut down to five weeks, to start April 9. Met would like to visit other cities, if only to spread the "gospel," but financial affairs are so serious, said Bing, that it has to pass up a long tour.

Three-Preem Package

The Met will bow Nov. 6 with "Don Carlos," staged by Margaret Webster, with sets by Rolf Gerard and conducted by Fritz Stiedry. Jussi Bjoerling, Robert Merrill, Boris Christoff, Jerome Hines, Delia Rigal and Fedora Barbieri will be principals. The Met is offering the opening night's "Don Carlos"; the preem of "Fledermaus," Dec. 20, with Ljuba Welitch, Patrice Munsel, Rise Stevens, Richard Tucker, John Brownlee and Set Svanholm, and the first "Fidelio," March 6, with Bruno Walter conducting and Kirsten Flagstad in the title role—all as a single "package," with upped tariffs, and a top of $60 for the three works. It will also have a special New Year's Eve performance of "Fledermaus," with Dorothy Kirsten in the lead.

Announcement of the repertory puts at rest fears that the Italian wing would be wiped out and a top-heavy German list substituted. The 1950-51 season will include "Pagliacci" and "Cavalleria Rusticana," "Don Giovanni," "La Boheme," "Madama Butterfly," "Manon Lescaut," "Barber of Seville," "Don Carlos," "Il Trovatore," "La Traviata" and the Verdi Requiem, all in Italian; "Fidelio," "Der Rosenkavalier," "Flying Dutchman," "Tristan and Isolde" and the four "Ring" operas, all in German; "Faust," in French, and "The Magic Flute" and "Fledermaus" in English.

The Met has added to its roster an assistant conductor in Leo Taubman; two bassos in Gottlob Frick and Fritz Krenn, and a mezzo-soprano in Margaret Roggero. Last-named was seen on Broadway recently as the secretary in Gian-Carlo Menotti's "The Consul."

Writer-Pools

Continued from page 1

rial that accumulates for the shows that their boss has scheduled. In this way TV would not only be tapping new wells of stuff from the youngsters, and directing them by the experienced hands; it would also be pulling in a good solid supply from the veteran gag writers who have been the backbone of radio and will probably break their backbones on TV unless they get some sort of help as suggested above. It is even possible that with this editor system, material could be bought in the open market the way publications do.

Perhaps this plan as written here is over-simplified but all that is needed to work out the details is a network willing to hire, on a fair yearly salary, some of the key writers; someone to hire a lot of new writers, and junior writers, at salaries that seem commensurate with their abilities or known talent; and someone to map out the mechanics for the working of the writer-pool—how copy progresses through primary editors to a desk that routes it to the show that features people who use that kind of material. This is then adapted directly to the people involved.

It may cost quite a few million dollars to do this. But anything that's done in TV in the next few years is going to cost that if it's to be any good. And if TV is to be any good, shows must be written and rehearsed and edited enough in advance so that on TV-Day everyone knows what he's doing.

If a plan like this works for big operations like national magazines and metropolitan newspapers, why won't it work for TV?

Ferrer on 'Cyrano'

Continued from page 2

were described as comprising the "top 20% of each trading area" and in many instances appeared to represent the so-called "lost audience" which the film industry generally has been trying to reach.

The tour teed in San Francisco Aug. 24 and Ferrer has since hit Dallas, New Orleans, St. Louis, Chicago, Cleveland, Philadelphia, Washington, Montreal and Boston. Ferrer set and maintained a rigorous schedule throughout the tour, in addition to the actual lecture. Minimum of one-day layoff between dates gave him a chance to make the jumps with comparative ease. As an example of the saturation selling job accomplished in each town, Ferrer, in Dallas, kept 28 set-ups including video appearances, radio dates, and an extra address before the Kiwanis club.

Thesp's attitude toward the trying trek was simply that "no actor can hope to survive if he depends entirely on someone else to sell him and his picture. His duty to himself and to his survival, if not to the picture at hand, is to put on his salesman's shoes and go out and pitch."

Paramount, N. Y.

Tony Pastor Orch (14), *Myron Cohen, De Marco Sisters* (5), *Son & Sonny; "The Sleeping City"* (U-I), *reviewed in* VARIETY *Sept. 6, '50.*

The current Paramount show is in keeping with the calibre that's been on tap here, but sparse attendance opening day (20), because of the Yom Kippur holiday, militated against generating the customary excitement at this house. Tony Pastor's hand with a trio of acts, Myron Cohen, De Marco Sisters (5) and Son & Sonny perform well and it's likely that the display will start generating usual appreciation with pickup in attendance.

Myron Cohen is making his first appearance here. The raconteur has a wealth of dialect stories that have a common denominator in all language and age groups. He has a slick delivery and readily ingratiates himself into audience favor. Cohen, initially, was unsure of his ground and resorted to audience flattery, to establish himself. Such a procedure didn't prove necessary since his stories carry enough laugh-content to get over. While his yarns are mainly in the Yiddish idiom, he works in Italian and Irish stories in a manner that is unoffensive. His efforts are well received.

The De Marco Sisters work energetically to hit maximum response. These youngsters, who were the featured tune-team of the Fred Allen radio show, have learned a sufficient amount of tricks to carry them in theatres. The team hits the rhythm tunes with great frequency and are equally as good on novelty items.

The act lineup is completed by Son & Sonny, who sock across some fast taps. This Negro team had a difficult time in getting started, but once they hit their stride, audience returns were heavy.

The Pastor crew with an instrumentation of five reeds, an equal number of brass and a trio of rhythms, doesn't provide any standouts as a band. Most of the efforts center around Pastor's rhythmic singing, which is of course, a good Paramount item, but it doesn't help create a balanced presentation. Reception, however, was on par with the rest of the bill. *Jose.*

Chicago, Chi

Chicago, Sept. 22.

The Dunhills (3), *Charioteers* (5), *Gary Morton, Ilona Massey, Louis Basil Orch; "Three Secrets"* (WB).

This is one of the lighter bills and suffers from wrong choice of material in several song stints. While Gary Morton repeats the same material he used last time around, he's embellished it with several new bits for better response.

Dunhills, three fresh looking lads, give proceedings a good start with some neat precision taps to heavy applause.

The Charioteers, recording quartet, open well with 'Gaucho Serenade," spotlighting lead tenor, who sparks the group. However, second number, "Kiss and A Rose," drags and is unfamiliar. "Ride, Red, Ride," is somewhat more animated and faster. "Old Master Painter" takes 'em off to good returns.

Morton has an exceedingly flexible face, which he uses to good advantage, mugging through most of his stints. His quickies about Bette Davis and Humphrey Bogart might be extended and the gangster bit might be stronger if using name characters. His oldie of the job hunter in 1937 and now gets yocks, some neat trumpet work with the orch member is also solid.

Ilona Massey, film songstress, errs in her choice of songs, with the foreign idiom not going over too well in this house. Lush blonde, niftily attired, has a light opera voice, which could do well on some of the pop tunes. She has a clever closer in her hoking with Morton as she sings "Temptation." Louis Basil house orch backgrounds in neat fashion. *Zabe.*

Oriental, Chi

Chicago, Sept. 21.

Bobby Joyce & Ginger, Paul Remos & Toy Boys, Gene Sheldon, Janis Paige, Sherman Hayes Orch; "A Life of Her Own" (M-G).

The Oriental continues its headliner policy this session with film actress Janis Paige, but it's the excellent supporting fare which clicks. Shapely thrush appears in lush white gown, and it's on looks she sells. Otherwise patrons are reluctant to buy her piping. Her opener of "Be Happy" contains a lot of promise, but from here on in the personable chirper bogs down. She fumbles with a full production treatment of "Bewitched," on which she gives tune burdensome dramatic treatment. Miss Paige almost hits stride again with "I Love the Guy," which is her forte, i.e., the punchy tunes, but the overly slow, stylized treatment she gives to "Always," on which she teams with maestro Hayes, does not come off too well.

Comic Gene Sheldon projects his pantomime routine and banjoing in sock fashion to keep patrons yocking. Comic aided by foil, Loretta Fischer, eases through his panto for nice returns. Winds with good banjo turns on "Coquette," and "Alabamy Bound" for hefty applause.

Paul Remos and Toy Boys add potent lift to the bill with stint that's tailor made for the family trade. Midgets show lots of appeal and give sort of a coy, childlike flavor to their acroing and hoofing. Stint garners nifty mitting. Bobby Joyce and Ginger pace show nicely with their acro hoofing. Although the femme is not too deft with the terping, act is fast and grabs okay response.

Sherman Hayes, playing his second show as house leader, makes a jovial emcee. *Mel.*

Fox, Detroit

Detroit, Sept. 26.

Louis "Satchmo" Armstrong All-Stars (6), *Sarah Vaughan, Bunny Briggs, Velma Middleton, Timmie Rogers, Beverly Tyler, Dale Rhodes, House orch* (13); *"Fireball"* (20th).

Although this show celebrating the 22nd anniversary of the Fox theatre was a mere shadow of the coming-of-age show last year, it still stacks up a solid entertainment.

Louis Armstrong was here for the anniversary bill last year, too. But, at that time he had the support of Alan Young, Liberace, Mary Beth Hughes, David Street and Win Seeley.

This year's edition doesn't pack the punch and the variety. There was a little too much emphasis on vocals, not enough on instrumentals and comedy.

Show gets under way with Beverly Tyler. Bothered by a severe cold soprano does will with "Make Believe," but not so well with her encore, "So In Love."

The Armstrong aggregation then takes over to rock house and keeps it in the groove for the next hour. "The Royal Garden Blues" spotlights the Armstrong trumpet and Jack Teagarden's trombone. The "C Jam Blues" features Barney Bigard on the clarinet and Arvell Shaw on the bass. Earl (Fatha) Hines toys expertly with "St. Louis Blues" on the piano. Cozy Cole bangs out "Rag Mop" on drums to round out individual performances of the All-Stars. Everyone of them gets loud applause for their efforts.

Bunny Briggs, a tapster with terrific muscle control, taps at a terrific tempo while lifting feet only a fraction of an inch off the boards. It's all done with muscle control and he garners one of the best hands of the show.

Sarah Vaughan gets nice returns for "I Get a Kick Out of You," "You're All I Need," "I Love the Guy," and "Our Very Own." Begs off after second encore.

Timmie Rogers' comedy earns generous applause. Velma Middleton teams with Shaw in singing and dancing the "Hucklebuck." Then duets with Armstrong on "Baby It's Cold Outside" for nice returns. Dale Rhodes emcees in neat fashion. *Tew.*

Empire, London

London, Sept. 18.

Empire Girls (24), *Empire Ballet* (20), *Choral Ensemble* (11), *7 Volants, Arnaut Bros.* (2), *George Melachrino & Orch; "Three Little Words"* (M-G).

Current layout of Nat Karson's new show, "Stage Door Follies," adheres to the formula that has been paying off during the past year.

Medley from "Carousel," nicely played by the Melachrino Orch, provides a good opener.

There are two vaude acts in the production, Seven Volants, acrobatic tumblers who get a sock ovation. The other is The Arnaut Bros., a holdover from the previous show, who also get big returns. Although their material is unchanged, their fiddling and bird flirtation garners kudos.

The ballet excerpt, "Suite de Dances" by Tchaikovsky is nicely danced by Jeanne Artois and David Gilbert, but some of the supporting terps lacked finesse and polish. The "Scotch" finale, which is a repeat from an earlier production, is colorful and spectacular.

Karson's production maintains the customary standard of efficiency. *Myro.*

Strand, N. Y.

Three Stooges, The Weavers (4), *4 Maxellos, Harvest Moon Ball Winners, Florian Zabach; "Pretty Baby"* (WB), *reviewed in* VARIETY *July 26, '50.*

Current Strand layout is a neatly paced, well-varied group of turns with the Three Stooges furnishing the marquee values and a good comedy act. Winners of Harvest Moon Ball dance contest wind bill in this house's first showcasing of the top amateur terpsichore talent.

Stooges' brand of stage comedy is exactly the same as the kind they purvey in their film shorts. It's an effective low comedy routine with plenty of mayhem that's executed with flawless timing. As they point out in their clever opening song, no witticism can click like a "kick in the face." Trio do plenty of that plus the usual eye-gouging, face-slapping and nose-twisting antics. It's a solid vaude turn.

In a completely different vein, the Weavers offer a highly listenable program of folk songs. This mixed quartet (one gal and three men) is designed for top reception in more sophisticated niteries but they also project with heavy impact in this house. Combo delivers some folk and blues numbers, winding with their two Decca disk hits, "Goodnight Irene" and "Tzena Tzena Tzena."

Four Maxellos have a snappy acrobatic routine in which the two gals and two men run through a series of tumbling and handstands for a good hand. Harvest Moon team winner in the various fields of waltz, rhumba, polka, etc., each take a two-minute whirl around the stage displaying their fanciest steps. As usual, the Negro jitterbug duo garner the heaviest mitting for their madcap hoofing. Other teams, except for the polka duo, suffer from a monotony of costuming and dance routines.

Florian Zabach, with his virtuoso fiddling, continues to do a firstrate job as emcee. Dave Schooler house band neatly backs the show. *Herm.*

Casino, Toronto

Toronto, Sept. 22.

Mel Torme, Tien Tsi Liu Troupe (4), *Sammy White, The Trampoloonies* (2), *Miama Ehla, Bob Goodman, Charles Gregory Girls* (18); *Archie Stone House Orch; "Devil's Henchman"* (Col).

Though Mel Torme is the marquee lure, current 75-mins. show is loaded with showmanship, with the two big production numbers by the line girls socko on flash. In a Chinatown setting, girls in nifty costumes offer terrific tap routine to "Limehouse Blues" as build-up for the Tien Tsi Liu Troupe (two men and two girls) for traditional but swift foot-juggling of barrels, clever contortion and males working on bars for a rousing reception.

Sammy White has no trouble in scoring on his vigorous-voiced kidding of grand opera, eccentric dancing and pantomimics, notably a gal taking a bath. "Bumble Bee Boogie" in full-stage opens second half, with line in lush costumes before a garden scene and Miama. Ehlá on for a neat solo on toes. With their opening as a couple of porters who think they can do better than a mythical act. The Trampoloonies take too long to get the act moving, but when they get around to it, their midair twists and hand-to-hand catches are thrillers.

Torme, of course, is bringing in the younger crowd on his return engagement. With deliberate song styling, plus an easy and good-natured stage presence, he has no trouble in projecting his personality over the footlights and sends the bobbysoxers with "Somebody Loves Me," "Bewitched," (in a blue light), "The Way You Look Tonight," "Hucklebuck" and a smash finish with "You Saw Me Standing Alone," complete with imitations of Sinatra, Como, Pinza and Laine. Lad had to begoff. *McStay.*

Earle, Philly

Philadelphia, Sept. 22.

"Sugar Chile" Robinson, Rory Calhoun, Lita Baron, Don Cummings, Tommy & Margot Conine, Norma Toomey & Co., Frank Juele's House Orch; "Union Station" (Par).

"Sugar Chile" Robinson, pint-sized pianist, is the headline bulwark of the new Earle show. A pocket-size edition of the late Fats Waller, Master Robinson combines the well known joviality of Waller, with the rolling left-hand style of Meade Lux Lewis. Despite his scant 11 years, the kid is showmanship plus. His ingratiating style could well be copied by some of his elders on the bill.

The moppet musicmaker plays directly to the audience with confidential palaver, flashing much eye-rolling. It's all solid and the stubholders go for it as much as they do for the kid's flashy virtuosity.

Lad is heard in four numbers, all accompanied with vocals, and amusingly contrasted are such items as "Caldonia" and "I Can't Give You Anything But Love," in view of the singer's tender years. Robinson's voice runs all the way from the querulously childish to the raucous and robust. He even swaps gags with Don Cummings, who serves in the dual capacity of comic and emcee.

Frankie Juele's house orchestra is mounted on stage to back the show. The opener is strictly in the two-a-day tradition—a girl trio in rope and flying trapeze tricks. Norma Toomey, leader of the troupe, does some extraordinary work on the trapeze in high-heeled shoes and street clothes, under the pretense that she has been brought up from the audience. Cummings gets the most mileage out of his takeoff of a TV announcer who ties on an early a.m. package sampling his sponsors stuff during the live commercials. Cummings also tells some tired gags, but his general air of amiability gets him across. Terry and Margot Conine offer some effective tap-dancing, with the boy handling the more difficult turns.

Closing spot goes to Rory Calhoun and his wife, Lita Baron. Calhoun may have the film reputation, but his frau has the better stage savvy. She solos "Amor, Amor" nicely and then doubles with spouse on "Cumbaceros." Also on "I Didn't Slip," and close with a comedy skit, in which Calhoun dons Indian chief headgear. It's a fair enough turn for a personal appearance, but badly spotted having to follow Master Robinson. *Gagh.*

Apollo, N. Y.

The Ravens (4), *Calvin Boze Orch* (12), *Anita O'Day, Harold King, Hap & Happy, "Pigmeat" Markham & Co.; "Western Pacific Agent"* (Lip).

With The Ravens and Calvin Boze's band as headliners, the Apollo's current layout hasn't the marquee appeal that some of its previous bills have had. But despite that deficiency the house was comfortably filled on the show's opening matinee Thursday (21).

A Co t batoner Boxe is making his initial appearance in the east. He has a spirited crew built around three rhythm, five brass and four reed. Boys, who've attained a mild rep on the Aladdin label, get the hour-long session off to a speedy start with a hot instrumental, "Butch."

Boze blows a neat trumpet and is fair on a couple of vocals. Midway in the show, he returns to head a "band within a band" which comprises three rhythm and three sax. Small unit garners hefty mitting with a trio of peppy novelties. In essence, it's a lively outfit that shows promise.

Harmony quartet of The Ravens is developing better song salesmanship. When last caught at this Harlem vaudery the general audience impact of the lads was rather weak. Foursome now easily projects and has also mastered the art of milking a tune to the last bar. Working with two mikes, group does "Who's Sorry Now?" "Count Every Star," "Don't Have to Ride" and "Old Man River" for strong salvos.

In a principally male bill, ofay songstress Anita O'Day affords some feminine contrast. One-time Gene Krupa vocalist dishes out three ditties in a be-hop style. Her bop treatment is okay on numbers such as "How High the Moon," but it becomes somewhat tiresome when used throughout her stint. At least one tune chirped straight would offer a welcome change of pace. Off to polite reception.

Rounding out the layout are roller-terper Harold King and comedy hoofing team of Hap and Happy. Latter are reviewed under New Acas. King combines tapping with conventional spins on skates. Climaxing his stint is a fast routine atop a table which he executes while blindfolded. His is a good novelty turn that scores well. *Gilb.*

Hypnotist Ralph Slater Set For N. Y. Carnegie Hall

Ralph Slater, hypnotist, will play his first N. Y. date in over a year when he goes into Carnegie Hall for a one-man show Oct. 5. One-performance shot will mark Slater's eighth appearance at the Hall.

During the past year the hypnotist has been busy writing a few books, the first of which "Hypnotism and Self Hypnosis" has been published in Britain by Gerald Duckworth, Ltd.

Palace, N. Y.

Ted & Flo Vallett, Jimmy Grosso, Tyler, Thorn & Roberts, Maria Neglia, Johnny D'Arco & Parker Gee, Nils & Nadynne, Billy Gilbert, The Gibsons (20), *Don Albert's house orch; "Curtain Call at Cactus Creek"* (U-I), *reviewed in* VARIETY *May 24, '50.*

The Palace, in an attempt to recreate an aura of the days when this house was the flagship of the Keith-Albee circuit, is now giving marquee billing to a headliner weekly and additional buildups on the lobby wall-boards. Previously, it had sufficed to play up the eight-act layouts on an equal basis, but the new order of things may entice better topliners than formerly, who may figure such spotting at the Broadway house somewhat valuable to future bookings.

On the current layout, top spot is given to Billy Gilbert, film and musicomedy comedian, who merits spotting in a neat comedy sesh with an unbilled femme, with familiar sneezing bits still rating a heavy payoff. Surrounding bill, which features four sight acts and three other type turns, plays well and garners appreciative returns.

Teeing off are Ted & Flo Vallett in their clever baton wielding and juggling act. Both are adept at the twirling, done to dance rhythms, Jimmy Grosso also gets over neatly in his impressions, sans instruments, of name band themes and vocalists, with the Larry Parks and Frankie Laine carbons particularly effective. Tyler, Thorn and Roberts, male duo and gal, provide a potent comedy lift to the bill with their dance pantomimes, in some nifty lifts and posturing.

Maria Neglia, youthful concert violinist, clicks via her clever performance, with neatly contrived arrangements of pops and classics, particularly her "Tea for Two" interlude and canary number. Johnny D'Arco and Parker Gee (New Acts) get the measure of the house with knockabout comedy and songs. Nils and Nadynne follow and score in their solid ballroomology, handling their numbers with finesse and incorporating a series of excellent lifts and spins. The Gibsons, mixed team, close with their standard knife - throwing stint. Closing bit where male tosses blades at partner on revolving wheel provides a thrill finish. *Edba.*

New Acts

JOHNNY D'ARCO & PARKER GEE
Comedy, Songs
10 Mins.; One
Palace, N. Y.

This team, presumably from the burlesque circuits, has a good flair for comedy of the knockabout order. Mild-mannered D'Arco handles comedy assignment okay, most of it prompted by mauling and tossing around by the taller Gee. Material is kept clean and some of it hits for laughs, but some new gags and reshuffling of the routine would get more potent results.

Their brief thrusts at songs reveal good singing voices, as evidenced in their clown versions of "Donkey Serenade" and "Chasing Rainbows." As presently constituted, lads should be okay for family-type vauders and modest-budget niteries. *Edba.*

HAP & HAPPY
Comedy-dancing
5 Mins.
Apollo, N. Y.

Hap and Happy are an energetic sepia male duo whose varied routines include some fast footwork, so-so gags as well as mild impressions of a couple of Hollywood stars. Decked out in red and blue suits, the boys open smartly with brisk hoofing.

Couple of gags tossed off aren't particularly effective. However, the pair bounces back to some extent with carbons of Charles Laughton and Edward G. Robinson. Imitations are no gem of realism, but nevertheless reap an okay salvo. Their acrobatic stepping makes for a strong bow-off. With more experience and better timing, Hap & Happy should be qualified for the better vaude bookings as well as TV. *Gilb.*

Martha Wright's Chi Date

Martha Wright, songstress, currently appearing at the Bagatelle, London, is scheduled to open at the Palmer House, Chicago, Nov. 3, for four weeks.

She's also set for the Mayflower, Washington, Jan. 28.

Plays Out of Town

Legend of Sarah

Philadelphia, Sept. 26.

Kermit Bloomgarden presentation of comedy in three acts by James Gow and Arnaud D'Usseau. Stars Marsh Hunt, Tom Helmore, Ethel Griffies; features Edmon Ryan, Philip Coolidge, Judith Parrish, Joseph Sweeney. Staged by Benn W. Levy; sets, Ralph Alswang; costumes, Ben Edwards. At Locust, Philadelphia, Sept. 25, '50.

Minerva Pinney ..... Marsha Hunt
Adam Harwick ..... Tom Helmore
Clementine Pinney ..... Ethel Griffies
Wanda Mankiewicz ..... Judith Parrish
P. Walter Landis ..... Philip Coolidge
Edgar Cameron ..... Edmon Ryan
Mr. Angus ..... Joseph Sweeney

A number of highly agreeable performances and a sane and knowing directorship blend to make "Legend of Sarah," new James Gow-Arnaud d'Usseau play which opened tonight (Mon.) at the Locust Street, an easily-digested and generally entertaining evening. At another time one might have predicted unqualified success for the new Kermit Bloomgarden production, but in these days when it is not only a question of a survival of the fittest but a survival of nothing but the "fittest of the fittest," future Broadway chances for the piece are problematic.

The plot of "Legend of Sarah" has some elements of novelty and the authors tell their story with adult assurance and a neat sense of footlight requirements. If the "Legend" runs a little thin as the unfolding proceeds and if the last act, especially the first part, seems a little incredible and hard to take, these factors should not be too damaging to the overall effect, but that is just what may happen in Broadway's analysis of the comedy.

Gow and d'Usseau, formerly associated with heavy, controversial drama, deal here with a young couple who, after a tempestuous and quite illegitimate relationship in Greenwich Village, wind up in a bitter squabble. The guy, heretofore somewhat of a complacent heel, goes on to become a successful writer. The gal returns to her New England home, denies to everyone that she is carrying a torch and becomes a leading figure in the "restoration" of the town, which has played a historic role in the Revolutionary War. Naturally, her ex-flame shows up and as expected, she gives him a furious brush.

Here the plot reminds a bit of Arthur Richman's "The Awful Truth," with the hero letting the gal find out for herself rather than through him directly that she's mixed up with a couple of phoneys who are much more interested in making coin for themselves than in the historical "restoration" of the town. Aiding the young man in his subtle campaign is the gal's shrewd, acidulous mother who has no use for the "restoration" idea and who produces at the psychological moments a diary by one of the family ancestors (feminine) which discloses the fact that instead of being a heroine and martyr, the colonial gal was little more than a high class floozy.

The play's most obvious fault is that most of its situations and certainly its final outcome are always telegraphed well in advance. On the other hand, the dialog is brisk and keen and seldom banal and the characterizations, while not unique, are hardly stereotyped. First act has an abundance of laughs, the second (and best) has a shrewd mingling of comedy and serious moments but the third act sags for its first 10 minutes before righting itself with a spontaneously amusing final curtain.

Under Benn Levy's deft and well calculated direction the entire cast distinguishes itself. Best opportunities are offered Marsha Hunt and Tom Helmore as the separated but still affectionate lovers, and by Ethel Griffies as the outspoken mother. In their alternate moments of affection and spleen, Helmore and Miss Hunt recall some of the similar scenes in "Private Lives." They are both able and discerning. Miss Griffies, a veteran last seen in "Miss Liberty," does a top notch job as the caustic mother, the best in the play. Judith Parrish clicks surely as a pert and assertive domestic, and Philip Coolidge and Edmon Ryan are quite acceptable in the ungracious roles of the two men who aim to feather their nests by the "restoration" scheme.

With a stunning set by Ralph Alswang, the comedy ads up to affable and adult entertainment, but it is dubious if it has quite enough body to carry it across to solid Broadway success. *Waters.*

Ralph Clifford, juvenile at Malcolm Atterbury's Playhouse, Albany, last season and with Harry L. Young's Brattleboro (Vt.) Summer Theatre group, has gone to France to study drama.

The Curious Savage

Wilmington, Sept. 21.

Theatre Guild and Lewis & Young presentation of comedy in three acts by John Patrick. Features Patricia Collinge. Directed by Peter Glenville; scenery and lighting, George Jenkins; costumes, Anna Hill Johnstone. At Playhouse, Wilmington, Sept. 21, '50.

Florence ..... Isobel Elsom
Hannibal ..... Robert Emhardt
Fairy May ..... Mae Cooper
Jeffrey ..... Hugh Reilly
Mrs. Paddy ..... Gladys Henson
The Family:
Titus ..... Brandon Peters
Samuel ..... Robert Wendell
Lily Belle ..... Marta Linden
Ethel ..... Patricia Collinge
The Staff:
Miss Wilhelmina ..... Flora Campbell
Dr. Emmett ..... Sydney Smith

John Patrick's new comedy seems headed for at least a moderate run on Broadway, for it has a generally satisfactory plot, quite a few sparkling lines and a wealth of piquant characters. But in its present form it seems to lack the requisites of a smash hit.

"The Curious Savage" has nothing to do with aborigines. Savage is the name of the family which comprises a mother and her two sons and daughter who have her committed to a mental institution in order to get control of her money. The first act seems unusually long, but once all the characters have been properly presented the action picks up. Peter Glenville's direction is deft.

The principal fault is to be found in the play itself, but there are apparently enough laughs to win considerable support. Mrs. Savage's children are somewhat overdrawn, while the guests, despite their eccentricities, never appear so much affected as to require institutional care. It seems questionable that so many lovable characters, with nary a stinker, would be in a place of this type. If the play were intended as a farce such objections would be groundless, but it is basically a serious work.

Florence is an unhappy mother who has substituted a rag doll for her dead child. Hannibal, a former government statistician, believes himself to be a musician and saws discordantly on a violin at the least provocation. Fairy May is a flighty young girl who must be frequently assured that she is loved. Jeffrey, once a concert pianist, will not touch a piano and believes that his face was horribly disfigured during the war. Mrs. Paddy refuses to talk other than to recite a list of the things she hates and she spends her time painting wavy lines intended for seascapes.

Mrs. Savage, who since the death of her husband has been doing all those silly things she had always wanted to do but had suppressed to avoid irritating him, is committed by her three children, Sen. Titus Savage, the greatest obstructionist in Congress; Judge Samuel Savage, who has had more decisions reversed than any other member of the judiciary, and Lily Belle, who has been divorced six times.

After her commitment they discover that their mother has converted the $10,000,000 Savage fortune into negotiable bonds, which she has hidden. Principal action of the play concerns their efforts to obtain these bonds from her and the assistance she is given by the guests in resisting their efforts.

Patricia Collinge is excellent in the role of Mrs. Savage and she is ably assisted by the entire cast, with Mae Cooper as Fair May and Isobel Elsom as Florence worthy of special mention. The setting of the living room at The Cloisters, with its ceiling high book shelves and its scrollwork for barred windows, is well done. *Klep.*

The Burning Bush

Hollywood, Sept. 22.

Walter Wicclair production of drama in three acts by Geza Herczeg and Heinz Herald, adapted by Noel Langley. Directed by Wicclair; settings, Rudi Feld. At Coronet, Hollywood, Sept. 22, '50; $3.60 top.

Presiding Judge ..... David Ormont
Associate Judge ..... Allen Harvey
Bailiff ..... Roy Schallert
State Attorney ..... Rudy McKool
District Att. Substitute ..... Anthony Canon
Chief Investigator ..... J. Byron Foster
Defense Counsel ..... Rudolph Anders
His Associate ..... Richard Fletcher
Joseph Schard ..... Manfred Furst
Abraham Buxbaum ..... Buff Stanley
Rabbi Taub ..... Sam Scar
Hermann Wollner ..... Gilbert Marshall
Member of Parliament ..... Richard Boron
Mrs. Solymosi ..... Hazel Franklyn
Mrs. Huri ..... Mildred Carr
Dr. Szabo ..... J. Lawrence Stone
Aunt Ilona ..... Virginia Tangan
Sophie Solymosi ..... Loretta King
Mrs. Lenzyel ..... Joyce Smith
Andreas Melchior ..... Ned Kirkham
Dr. Deri ..... Walter Daly
Margit Deri ..... Jean Field
Moritz Scharf ..... Ralph Lewin
Police Sergeant ..... Michael Hagy
David Hersko ..... Franz Roehn
Josef Matej ..... Ben Ciassetti
Prof. Scheuthauer ..... Otto Waldis
Darinka Kisch ..... Frances Conley
Mrs. Grossberg ..... Laiola Wendorff

After kicking around for a considerable period, this Geza Herczeg-Heinz Herald collaboration has finally won a tryout, only to prove the script's limitations. "The Burning Bush" smoulders through three slow acts, failing to burst into any real dramatic flame at any point. Talky script deals with the trumped-up "ritual murder" trial of five Jews in Hungary late in the 19th century. Play is based on an actual occurrence.

From a dramatic standpoint, something might be done with "Bush." It needs a tremendous amount of pruning and re-shaping, and elimination of unwieldy flashbacks which are supposed to heighten the impact. Effort is not worthwhile, however, since both locale and subject matter remove it from the general interest category, mitigating against its chances for success.

Authors obviously felt they were saying something urgent, particularly at this time, namely that justice and reason frequently are sacrificed on the altar of mass hysteria and blind prejudice. Basic trouble, however, is that the play is more message than entertainment.

Cast generally manages to give credible performances despite the lines and Wicclair's stilted direction, but there are no standouts. Sets by Rudi Feld are okay. *Kap.*

Play on B'way

Affairs of State

Richard W. Krakeur and Fred F. Finklehoffe presentation of comedy in three acts (five scenes) by Louis Verneuil. Stars Celeste Holm; features Reginald Owen, Barbara O'Neil, Shepperd Strudwick, Harry Bannister. Staged by the author; setting, Paul Morrison; costumes, Dorothy Jenkins; production assistant, John Haggott. At Royale, N. Y., Sept. 25, '50; $4.80 top ($6 opening).

Philip Russell ..... Reginald Owen
Lawrence ..... Elmer Brown
Constance Russell ..... Barbara O'Neil
George Henderson ..... Shepperd Strudwick
Irene Elliott ..... Celeste Holm
Byron Winkler ..... Harry Bannister

Although "Affairs of State" is hardly a prize dish for theatrical sophisticates, it is a pleasantly diverting drawing room comedy in which Celeste Holm and an expert cast maintain a deft blend of sentiment and laughter. It should be good enough for a moderate box-office click.

The play, which Louis Verneuil whipped together as a vehicle for Miss Holm, is a synthetic trifle about a plain schoolteacher (the situation isn't always quite believable) who becomes wife-in-name-only to a young U. S. Senator. As statesmen and assorted dignitaries move through their Chevy Chase, Md., living room, romance buds precisely as the audience expects, and bursts conveniently into bloom at the third act curtain.

If there's nothing even mildly unexpected about the piece, it is at least capably constructed and sprinkled with amusing lines. Under the author's orthodox direction, the performance provides a triumphant assist. Miss Holm, in her first solo starring appearance, is a captivating combination of Cinderella and Maggie Wylie. Except for the country-mouse first act, which no mentally-normal playgoer could be expected to believe, her playing is convincing, authoritative and skillfully sustained, with an exquisite sense of timing and comedy taste. What's more, the actress displays the personal magnetism requisite for stardom.

Among the talented featured players, Reginald Owen is persuasive as a kindly, perceptive elder statesman whose inspired wire-pulling causes most of the play's action; Barbara O'Neil is effective (even in her final, awkwardly-written scene) as his feline wife; Shepperd Strudwick is plausible as the somewhat pompous Senator (particularly in one good scene in the last act), and Harry Bannister is acceptable as an ingratiating Secretary of State.

Paul Morrison's living room setting suggests proper elegance and the women's gowns are suitably decorative, as well as in character. "Affairs" is anything but an important play, but it seems entertaining enough for popular consumption. *Hobe.*

Mask and Wig Preem Set for A.C. Pix House

Atlantic City, Sept. 26.

Through the efforts of Harry Waxmann, owner of a string of motion picture houses in the city, the U. of Pennsylvania's Mask and Wig show will premiere here at the Warner theatre Nov. 18. Show will play a benefit, with cash going to a student assistance fund—the project of Ye Olde Tymers club, composed of former students of the resort school system.

Waxmann plans a top campaign to sell all Warner's 4,200 seats at prices starting at $1 and going up to $5. A supper dance after the show at a beachfront hotel will give the affair a social flavor.

Inside Stuff—Legit

Considerable resentment is being expressed in Pittsburgh by advance ticket holders for Sadler's Wells two-day stand at Syria Mosque there Oct. 6-7, because of the announced programs. Ballet troupe is giving three performances, one Friday night and two Saturday, and seats were sold out practically from first announcement even before local repertoire had been set.

Then it was discovered that the British dancers would give "Swan Lake" at both matinee and evening, Saturday, Oct. 7, which brought protests, since some patrons had bought for all three performances and figured inasmuch as Sadler's Wells was here for only two days, the repertoire would be different for each show. Beegle Concerts, sponsoring the Pittsburgh appearance, has said there is nothing it can do, since the programming is entirely the province of Sadler's management.

When "Come Back, Little Sheba" opened its tour in Pittsburgh last week, show found itself at the last minute without an actor to play the bit role of the Western Union messenger. In New York part had been filled by Arnold Schulman, author of Theatre Guild's recent Westport (Conn.) tryout, "My Fiddle's Got Three Strings," and he had intended to go on the road for touring experience and then decided to stick around New York to be on hand for any possible action anent "Strings." It was too late for the Guild to get somebody else for Pittsburgh, so the management immediately contacted the Pittsburgh Playhouse and White Barn strawhat to see if they had an Equity member who might fill the bill. Latter sent along Gerry Stovin, recent Carnegie Tech drama school graduate, who had been working as actor-technician all summer for White Barn and only recently joined Equity. He got the bit for the engagement here, and Guild expected to have a regular on hand for the start of the Chicago engagement.

The Theatre Guild is not "retiring" from production, it declares in a statement signed by Theresa Helburn and Lawrence Langner, co-directors. This refers to a VARIETY item on the Guild's various production tieups, indicating, according to the Helburn-Langner interpretation, that it had "retired" as an independent producing outfit.

The Guild states: "Daniel Mann was the director of 'Come Back, Little Sheba,' nothing more. Katharine Hepburn was the star of 'As You Like It,' nothing more. The Brattle Theatre is not the producer of 'The Relapse.' The association of John C. Wilson and the Guild dates back many years, embraces many plays, which have been pleasant and profitable." The Guild substantiates that it is associated with Lewis & Young in producing "The Curious Savage" and that it was linked with Anthony B. Farrell in producing "Arms and the Girl."

Legit Bits

Patricia Collinge has withdrawn as star of "Curious Savage," with **Marie Carroll**, understudy, temporarily taking over. The **John Patrick** play is trying out in Boston . . . **James Light** has joined the faculty of the Yale drama department as visiting critic in play directing . . . **Hermione Gingold**, British star, will make her U. S. debut in the title part of "Lily Henry," **Peter Cookson's** production of the **Mae Cooper-Grace Klein** play. . . . **Rodgers & Hammerstein** have signed **Jerome Whyte** as stage manager of the forthcoming musical edition of "Anna and the King of Siam," starring **Gertrude Lawrence**. He'll continue his duties as musical supervisor for the Theatre Guild . . . **George Campbell**, pressagent for the Brattle Theatre, Cambridge, Mass., has been admitted to membership in the Assn. of Theatrical Press Agents & Managers . . . **Margaret Lockwood** is reportedly set as star of the London production of **Elmer Rice's** "Dream Girl" . . . **Judy Garland**, already a possibility for a **Rodgers-Hammerstein** musical for next season, is being sought to star in "Careless Love," the **Paul Milton-Bud Fishel-George Lessner** musical which **Lorraine Lester** hopes to present on Broadway this season . . . **Joseph Kipness** has optioned two shows, both scripted by **Philip** and **Julius Epstein**. One is a dramatization of Dostoyevsky's "Brothers Karamazov" and the other is a musical edition of Sheridan's "The Rivals," for which **Jerry Livingstone** and **Redd Evans** will write the score.

Wesley Addy and **Joseph Wiseman** will be featured in "King Lear," in which **Louis Calhern** will be starred . . . **Michael Todd**, whose "Peep Show" revue is apparently on its way to paying off at the Winter Garden, N. Y. (with weekly grosses of over $50,000), has lined up the entire $100,000 financing for his forthcoming production, "Tevye's Daughters" . . . British designer **Oliver Messel** took an examination last week for membership in the United Scenic Artists Union and is awaiting admission, so he can work on Broadway shows. He's tentatively set to do the scenery and costumes for the **Olivia de Havilland** revival of "Romeo and Juliet" . . . After leaving the Coronet, N. Y. to make room for the incoming "Hilda Crane," the **Hartmans** revue, "Tickets, Please," will move to the Hellinger, N. Y. . . . The stagehands union, in negotiations for a new contract with the League of N. Y. Theatres, is demanding a 10% wage boost, plus a 5% payment for a welfare fund . . . **Geraldine Brooks** arrived this week from Hollywood to conclude arrangements for a Broadway play.

Roger Gerry has gone to the Coast to direct the **James Doolittle** production of **Gian-Carlo Menotti's** "The Telephone" and "The Medium" opening at the El Capitan, Hollywood, Oct. 5. Then he returns to N. Y. to resume his TV chores. . . . **Maurice Turet** has replaced **Vince McKnight** in handling publicity chores for **George Brandt's** subway circuit. . . . **Geraldine Hamburg**, who has a singing lead in the N. Y. Carnegie Interplayers' current "Beggar's Opera," is daughter of Kansas City's Paramount exchange branch manager **Harry Hamburg**. . . . **Phil Bloom** and **David Lipsky** have split up their partnership, and will each do publicity solo from their old quarters.

Susan Leigh, daughter of **Vivien Leigh**, returns to the Coast this week after a visit to New York. . . . **Bonita Primrose** has returned to New York after two years in South Africa with "Annie Get Your Gun" and "Oklahoma." . . . **Alfred Drake** returned last week from an extended European vacation. . . . The total profits distributed thus far to backers of "Member of the Wedding" is $112,500, not $37,500, as reported. . . . **Ken Parker** has withdrawn from the cast of the Originals Only production of "Hidden House" to supervise the Brooklyn Masque players' presentation of his own play, "There's Always a Murder." . . . The **Richard Aldrichs** (**Gertrude Lawrence**) have returned to New York for the season, after summering at East Dennis, Mass. . . . Defendants **William R. Katzell** and **Ray Golden** have been directed to appear Friday (29) for pre-trial examination in the breach-of-contract suit brought by director **David Alexander**. Trial is now set for Oct. 23 in Brooklyn supreme court.

Daniel Mann, who just finished directing the subway circuit edition of "Streetcar Named Desire," is giving a staging tuneup to the Broadway company of "Death of a Salesman," starring **Thomas Mitchell**. He's being sought to stage **Steven Scheuer's** proposed production of "Sunday Breakfast" and is assisting **Martin Ritt** on a television series.

Ford, Schildkraut For Brattle's 'Characters'

Boston, Sept. 26.

Ruth Ford has been signed by the Brattle Theatre Co. of Cambridge to costar with Joseph Schildkraut in their forthcoming production of "Six Characters in Search of An Author." Play will tee off Brattle's fall season, Oct. 3 and will mark the third year of producing by the company in Cambridge.

Others signed for the production are Cavada Humphrey, formerly of the Margaret Webster company, and Michael Wager, last here in "Streetcar Named Desire," with supporting roles filled by members of the resident company.

N. Y. THEATRES' $1,967,100 NET

Broadway Theatre Earnings

1949-50 Season
(52 *weeks*)

House and Shows It Played During Season	Weeks Lighted	Est'ed Share Of Gross	Estimated Net Profit
Alvin ("Roberts")	50	$454,000	$251,000
Barrymore ("Streetcar," "Rat Race," "Consul")	51	300,200	72,700
Beck ("Fancy," "That Lady," "Wisteria")	29	169,100	35,000
Belasco ("Madwoman")	4	20,800	None
Biltmore ("Clutterbuck")	26	86,100	($17,900 loss)
Booth ("At War With Army," "Yes, M'Lord," "Velvet Glove, "Sheba")	40	157,400	17,500
Broadhurst ("Fifth Avenue," "Ear," "Touch and Go," "Now I Lay Me," "Liar")	50	379,700	189,300
Broadway ("Shoes," "Night in Spain," "As Girls Go," "Touch and Go")	36	272,500	56,500
Center ("Mr. Ice")	46	442,300	62,300
Century ("Kate")	52	654,900	316,900
City Center (own productions, plus "Brigadoon," "Streetcar")	12	34,300	16,300
Coronet ("Browning," "Happy As Larry," "Bird Cage," "Tickets")	19	96,900	($29,700 loss)
Cort ("Mice," "The Father," "As You Like It")	34	154,400	4,800
Empire ("Life With Mother," "12th Night," "Closing Door," "Wedding")	31	174,500	43,300
48th Street ("Love Me Long," "How Long Till Summer," "Barry's Etchings")	8	23,900	($56,400 loss)
46th Street ("Regina," "Arms and Girl")	24	201,300	3,800
Fulton ("Fancy," "Montserrat," "The Man," "Phoenix")	37	135,600	($12,400 loss)
Golden ("Fancy," "Velvet Glove")	14	42,000	($46,600 loss)
Hellinger (Gilbert & Sullivan, "Texas, Darlin'")	30	236,300	($66,200 loss)
Hudson ("Detective")	52	302,200	120,300
Imperial ("Liberty," "Peter")	44	374,500	79,000
Lyceum ("Metropole," "Enchanted," "Silk Thread")	9	30,100	($53,000 loss)
Majestic ("South Pacific")	51	561,000	228,000
Mansfield ("Ear," "Stained Glass," "All You Need," "Peacock")	19	102,000	($31,600 loss)
Miller ("Yesterday," "Cocktail")	49	190,700	6,600
Morosco ("Salesman")	52	344,300	162,600
Music Box ("Stars")	31	218,000	6,800
National ("Caesar and Cleopatra")	19	128,400	12,800
Playhouse ("Innocents")	17	71,500	($30,000 loss)
Plymouth ("Diamond Lil," "Happy Time")	38	280,600	111,800
Royale ("Madwoman," "Dance Me a Song," "Disciple")	39	224,800	43,200
St. James ("Charley")	51	518,900	185,900
Shubert ("Anne," "Ear," "Know My Love")	44	322,600	131,000
Winter Garden ("As Girls Go," "Alive and Kicking," "Great Be Alive")	23	176,600	23,600
Ziegfeld ("Blackouts," "Blondes")	31	362,900	129,900

25 OF 35 HOUSES SHOW A PROFIT

By HOBE MORRISON

Broadway legit theatres made an estimated total net operating profit of $1,967,100 during the 1949-50 season. Their gross revenue, derived from their share of the gross boxoffice receipts of all shows, totalled an estimated $8,245,300.

The Century had the most profitable season of any theatre in N. Y., netting an estimated $316,900 on a gross revenue of $654,900 from 52 weeks of "Kiss Me, Kate." Next was the Alvin, with an operating net of $251,000 on a gross revenue of $454,000 from 50 weeks of "Mister Roberts" (the show laid off Holy and pre-Christmas weeks). Although the Majestic had by far the highest-grossing show in "South Pacific," the rental terms were less advantageous, so the house's share was lower, $561,000, and its operating net was $228,000.

The Shuberts, with 16 of the 35 available houses (including the Belasco for six weeks before NBC took it over for use as a radio studio), had an estimated net profit of $1,426,400, or 72.5% of the total, from theatre operation. Their houses were lighted a total of 590 weeks out of a possible 786, or 75%. The only other multiple owner, City Playhouses, Inc., with four theatres, had net operating profits of $125,300. Its houses were lighted 132 weeks of a possible 208, or 63.4%. All 35 houses were lighted 1,162 weeks of a possible 1,774, or 65.5%.

Only Broadway houses lighted for the full 52-week season were the Century ("Kate"), Hudson ("Detective Story") and Morosco

(Continued on page 58)

Brandt Now Using Subway Circuit As Test for Touring Productions

The Subway Circuit, under the supervision of George Brandt, is now serving as a testing ground for touring shows. Reaction of audiences at the Flatbush, Brooklyn; Windsor, Bronx; Strand, Rockville Centre, L. I., and Montclair, Montclair, N. J., is the determining factor of what is sent on the road by Brandt and associates.

In the past the circuit has played only a summer season, with productions rotated through the string of houses. Now producer Brandt is taking these shows, which have done exceptionally well, and is sending them out on tour. First of the offerings to take to the road was "The Innocents," currently playing at the Harris, Chicago. This is the first road company of the show, which played on Broadway last season. Cast for the tour remains the same as it was on the circuit except for Sylvia Sidney, who replaced Haila Stoddard as lead.

"The Innocents," which began its tour at the Cass, Detroit, is playing the United Booking Office circuit on Theatre Guild subscription. Play, produced on Broadway by Peter Cookson, is touring under the management of Brandt and Harald Bromley. Set to follow "The Innocents" on Brandt's schedule is "A Streetcar Named Desire," currently playing at the Bronx showcase. The Tennessee Williams' drama is slated to begin its tour Monday (2) at the Playhouse, Wilmington.

In the case of "Streetcar," the play, which has toured extensively before, will be sent out mainly to hinterland spots, where it hasn't been seen. One-niters, split-weeks will be played mostly, with a few repeat dates. Cast is headed by Louise Platt, the third femme to have held down the leading role on the Subway Circuit. Play is being sent out by Brandt and William S. Levine, in association with Max Siegel. Levine operates the Montclair house.

Brandt is also planning to send out his circuit productions of "Finian's Rainbow" and "The Detective Story." Once shows take to the road they immediately switch from being rotary stock productions to regular touring presentations and are thus subject to Equity's touring regulations.

Incidentally, the current season, now in its 21st week, will probably reach a new high of 26 weeks' playing time before it concludes.

Ballet's Draw

At the N. Y. Met Opera House, where Sadler's Wells Ballet of London is currently playing, a woman came up to impresario Sol Hurok one night last week to thank him for getting her tickets.

"I'm so grateful," she said, "and so is my husband. He thinks the seats are simply wonderful. He's sitting next to Faye Emerson."

B'way, Coast Legit Mulled by Ferrer

A joint Broadway-Hollywood production operation, under American National Theatre & Academy sponsorship, is contemplated for next season by Jose Ferrer. The project would involve an ANTA Playhouse series in New York and a similar setup at the El Capitan, Hollywood, with productions interchanged for short runs and possibly limited stands in UBO houses across the country. Ferrer believes he could get various top film names to star in new plays and classic revivals for limited runs. Meanwhile, the actor is trying to decide on a play for presentation at the upcoming ANTA Playhouse series starting Nov. 19.

Tentative plans for Gertrude Lawrence to star in one of the ANTA presentations are now cold, reportedly as a result of opposition from Richard Rodgers and Oscar Hammerstein, II, who have the actress under contract to star in their musical edition of "Anna and the King of Siam" on Broadway next spring. Miss Lawrence had been tentatively set to co-star with Brian Aherne, either in "Beau Strategem" or "The Way of the World." She had decided not to revive Shaw's "Major Barbara."

Elia Kazan is understood to have agreed to stage one show in the ANTA series and Orson Welles is set to star in another. Actor would like to do "King Lear," but will probably select some other play, since a revival of the Shakespeare tragedy is already scheduled for Broadway presentation this winter, with Louis Calhern in the title part.

Judith Anderson will open the series in Robinson Jeffers' "Tower Beyond Tragedy." Helen Hayes will star in a revival of Barrie's "Mary Rose" and John Garfield will appear in Paul Green's adaptation of "Peer Gynt." Katharine Cornell will probably do one show, possibly Shaw's "Captain Brassbound's Conversion." Another prospect is a local appearance of Louis Jouvet's repertory company from Paris. And the Theatre Guild may present one production in the series.

Terrell to Gander O'Seas Tent Sites

St. John Terrell, who last week completed a second season's operation of the Musical Circus, Lambertville, N. J., sails Oct. 14 on the Ile de France for a six-week vacation in England and on the Continent. While there he'll inspect sites in Brighton, Blackpool and Swansea, where he's had offers to become associated with tent-show operations.

Showman will fly his own plane to Miami next weekend to make preliminary preparations to resume his Musical Circus setup this winter. Arthur Cantor, his pressagent, will accompany him to do the navigating.

Old Vic Theatre, London, Rebuilt After Bombing, Reopening in 2 Months

London, Sept. 26.

Within two months, the Old Vic theatre, wrecked by a Nazi bomb early in the war, will be flourishing again. For more than eight months builders have been reconstructing the interior—the original framework was more or less intact—and Britain's famous national theatre is scheduled to reopen in mid-November with a production of "Twelfth Night."

Fundamentally, the interior design of the theatre remains unchanged, but improvements have been made and a greater decree of comfort will be provided. However, the essential features which have remained since the theatre first opened in 1818 will still be there. The balcony and circle designs are unchanged, and with the object of providing the maximum amount of cheap seating, the bench type seats are being retained in the balcony.

At the opening of the reconstructed Old Vic in 1927, Ellen Terry is supposed to have told Lillian Bayliss, then the manager: "If ever you alter the design of the balcony, I'll come back to haunt you." The warning has been heeded.

Admission prices will range from $1.50 down to 20c. No entertainment duty will be payable, as the theatre will come under the exemption scheme operated by its association with the Arts Council. Capacity is being cut to around 1,050, a drop of about 250 on the previous seating.

A high-grade resident company

(Continued on page 61)

SCHWARTZ SLATED FOR N. Y. LEAGUE PREXY

Arthur Schwartz is slated for the presidency of the League of N. Y. Theatres, at the annual meeting and election Oct. 10. The composer - producer will succeed the late Brock Pemberton. Since the latter's death last summer, Lee Shubert has been acting president.

Slated for re-election as officers of the League are Shubert, first vice-president; Louis Lotito, second vice-prez, Gilbert Miller, treasurer, and Herman Shumlin, secretary. James F. Reilly continues as executive-director.

It's understood that Schwartz's election as League president will not affect his membership in the Committee of Theatrical Producers or the Dramatists Guild.

Litchfield Strawhat In Black for Third Year

Litchfield, Conn., Sept. 26.

The Litchfield Summer Theatre has just closed its fifth season, showing a profit for the third consecutive year, despite a drop of about 20% in business. The strawhat used a resident company, with occasional guest stars.

With a capacity of $2,900 (at $2.40 top), the spot had its top gross with "Finian's Rainbow," registering $3,250 with extra chairs and standees. The closing bill, a repeat of "Yes, My Darling Daughter," with all seats at $1.50, proved a popular stunt. Leonard Altobell operates the strawhat.

Gian-Carlo Menotti's "The Consul" will be produced in seven European countries and five different languages this season.

New Songs for 'Madam' In Tryout Revisions; Deny Lukas Leaving

Boston, Sept. 26.

Irving Berlin is putting two and perhaps three new songs into "Call Me Madam" during its tryout engagement here. First titled "You're Just in Love," has already gone into the second act as a duet between Ethel Merman and the juvenile, Russell Nype. It replaces "Monotony," an oldie that the composer originally dropped from a Metro picture and withdrew last season from "Miss Liberty."

Second number, tentatively called "Something to Dance About," will replace "Gypsy Dance" as soon as choreographer Jerome Robbins can work out a routine for it, probably late this week. Berlin is working on a third tune and, if he comes up with a likely click with that, may even try to compose a fourth. Meanwhile, librettists Howard Lindsay and Russel Crouse have already made substantial revisions in the second half of the book and are continuing to tighten and rewrite.

Leland Hayward, presenter of the musical, denied this afternoon

(Continued on page 61)

Silvers Due in N. Y. On 'Wonderful Time' Talk

Phil Silvers, who is in line as star of the Arthur Kober-Harold Rome musical version of "Having Wonderful Time," is due in New York tomorrow (Thurs.) to discuss the project with Max Gordon and his silent production associate, Hubbell Robinson. If the show isn't likely to be produced within the next couple of months, Silvers figures on continuing with his vaude-nitery act, in which he appeared last week in Minneapolis.

The comic is also being sought as star of a musical, for which Johnny Mercer is writing the lyrics, being readied for production by Michael Sloane. Incidentally, "Little Boy Blue," which Sloane and his wife, Paula Stone, tried out recently on the Coast, is understood to have been dropped.

Small Display Ad Value Proved in Gross of 'Pan' With $1,900 Sunday Hypo

Demonstration of how even a small display ad can hypo the boxoffice was given at the matinee Sunday (24) of "Peter Pan," at the Imperial, N. Y. Receipts for the performance, which was announced in 1-inch, 2-col. ads in the N. Y. Times and News, were almost $3,800. Previous Sunday (17) matinee drew slightly over $1,800. Cost of the single-time display in the two sheets was about $135.

With the boost of nearly $1,900 over the previous Sunday receipts, the Barrie revival may recover the ground it lost last week, when the eight-performance gross slipped to $27,300 from the preceding week's $30,700. The management also hopes that the move next Tuesday night (3) to the St. James may stimulate business for the Jean Arthur-Boris Karloff starrer.

Quin's 'Us' for London

"Here's To Us," new play by Shirland Quin, has been sold to Wauna Paul for London production this season. Vicki Cummings has been signed as one lead, with Lee Bowman and Bill Johnson being considered for the other.

Carl Cowl represented the author.

Barry Gray Disappoints B'way Mob By Clicking in 'Harvey' Legit Bow

By JOE LAURIE, JR.

The disk-jockey set, accompanied by practically all the skeptics of Broadway, trekked to Montclair, N. J., last Tuesday night (19). Those who couldn't go, stuck close to the phones at Lindy's, Stage Delicatessen and Chandler's, to be the first to get the bad news. It wasn't just to see "Harvey," which was opening that night at the Montclair theatre. This mob had seen "Harvey" played by Frank Fay, Jimmy Stewart, Bert Wheeler, Jimmy Dunn and even Brock Pemberton.

This occasion was more than just an opening night. This was the night that a certain disk-jockey-commentator-phone-answerer and thought stirrer-upper was to throw his diaper into the legit theatrical ring. Up to now, this tyro had only three unimportant marks on his theatrical scratch-pad: a high school play, an unfortunate appearance at the Greenwich Village Inn and a so-so m.c. job at Loew's State, N. Y.

The Brandts, astute showmen, figured that this eminent and first-fiddle young man could pack their theatres on the bridge and subway circuit. So they baited their tongues with the line, "How about you playing the part of Elwood P. Dowd in 'Harvey'?" So Barry Gray, the WMCA all-night protector of civil rights, actors' rights, democracy, borsht circuit slaves and any other things that may come up that might start a hassle, appeared as the star of "Harvey"!

Before the curtain went up there was the usual goings-on of the Broadway crowd. Snickers, behind-program whispers, raised eyebrows of the wise guys who came to see this immature, ungifted pretender exhibiting his insufficiencies, while the natives of Montclair, who merely came to see "Harvey," just sat and stared. The lights dimmed, the curtain went up and in a few minutes there was Elwood P. Dowd with Barry Gray's goose pimple. It was the *new* Barry Gray, a quiet, restrained, tranquil and outwardly calm Barry Gray as Elwood P. Dowd, with real makeup on his face and a character suit. Barry Gray the actor.

After the first act, the audience was a bit dazed. This guy Gray had made it, so far. (Perhaps he was dazed too, backstage). In the second act he stumbled on a line, and the mob thought, "Ah, that's more like it, there he goes, folks . . . TIMBER!" But the old Barry Gray came to the rescue of Elwood P. Dowd and he recovered like a veteran. And so the guy got through the third and last act. The curtain falls. Applause, bows, more applause and more bows. No speech, fortunately. And the skeptics died of skeptic poisoning.

The Brandts have surrounded Barry Gray with a good cast. Frances Woodbury in the Josephine Hull role, does a splendid job, as does Lee Truhill as Ruth Kelly. Si Oakland as Marvin Wilson and the vet Arthur Jarrett as Dr. Chumley are tops, as is Phillip Carlyle as Dr. Sanderson. Frederica Going, who was in the original cast, is splended as Mrs. Chauvenet. Howard Whitefield, Burt Mallory, Madeline Holmes, the direction of Paul Foley and the settings of John Root all help Barry Gray to unnervous himself!

The customers may have been disappointed in not seeing Gray come out during intermissions and answer phone calls, as he does on his radio program. And why shouldn't he? There is ample precedent for this. Didn't De Wolf Hopper recite "Casey at the Bat" between the acts of any show he was in? Didn't Raymond Hitchcock wander through the audience shaking hands with the customers between acts? Didn't the great John Barrymore throw away the text of "My Dear Children" and talk about everything but the show? (Which was a great idea).

Well, Barry Gray has two more weeks (Brooklyn and Bronx) and by the time he gets through he will no doubt change his name to Barry-More Gray.

Legit Follow-Up

Death of a Salesman
(MOROSCO, N. Y.)

Thomas Mitchell, who has been starring for more than a year in the touring company of "Death of a Salesman," took over the assignment last week on Broadway, following Gene Lockhart and Albert Dekker in the title part originally played by Lee J. Cobb. Although his performance leaves a mixed impression and the playing of the supporting cast is notably below the level of the original company, the Arthur Miller drama remains a powerful and intensely moving experience.

Perhaps Mitchell's Willy Loman will improve and the performance as a whole will become smoother, as the star and the other actors have more chance to become accustomed to each other. But at the moment, their playing isn't fuliy integrated and the drama lacks cumulative impact. And, although Mitchell seems temperamentally suited to the role of a back-slapping drummer, his performance seems somewhat surfacey, particularly in the early scenes.

The others, it must be admitted, do not compare with the originals. Peggy Allenby is poignant and sporadically effective as the wife, but misses the steadily gathering heartbreak Mildred Dunnock gave the part. James Gregory is forceful as Biff, but his performance hasn't the dimension Arthur Kennedy had; Frank Maxwell doesn't equal Cameron Mitchell's portrayal of Hap, and their scenes together miss the nicely-balanced comedy that their predecessors achieved. Howard Smith is a solid rock in his original characterization of Charley, Willy's understanding friend from next door, and Tom Pedi still registers in the bit part of the bartender, although he leaves the cast shortly for another show.

Even with its present, obvious flaws, however, "Salesman" remains one of the memorable dramas of Broadway history.

Hobe.

Opera Review

N. Y. City Opera Co.
(CITY CENTER, N. Y.)

The enterprising N. Y. City Opera Co. teed off its seventh year at City Center, N. Y., last Thursday (21) with a sprightly performance of Puccini's "Turandot." The opus may be minor Puccini musically, but it has a spectacular quality which the Center authorities captured smartly despite the large handicap of an inadequate stage. The enthusiasm and verve of a City Center presentation still serve to overcome flaws in casting or other production details, to continue the Center's reputation of usually having the most exciting operas in town.

Vladimir Rosing's staging of the crowded work, and Laszlo Halasz's direction of orchestra and cast, were standouts in the production, overshadowing individual performances. Orchestra sounded rich and fluid under Halasz's baton, to give some of the lush music its full due. Chorus work, too, was highly satisfactory.

Dragica Martinis, as Turandot, although a little shrill, gave a commendable performance, in an improvement over her last year's debut. Raphael Arie, basso making his Center debut as Timur, did a sturdy job. Giullo Gari was a resonant Calaf and Dorothy MacNeil an appealing, though not always vocally satisfying Liu. Lawrence Winters, Luigi Velluci and Nathaniel Sprinzena made up a lively counselors' trio.

"Turandot" was a good choice for the Center's opera preem, and augurs well for the eight-week season that ensues.

Bron.

Off-B'way Show

Hidden House
(ORIGINALS ONLY PLAYHOUSE, N. Y.)

Current production of Tracy Hull's "Hidden House" by Originals Only, off-Broadway group, is a painfully tyro affair. Weakest aspect of the show is the generally poor acting, but the play itself is an unexciting whodunit with a melange of foreign types for supposed added dramatic effect.

Bea Boyajian is unconvincing and shows little emotional range as a gal ensnared in a web of intrigue. Ken Parker, who has skated in Broadway ice shows and is a playwright on the side, plays an English lawyer in a phony accent and is supposed to provide whatever comedy relief there is. Of the others, Blake Simms is chiefly notable for his voice-similarity to Vincent Price.

Although the production is billed as "the first 'thriller' to be staged arena-style," the production actually employs proscenium staging, but with the audience on three sides of the stage.

Gros.

Ballet Review

Sadler's Wells Ballet
(MET. OPERA HOUSE, N. Y.)

The Sadler's Wells Ballet of London, in its second visit to America, has confirmed the sock impression it made at its U.S. debut last fall. Currently doing a three-week season at the N.Y. Met, the troupe impresses once again with its overall discipline, the great care for detail in staging and performance, the well-drilled corps de ballet, a strong list of sololists, and above all a top battery of ballerinas. Troupe, for instance, can produce four "Swan Lakes" in a row, each one with a different femme lead worthy of the Sadler's tradition, in Margot Fonteyn, Moira Shearer, Beryl Gray or Pamela May.

Repertory is a handsome, varied one, with four new works being premiered on this visit, three of them having been shown during the past week. But the staples of the repertory, and those in which the large, intensively-schooled company shows to best advantage, are still the classics they first introduced last year, in the full-length, four-act "Swan Lake" and "Sleeping Beauty." Performances of both ballets have been sheer magic and delight, with Misses Fonteyn and Shearer dancing brilliantly as they alternated in each, and Miss Fonteyn, in both miming and dancing, rocking the house at each appearance, to warrant her rep as one of the world's great dancers.

Of the ballets preeming last week, the "Giselle" is probably the most important and certainly the most controversial. The 100-year-old, two-act classic seems to have disappointed U.S. critics accustomed to a more intense, dramatic version as staged by American troupes. But the typically British version, for all its gentle, almost detached style of playing that annoyed the purists, does successfully project its mood, and create a better illusion than several recent U.S. presentations.

Pamela May has been every inch the autocratic Queen of the Wilis; Leslie Edwards is doing some excellent miming as the hot-headed Hilarion; Michael Somes has been doing some of his best dancing, as well as carrying himself in princely fashion, as Count Albrecht, and Miss Fonteyn has been a beautiful dancing actress and utterly believable peasant girl, as Giselle. Opportunity for dazzling virtuoso work isn't as available for her here as in other ballets, but she makes Giselle a poignant characterization.

Other two preems are short works by Sadler's chief choreographer, Frederick Ashton. "Les Patineurs" is an utterly charming ballet about skaters, in which outdoor spirits run high at all times, and comedy blends with precision. Brian Shaw reveals high skill in his dancing here, especially in his turns, while Rowena Jackson has a virtuoso bit in a terrific spinning sequence that tears down the house.

Ashton's other work, "Dante Sonata," is an impressionistic work about the forces of good striving with the evil, and is too reminiscent of other such symbolical pieces, as well as devoid of any striking choreography, to be particularly effective. Moira Shearer, as a child of darkness, and Miss Fonteyn, as a child of light, do stand out significantly, but not enough to make the work a success.

Bron.

PLAN ST. L.-K.C. CO-OP ALFRESCO OPERETTAS

St. Louis, Sept. 26.

Cooperative deal is in the works for the Municipal Theatre Assn., which sponsors alfresco operettas in Forest Park here, and the Starlight Theatre Assn., which plans a similar operation in Kansas City next summer. Paul Beisman, manager of the local organization, and John A. Moore, president of the Starlight outfit, will huddle here soon to work out the proposed setup, which would involve contracting talent for the same shows in the two cities.

According to Beisman, the project is still only in the talking stage, but Jerome Whyte, musical production manager of the Theatre Guild, is being considered as general manager and production manager of the Kansas City venture, which is reportedly figuring on opening its 1951 summer season with a production of "Desert Song."

Beisman says the St. Louis organization will gladly help with the planned project in Swope Park, Kansas City, where the $1,000,000 amphitheatre has 7,600 seats and parking accommodations for 2,500 cars.

Where It Went

Following is an approximate distribution breakdown of the estimated $28,614,500 boxoffice gross (excluding $5,722,900 in federal admissions taxes), from all Broadway shows during the 1949-50 season:

Theatre rental (includes the house share of stagehand and musician payrolls)	$8,245,300	28.8%
Cast salaries	7,663,400	26.8%
Stagehand salaries	2,853,500	10%
Author royalties (excluding share-of-profit deals)	2,237,600	7.8%
Musician salaries	1,906,700	6.7%
Production operating profit	1,735,800	6.1%
Manager, pressagent salaries	694,200	2.4%
Director royalties (excluding share-of-profits)	522,200	1.8%
Choreographer royalties	101,300	.4%
Advertising, miscellaneous salaries, photos and signs, office expense, travel and hotel expenses, payroll taxes, rental of equipment, designer fees, etc.	3,468,000	12.1%

(Note: The explanation for the fact that the total distribution exceeds the total boxoffice receipts is that there is an overlap between theatre rental and stagehand and musician payrolls, since the house and production almost invariably share those items.)

Dallas Symph Set For Filmhouse Appearance

Dallas, Sept. 26.

Following the lead of the N. Y. Philharmonic, which had an engagement recently at the Roxy theatre, N. Y., the Dallas Symphony Orchestra will perform a similar stint at the Palace theatre here for the Christmas show, running from Dec. 22-28. Walter Hendl, orch's musical director, will conduct. He wrote the music for the 1945 legiter, "Dark of the Moon."

The 1950-51 season, marking the orch's 50th anni, will be highlighted by a six-week tour of the southeast and midwest, beginning Feb. 26.

Lanza Due for Big Concert Splash

First big concert tour for Mario Lanza since the tenor attained film prominence is being prepped by his managers, the Judson, O'Neill & Judd division of Columbia Artists Mgt. Tour is to run from mid-January to mid-March, for about 20 concerts, on basis of two a week. Terms—which are pretty high for a new name in the concert field — will be 60% of the gross, with a minimum guarantee of $2,500. Tour will open in California, with singer working through the midwest and south, and east as far as Boston. There will be no recital in New York.

Program will be of the straight recital variety. Lanza will have an assisting artist, probably an instrumentalist, with him, who will play his own groups of numbers. Lanza will do opera arias for his first song group, with folk or modern songs in another group, and tunes from his pix scattered through the program. Singer made his first film starring appearance a year ago or so in Metro's "The Midnight Kiss," while his second pic, "Toast of New Orleans," opens at the State, N. Y., Friday (29). He's currently at work portraying the name role in Metro's "The Great Caruso," with a Metopera cast in support.

This is the first big exploitation opportunity for Columbia in a long while, and bureau plans to splash the tour big. Metro and RCA Victor also expect to share in the tour promotion, with advance men sent to the cities where concerts will be given, etc.

Lanza was first heard at the Berkshire, Mass., Festival in 1942, then went into the Army. When he came out, he went into radio, following which he hit his stride in films.

Orpheum, K.C., Reopening With Legit-Pix Policy

Kansas City, Sept. 26.

Orpheum Theatre, dark since last spring, is scheduled to reopen with the Blackstone show Oct. 16, according to Leon Robertson, Fox Midwest city manager. City celebrates its annual American Royal (stock and horse show) festivities week of Oct. 14, and theatre opening is in conjunction with the event.

Following the Blackstone show on stage, house will go to a film policy with "All About Eve." Later several legits are booked for the house, carrying out the policy of varied attractions established last season.

N.Y. Theatres

Continued from page 57

("Death of a Salesman"). The Barrymore had 51 lighted weeks with three different shows; the Majestic and St. James ("Where's Charley?") were lighted 51 weeks; the Alvin and Broadhurst (five different bookings) had 50 weeks each, and the Miller had 49 weeks with two different shows.

Nine Houses in Red

Although some theatres had relatively small profits, only nine are figured to have operated in the red—the Belasco is understood to have approximately broken even on its six weeks of legit, four of which were with "Madwoman of Chaillot," at modest grosses. Only one Shubert house, the Golden, with 14 lighted weeks of low grosses, showed an operating deficit.

Operating expenses for the various houses were figured on a 52-week season, rather than a 40-week or 35-week basis, as used by some theatre managements. In other words, the annual rental was divided by 52 and spread over the full year, including both lighted and dark weeks. In the case of lighted weeks, the show's minimum rental guarantee was figured as approximately the theatre's operating expense. In the case of dark weeks, the weekly overhead was figured to include taxes, interest on the mortgage and such operating items as basic payroll, minimum heat and maintenance, etc.

Shubert houses include the Barrymore, Belasco, Booth, Broadhurst, Broadway, Century, Cort, Golden, Imperial, Majestic, National, Plymouth, Royale, St. James, Shubert and Winter Garden. City Playhouses theatres are the Coronet, 46th Street, Fulton and Morosco. Independent houses include the Alvin, Beck, Biltmore, Center, City Center, Empire, 48th Street, Hallinger, Hudson, Lyceum, Mansfield (booked by the Shuberts), Miller, Music Box (booked by the Shuberts), Playhouse and Ziegfeld.

Schmidlapp $5,848 Claim Vs. Ex-Partner Settled

Judgment for $5,848, obtained by producer Horace W. Schmidlapp against his former partner, Richard W. Krakeur, was satisfied this week and a suit to force payment will be withdrawn in N. Y. supreme court today (Wed.). Schmidlapp was seeking to collect Krakeur's share of the income or profits from "Affairs of State," which the latter presented Monday night (25) at the Royale, N. Y. in association with Fred F. Finklehoffe.

Papers in the suit didn't reveal what the original debt covered, but showed that Krakeur confessed judgment in November, 1948. About a year ago, Schmidlapp tried to garnishee some income of Krakeur's, but the attempt failed and he subsequently withdrew the action.

Lacca to Markova-Dolin

Yolanda Lacca, formerly with the Ballet Russe de Monte Carlo, sails for England next week to join the Markova-Dolin Ballet.

Dancer, who left ballet for films, was featured in "G. I. Joe," "The Chase" and "So This Is New York." She'll perform with Markova-Dolin during their London season.

Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 17th week of the season) and the corresponding week of last season:

BROADWAY	This Season	Last Season
Number of shows current	14	17
Total weeks played so far by all shows	290	263
Total gross for all current shows last week	$381,700	$483,100
Total season's gross so far by all shows	$6,657,200	$6,916,800
Number of new productions so far	4	3
ROAD *(Excluding Stock)*		
Number of current touring shows reported	22	16
Total weeks played so far by all shows	180	176
Total road gross reported last week	$513,120	$332,900
Season's total road gross so far	$4,686,620	$4,294,700

Chi Overcomes Weather, Holiday; Mae West 24G, 'Innocents' $18,500

Chicago, Sept. 26.

Although poor weather and the Jewish holiday Wednesday night (20) affected other amusements, they apparently had little effect on the two legiters which opened here last week. Sock business for both "Diamond Lil" and "The Innocents" was piled on top of critical acclaim. "Innocents" is on Theatre Guild subscription.

"Come Back, Little Sheba," at the Erlanger and "Texas, Li'l Darlin'" at the Great Northern, opened last night (Mon.). "Springboard to Nowhere" moved its premiere date up to Oct. 9, in competition with "Lady From Paris." "Devil's Disciple" has been cancelled, but the Ballet Russe is set for the Civic Opera House. "As You Like It" opens at the Erlanger, Oct. 23, with "Lost in the Stars" set for the Great Northern about Oct. 30.

Estimates for Last Week

"Come Back, Little Sheba," Erlanger ($3.80; 1,334). Opened last night (Mon.) on Theatre Guild subscription; reviews were enthusiastic.

"Diamond Lil," Blackstone (1st wk) ($4; 1,358). Boff $24,000.

"Innocents," Harris (1st wk) ($3.80; 1,000). Thriller did near capacity with $18,500.

"Texas Li'l Darlin'" (5; 1,500). Musical opened last night (Mon.).

'AFFAIRS' SOCK $22,000 AS D. C. SEASON OPENER

Washington, Sept. 26.

Gayety unshuttered for the 1950-51 season last week with the Broadway-bound "Affairs of State" starring Celeste Holm. Scaled to a $3.60 top in the 1,500-seater, "Affairs" grossed $22,000 as against a $24,000 capacity for the scale. Play did well at the start and built to capacity in the last few days of the short stand.

"The Barrier," musical built on the color-line problem and starring Lawrence Tibbett and Muriel Rahn, opens tonight (Tues.) for a two-week session prior to moving on toward New York. In addition to bookings previously announced, the Gayety has inked "Oklahoma" for three weeks in April, and "The Consul" for a single week in November.

'Salesman' Lean $16,000 In 4 California Dates

Sacramento, Sept. 26.

Touring company of "Death of a Salesman" put together a gross of about $16,000 last week in short stops at the Auditorium, Fresno; Auditorium, Oakland; Civic Auditorium, San Jose, and Auditorium here. It was a deficit series for the play.

Arthur Miller drama is dividing the current week between three Colorado stands.

'Sarah' $2,400, Princeton

Princeton, Sept. 26.

"Legand of Sarah," new James Gow-Arnaud d'Usseau play, grossed a capacity $2,400 in one break-in performance at the McCarter theatre here Saturday night (23).

Kermit Bloomgarden production, co-starring Marsha Hunt, Tom Helmore and Ethel Griffies, is continuing its tryout this week at the Locust, Philadelphia.

Henburn 14G in 3

Hershey, Pa., Sept. 26.

Katharine Henburn revival of "As You Like It" in three performances here last Friday and Saturday (22-23), grossed about $14,000 at the local Community playhouse.

Theatre Guild offering is currently at the Shubert, Philadelphia.

New Haven Relights With 'Burning Bright'

New Haven, Sept. 26.

After a dark week, the Shubert again goes into legit action this week with preem of "Burning Bright" tomorrow through Saturday (27-30). It's an 80% advance sellout and may go clean for five performances, dependent on first-night reception.

Next week gets full stanza of "I Know My Love" (2-7) and following bookings include D'Oyly Carte (Oct. 11-14), "Edwina" (preem) (Oct. 19-21), "Bell, Book and Candle" (preem) (Oct. 25-28), "Ring 'Round the Moon" (preem) (Nov. 1-4), "Bless You All" (preem) (Nov. 13-18). "Mister Roberts" is set for a return visit the week of Nov. 27-Dec. 2.

'BLONDES' $30,000 IN 7, 'DISCIPLE' $17,000, S. F.

San Francisco, Sept. 26.

"Gentlemen Prefer Blondes," with Gertrude Niesen and John Boles, moved into the 1,775-seat Curran last week and chalked up a tremendous $30,000 for seven performances, opening Tuesday (19). It was originally announced for a four-week run, but with an advance of $60,000 indications are that it will remain six weeks.

"Devils's Disciple," with Maurice Evans, shuttered Saturday (23) with a $17,000 gross for the third week at the 1,600-seat Geary. Second week was overquoted.

'Stars' Bright $46,000, 'Ice' Fast $85,000, L. A.

Los Angeles, Sept. 26.

Generally good business was recorded again last week on the local legit scene. Sole newcomer, "The Burning Bush," got off to an okay start at the Coronet, despite discouraging reviews.

Only new entry this week was "Devil's Disciple" which rekindled the Biltmore last night (Mon.).

Estimates for Last Week

"Ice Follies of 1951," Pan Pacific Aud (3d wk) ($3.60; 6,600). Very nice $85,000 for the second full week of operation.

"Lost in the Stars," Philharmonic Aud (3d wk) ($4.80; 2,670). Up slightly to $46,000; current frame is final.

"The Burning Bush," Coronet (1st wk) ($3.60; 255). Okay $750 for first two nights at the tiny house. Reviews bad but pre-sold theatre parties should keep it alive for several days, at least.

'Ear' Slim 16G, Mpls.

Minneapolis, Sept. 26.

Considering the critics' raves, favorable word-of-mouth and the fact that this was its exclusive Twin City engagement, the $16,000 chalked up at the 1,900-seat Lyceum by "Lend An Ear" last week, for six nights and two matinees at $4.20 top was very disappointing. Business built and upper shelves were well filled for most performances, but there were rows of empty seats downstairs.

Show opened the local legitimate season. "Blackstone" and "Death of a Salesman," the latter coming back for a return engagement, are next.

Strawhat Tryout

(THIS WEEK)

"The Antagonists" — Hilltop Theatre, Lutherville, Md. (26-1). (Reviewed in VARIETY, March 22, '50, under the title "Aaron Burr").

Tone's 'Man' Slick $9,500 For Olney Barn Finale

Olney, Md., Sept. 26.

Despite a volley of pans from town's nearby Washington's drama desks, Franchot Tone's "Second Man" chalked up a slick $9,500 for the final week of the Olney season. Film rep of Tone undoubtedly lured payees to the country, despite the unseasonable weather and bad press. Though not capacity, take left a comfortable margin of profit for the strawhat management.

Playwright S. N. Behrman trekked in at week's end to view the opus in its revamped form, with Barbara Peyton replacing Therese Hunter in the ingenue role, and to huddle with producer Jean Dalrimple on Broadway prospects for the revival. Show has current week of strawhat at Somerset, Mass., before final decision will be made.

Though the score is not yet available, the Olney season, under the Richard Skinner-Evelyn Freyman aegis, is well in the black, with total take slightly under that of last year, despite four weeks less of playing time. Present plans are to reopen next year under same management and format, but with a longer season.

'Madam' $37,300, 'Chiffon' $11,000, 'Sun' $10,900, Hub

Boston, Sept. 26.

With exception of "Call Me Madam," which is a complete sellout for its three-week run at the Shubert, the Hub's legiters are not racking up grosses anticipated. "Season in the Sun," at the Wilbur, and "Black Chiffon," at the Plymouth, picked up slightly last week, but were still only moderate. "Pardon Our French," at the Opera House, skidded in its third stanza. "Oklahoma," back for its umpteenth local visit, opened fairly strong last night (Mon.) at the Colonial.

Estimates for Last Week

"Call Me Madam," Shubert (1st wk) ($4.80-$6.00; 1,700). Entire engagement is SRO, pulling sock $37,300 for first seven performances.

"Black Chiffon," Plymouth (2d wk) ($3.60; 1,200). Picked up slightly for fair $11,000 on its finale.

"Pardon Our French," Opera House (3d wk) ($4.20; 3,000). Dropped to $24,100; current week is the final.

"Season in the Sun," Wilbur (2d wk) ($3.60; 1,200). Wound up with $10,900.

'MICE' $13,700, DETROIT; 'TEXAS' BRUTAL $11,000

Detroit, Sept. 26.

Both of Detroit's legit houses had a poor week. "Two Blind Mice," starring Melvyn Douglas, found only $13,700 in the till for a week's run at the Cass. "Texas Li'l Darlin'" fared even worse at the Shubert, garnering only $11,000, just a shade more than on its first week.

Current is "Lend An Ear," for a fortnight at the Cass. The Shubert is shuttered and has no plays scheduled for the immediate future.

'Okla.' Modest $23,400 In 6th Baltimore Visit

Baltimore, Sept. 26.

"Oklahoma" made a sixth stop at Ford's here last week and got a mild $23,400 total. "Kiss Me, Kate" is current and practically sold out in advance.

"The Barrier," new musical drama starring Lawrence Tibbett and Muriel Rahn, is set for Oct. 9.

'S.P.' Tops Itself Again; $94,720 Wk., Des Moines

Des Moines, Sept. 26.

"South Pacific" broke all records for the 4,200-seat KRNT theatre here this week, with eight performances (two matinees) grossing $94,720. This topped the previous record of $90,278 for eight performances, set by "Oklahoma" in September, 1946.

It is the largest gross thus far for "South Pacific" for a week's run.

B'way B.O. in Gain for 3d Straight Wk.; 'Daphne' $21,900, 'Blondes' $47,700, 'Kate' $40,700, 'Roberts' $28,500

For the third straight week, Broadway registered a lively boxoffice gain last week. With a few exceptions, individual shows registered nice gains and the total gross was substantially better than the previous week.

Payoff prospects for "Daphne Laureola" are still not clearly indicated, but the first week's business was promising (including a lively window sale), despite the generally unfavorable notices, and audience reaction has been enthusiastic. Broker call for the ticket is active. Four more new entries arrive this week. No closings are set for this week.

Total gross for all 14 shows last week was $381,700, or 85.06% of capacity. The previous week's total was $371,500 for 14 shows, or 81.68% of capacity.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue) M (Musical), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Cocktail Party," Miller (36th wk) (C-$4.80; 940; $21,600). Almost $16,700 (previous week, $14,900).

"Daphne Laureola," Music Box (1st wk) (CD-$4.80; 1.012; $24.000). First week (eight performances), including premiere at regular scale, nearly $21.900.

"Death of a Salesman," Morosco (85th wk) (D-$4.80; 914; $23.800). About $14,900 (previous week, $13,100).

"Gentlemen Prefer Blondes," Ziegfeld (42d wk) (M-$6; 1,628; $48,244). Over $47,700 (previous week, $48,100).

"Happy Time," Plymouth (5th wk) (C-$4.80; 1,063; $29,019). Almost $24,900 (previous week, $23,500).

"Kiss Me, Kate," Shubert (90th wk) (M-$6; 1,361; $40,900). Bettered $40,700 (previous week, $39,800).

"Member of the Wedding," Empire (38th wk) (D-$4.80; 1,082; $24,000). Reached $18,000 (previous week, $17,000).

"Mister Roberts," Alvin (131st wk) (CD-$4.80; 1,360; $34,276). About $28,500 (previous week, $29,500).

"Peep Show," Winter Garden (12th wk) (R-$7.20; 1,519; $53,000). Almost $50,400 (previous week, $50,000).

"Peter Pan," Imperial (22d wk) (M-$4.80; 1,400; $34,500). About $27,300 (previous week, $30,700).

"South Pacific," Majestic (75th wk) (M-$6; 1,659; $50,186). As always, nearly $50,800.

"The Consul," Barrymore (28th wk) (O-$4.80-$6; 1,066; $28,000). About $20,100 (previous week, $18,900).

"Tickets, Please," Coronet (22d wk) (R-$4.80; 998; $26,600). About $16,300 (previous week, $15,100).

Stock

"Medium" and **"Telephone,"** Arena (10th wk) (O-$3; 500; $10,600). About $3,500 (previous week, $4,100; has announced "last weeks."

Openings

"Affairs of State," Royale (C-$4.80; 1,035; $27,000). Louis Verneuil play, starring Celeste Holm; presented by Richard W. Krakeur and Fred F. Finklehoffe, premiered Monday night (25); production financed at $50,000, cost about $40,000 (plus $11,000 bonds and deposits), breaks even at around $13,000, and opened to an advance of nearly $100,000; received five favorable reviews (Barnes, Herald Tribune; Chapman, News; Coleman, Mirror; Hawkins, World-Telegram & Sun; O'Connor, Journal-American) and three unfavorable (Atkinson, Times; Watts, Post; Pollock, Compass).

"Black Chiffon," 48th Street (D-$4.80; 917; $22,500). Lesley Storm's London hit, starring Flora Robson, presented by John Wildberg, premieres tonight (Wed.); financed at $50,000, cost about $41,000 (excluding $15,000 bonds and deposits) and will break even at about $10,500.

"Season in the Sun," Cort (C-$4.80;1,064; $25,000. Wolcott Gibbs' play, co-starring Richard Whorf and Nancy Kelly, presented by Courtney Burr & Malcolm Pearson), premieres tomorrow night (Thurs.); production financed at $50,000 (plus $10,000 overcall), cost $50,000 (excluding about $14,000 in bonds and deposits) and breaks even at about $12,000.

"Southern Exposure," Biltmore (C-$4.80; 920; $22,600). Owen Crump play, presented by Margo Jones, Manning Gurian & Tad Adoue, premiered last night (Tues.); production financed at $60,000, cost $36,000 (plus $16,000 bonds and deposits) and breaks even at $13,500.

Future Dates

"Giaconda Smile," Lyceum Oct. 3.

"Pardon Our French," Broadway, Oct. 5.

"Amazing Adele," Golden, Oct. 9.

"Curious Savage," Beck, Oct. 10.

"Legend of Sarah," Fulton, Oct. 11.

"Call Me Madam," Imperial, Oct. 12.

"Burning Bright," Broadhurst, Oct. 18.

"Relapse," unspecified theatre, Oct. 23.

"Day After Tomorrow," Booth, Oct. 26.

"Hilda Crane," Coronet, Nov. 1.

"Country Girl," unspecified theatre week of Nov. 6.

"Lady's Not for Burning," Royale, Nov. 8.

"Guys and Dolls," 46th Street, Nov. 9.

"Bell, Book and Candle," Barrymore, Nov. 14.

"Edwina," unspecified theatre, week of Nov. 20.

"Ring 'Round the Moon," Beck, Nov. 23.

"Golden State," unspecified theatre, Nov. 25.

"Out of This World," Century, Nov. 20.

"Bless You All," Hellinger, Dec. 14.

'Kate' 35G, Philly; 'Roberts' $28,000

Philadelphia, Sept. 26.

Philly legit takes on plenty of new activity this week, with prospects excellent for the next couple of months. Last night (Mon.) the Locust relighted with the comedy tryout, "Legend of Sarah," skedded for two weeks, and the Shubert offered the Theatre Guild's revival of "As You Like It," starring Katharine Hepburn, also in for two weeks, and first of the ATS subscription offerings.

Tonight (Tues.), the Erlanger returns to the legit fold under the indie managerial aegis of William Goldman and Lawrence Shubert Lawrence with the musical tryout, "Lady from Paris," formerly seen here (three seasons ago) as "Melody in My Heart." This one is also listed for two weeks.

With only two shows in town and weather conditions good, biz was healthy last week. "Kiss Me, Kate," wound up its three weeks' return engagement at the Shubert Saturday night (23) with a rousing final session. "Mister Roberts," another repeat, picked up its biggest gross to date. Hit is set for four weeks, but may be held longer.

Estimates for Last Week

"Kiss Me, Kate," Shubert (3d wk) ($4.55; 1,870). Bounced to capacity pace in third and final session; almost $35,000. "As You Like It" opened last night (Mon.) on ATS subscription.

"Mister Roberts," Forrest (3d wk) ($4.55; 1,760). Gaining steadily after an only fair start; $28,000 last week and set for at least four weeks more.

'SHEBA' NEAT $16,500 IN PITTSBURGH STANZA

Pittsburgh, Sept. 26.

"Come Back, Little Sheba," gave the New Nixon its second hit in a row, bettering $16,500 last week. That is the best gross the William Inge drama has ever registered, including all of the moderately successful Broadway engagement last season. Critics gave "Sheba" a thumping send-off, going all out for the performances of Shirley Booth and Sidney Blackmer, and business built steadily after a slow start.

Although "Sheba" was presented here under Theatre Guild subscription auspices, season-ticket list has dropped sharply and attraction had to depend mainly on window sale for its support. Stretch trade was terrific, with better than $7,000 coming in the final three performances.

New legit house currently has nothing definite until "Lend An Ear," Oct. 23, and will play films, starting with "City Lights."

Plays Abroad

Starlight Rendezvous
(LONDON PALLADIUM)

London, Sept. 19.

Val Parnell presentation of revue in two acts and 13 scenes. Staged by Charles Henry; dances by George Carden; comedy scenes by Matt Brooks; music by George Melachrino; lyrics by Eric Maschwitz; costumes by Alec Shanks. At London Palladium, Sept. 18, '50.

Cast: Tommy Trinder, Rose Murphy, Deep River Boys (5), Barbara Perry, Lois Green, Hall, Norman and Ladd, Bentley Sisters (3), Iris and Rebeiro, Brendan O'Dowda, Sonya Hana, George Baron.

Revue is a rehash of Val Parnell's "Starlight Roof" produced by him at the London Hippodrome in 1948 in which Vic Oliver starred, with Barbara Perry featured.

In new edition Tommy Trinder is starred, with Miss Perry featured. Show played nine weeks at the Hippodrome, Brighton, to capacity biz.

Shortage of top vaude names has prompted Parnell to bring revue in for two weeks with Gracie Fields following, on closing bill of the vaudeville season.

To augment show, Parnell has brought in two colored name acts, Rose Murphy and the Deep River Boys. Both are now established in England through their broadcasting and disks.

Show is definitely dated, and the biz it does will be primarily due to the American attractions.

Trinder makes an early appearance, and at once shows himself to be very resourceful and greatly improved by his recent American trip. Gets plenty of laughs with his gagging about Broadway and sly barbs at America generally.

Introing the cast, the first to make her appearance is Lois Green, Australian, who was one of the leads in Parnell's Palladium "Cinderella" pantomime last year. Gal has fair set of pipes, and does well by a number "Make Mine Allegro."

"Title Quiz," suggesting names of popular plays and musicals, is sort of charade, which has been done to death by every seaside concert party. Trinder who works this, has plenty of stooges to call out titles for laughs, with some of the titles plenty blue.

Bentley Sisters do acrobatics, backbends, handstands and splits to good returns. Followed by the Deep River Boys (with James Lundy having replaced George Lawson), coming on to big reception, they tee off with "Baked a Cake," go into "Bewitched," and top with "Chattanoogie Shoeshine Boy," for sock returns.

Barbara Perry works well with Trinder in several numbers, and her solo dances are also effective.

Another clicker is Hall, Norman and Ladd, in the second half. These are three goofy guys, who attempt to play instruments with comedy results. Act is newly-formed combo, and looks like it's going places.

Trinder's skit, "The Batman," calling upon two members from the audience to participate, is very mediocre and falls flat. Audience was much too sophisticated to go for that kind of stuff.

Big reception is accorded to Rose Murphy, who has endeared herself to Londoners in a very short time. Miss Murphy's renditions comprise, "As I Walked Up To My Baby," "I Can't Give You Anything But Love," "Dark Eyes," "Cecilia," (her own arrangement, and best), "Me and My Shadow," and encores with "I'll See You in My Dreams."

Closing, with entire cast on to take a bow, had members of audience shouting for Miss Murphy (she did not take a bow as she had to rush to the Colony and Astor clubs, where she is doubling from show). *Rege.*

The Dangerous Age
(MEXICAN)

Mexico City, Sept. 12.

Cinematografica Mexicana release of a Suiso y De la Serna production. Stars Maria Elena Marques. Andrea Palma, Carlos Navarro; features Patricia Moran, Carlos Muzquiz, Alfredo Varela, Melizas Dolly, Amparo Montes. Directed by Jose Ortiz Maroles. Screenplay, Maurice de la Serna and Carlos Leon. At Cine Marisscala, Mexico City. Running time, 91 MINS.

This is one of the best of the new-style Mexican films that stress quality. It has interest for Americans in that it ably covers the teenager problem in Mexico and features Maria Elena Marques. This looker can act, and she warbles three songs beautifully. Its chances in the U.S. seem good.

Mauricio de la Serna, coproducer-distributor of the pic, and Carlos Leon wrote a tight plot about the convent-bred beauty whom circumstances and family financial stress force into pro singing when she wins a radio amateur contest. Carlos Navarro, a newcomer, is capable as the medical student male lead. Andrea Palma, stage-screen vet character woman, is competent as the typical burdened Mexican mother.

Audience is left to decide whether or not the ending is happy. Miss Marques, after a tangle of misunderstanding and circumstantial evidence that blights her marriage chances, becomes a nun. Mounting, direction and acting are very good. *Grah.*

Reluctant Heroes

London, Sept. 13.

Rix Theatrical Productions' production of new farce in three acts by Colin Morris. Directed by Frank Dermody. At Whitehall theatre, London.

Sergeant Bell ..... Wally Patch
Morgan ..... Larry Noble
Tone ..... Dermot Walsh
Gregory ..... Brian Rix
Sergeant McKenzie ..... Anthony Baird
Pat Thompston ..... Betty Impey
Penny Raymond ..... Helen Jessop
Captain Percy ..... Colin Morris
Gloria Dennis ..... Elspet Gray
Medical Orderly ..... George Radford
Scots Soldier ..... John R. Chapman

Although a caricature of army life as seen by newly-inducted recruits, this farce by an ex-army officer provides plenty of broad laughs and situations though it is little more than a barrack room sketch. Its chances are purely local, and topical, and will appeal to male theatregoers of the less discriminating type, rounding out the triangle of service comedies, the others being "Seagulls Over Sorrento," and the record-breaking "Worm's Eye View."

Three rookies—a dude, a hick and an artful cockney fall afoul of an exacting sergeant, who booms incoherently, and a fanatical physical training expert. Most of the laughs come from misfit uniforms, draughty quarters, medical examination and the pangs of inoculation.

Femme interest is supplied by members of the women's army, two of whom are concealed in the hut while the men are stripped for inspection. Both sexes are sent out on operational exercises, get involved with the "invading army" and nearly get blown up with live ammunition used in error.

All the stupidities are accidentally turned into achievements, and the trio are highly commended for their conduct in their first taste of action. The playboy makes up with the woman officer with whom he

(Continued on page 61)

L'VILLE GROUP PLANS LEGIT, FILM REVIVALS

Louisville, Sept. 26.

New group to produce in-the-round legit and present revivals of classic films will be launched here Oct. 3. Project, to be known as Green Room, Inc., will produce such plays as "Rain," Oct. 3-3, at the Brown hotel. Among the film oldies scheduled to be shown are "Mark of Zorro," "Blue Angel" and early Charlie Chaplin, Harold Lloyd and Rudolph Valentino starrers.

Last spring's showing of film revivals rented from the Museum of Modern Art, N. Y., was a success, and will be expanded this season. Attendance will be by subscription only, according to Bethel Hodges, secretary of the group.

Other officers of the Green Room are Alan Schneider, prez, and George A. Hendon, Jr., vice-prez, both assistants to Louisville's Mayor Farnsley. William Hodapp, radio station WAVE writer-producer, will be production manager; Paul Stuber, treasurer, and Barbara Meeker and Dorcas Ruthenberg, directors.

"Beggar On Horseback," "Lysistrata," and "Hedda Gabler" are slated for production later this year.

Kentucky Troupe's Tour Booked by Biz Group

Louisville, Sept. 26.

Pioneer Playhouse, located at Kentucky State Hospital, Danville, Ky., will open its new season tonight (Tues.) with a Broadway cast in "Peg O' My Heart," running through Saturday (30). "Night Must Fall" will follow. Plays are presented publicly Tuesdays through Saturdays, with Monday night performances for patients and staff at the hospital.

Kentucky Junior Chamber of Commerce has agreed to sponsor road tours by the Pioneer Playhouse, will act as boking office and will sell tickets and handle business details. Hogan Trammell, exec secretary of the Junior Chamber, is official rep for the tour.

Other Actors Co. Shows May Tour After 'Smoke'

Dallas, Sept. 26.

The Actors Co. production of "Summer and Smoke," set to tour the Interstate Theatre circuit, with Dorothy McGuire, may be the first of a series of road presentations of the same group to play Texas. R. J. O'Donnell, veepee and general manager of Interstate, said on his return from California recently that after playing here, the Tennessee Williams drama will tour Texas and the Denver-Salt Lake region.

Plans of the La Jolla Playhouse group are still tentative, but other shows may be sent out with film names as stars.

S. F. Muny Skeds Legit

San Francisco, Sept. 26.

San Francisco Municipal Theatre, municipally-sponsored non-profit organization, has announced a five-play season to include "Father Malachy's Miracle, "The Eagle Has Two Heads," "The Firstborn," "Johnson Over Jordan," and "Richard II." The subscription rate for the entire season will be $5.

The SFMT, under the Adult Educational Division of the San Francisco Board of Education, also operates a workshop featuring free classes in all phases of theatre work.

Paul Jaretzki, former assistant to Laszlo Halasz, music director of N. Y. City Opera Co., is now with Henry Souvaine Co., specializing on opera broadcasts, etc.

Mt. Lebanon (Pa.) Concert Series All Sold Out

Pittsburgh, Sept. 26.

Mt. Lebanon community group, which recently organized a "Music for Mt. Lebanon" series, has already sold every ticket for the four concerts it will present this season. That amounts to 4,800 seats in the 1,200-capacity Mellon Auditorium, where the events are to be offered.

Series opens Oct. 3 with Victor Borge and includes Pittsburgh Symphony Orchestra, Nov. 27; Luboshutz and Nemenoff, Jan. 15, and Robert Shaw Chorale in March. Mt. Lebanon group is already talking about doubling number of events and perhaps booking them for two-night stands each in 1951-52.

PITT NIXON SANS LEGIT, FILLING WITH FILMS

Pittsburgh, Sept. 26.

Legit season here banged into a quick stymie after getting away to one of the best starts in years. Following a sizzling fortnight of "Oklahoma" and profitable week's stand with "Come Back, Little Sheba," both Theatre Guild presentations, Nixon hasn't anything definite in sight until Oct. 23 when "Lend an Ear" comes in for a fortnight.

As a result, new theatre, which replaced old Nixon, is spotting in some films, starting Sunday (24) with Charlie Chaplin's "City Lights" on a grind policy. House, having been a film spot for long time prior to its conversion, is fully equipped for pix and hopes that will be its life-saver when there are no legit attractions available.

After "Ear," things should begin to look up for awhile. "Death of Salesman," with Albert Dekker, comes back Nov. 13; the Lunts are set in "I Know My Love" for Thanksgiving week; the D'Oyly Carte will be in for Christmas week, and Olivia de Havilland in "Romeo and Juliet" is pencilled in for January.

Outlook Good for 1951 Barns in New Hampshire

Concord, N. H., Sept. 26.

With the windup of the strawhat circuit season in New Hampshire over the Labor Day holiday, there are indications that most, if not all, of the summer theatres would operate again next season. Nine of the 11 companies which opened their schedules late in June or early in July managed to continue through the season as planned.

The most popular play, apparently, was "Harvey," which was staged by four New Hampshire theatres, as well as the Ogunquit Players, across the state line in Maine. Other houses which presented "Harvey" included the Lakes Region Playhouse in Gilford, Charlestown Summer Theatre, The Barnstormers in Tamworth and the New London Playhouse. Second on the list was "Born Yesterday," which was produced by the Lakes Region Playhouse, the Barnstormers and New London Players.

'Brig' Opens Montreal

Montreal, Sept. 26.

His Majesty's theatre opens the local legit season Oct. 2 with "Brigadoon." Following are "Two Blind Mice," with Melvyn Douglas, Oct. 9-14; "Oklahoma" Oct. 16-21 and the Lunts Nov. 6-11.

Montreal, once the top legit stand in Canada, has had lean pickings in recent seasons, with Toronto getting most of the bookings. The new lineup appears the best in years.

Oscar Brand and the Randolph Singers skedded for Saturday, Oct. 7, at Town Hall.

Current Road Shows

(*Sept. 25-Oct. 7*)

"As You Like It"—Shubert, Phila. (25-7).

"Barrier" (tryout) — Gayety, Wash. (25-7).

"Brigadoon" — Metropolitan, Providence (25-26); Aud., Worcester, Mass. (27); State, Portland, Me. (28-30); His Majesty's, Montreal (2-7).

"Burning Bright" (tryout) — Shubert, New Haven (28-30); Plymouth, Bost. (2-7).

"Call Me Madam" (tryout)— Shubert, Bost. (25-7) (Reviewed in VARIETY, Sept. 13, '50).

"Come Back, Little Sheba" — Erlanger, Chi. (25-7).

"Curious Savage" (tryout)—Wilbur, Bost. (25-7) (Reviewed in VARIETY this week).

"Death of a Salesman"—Capitol, Salt Lake City (25-26); Aud., Pueblo, Col. (28); Chief, Colorado Springs (29); Macky Aud., Boulder (30); Aud., Denver (2-4); Home, Oklahoma City (6-7).

"Devil's Disciple" — Biltmore, L.A. (25-7).

"Diamond Lil" — Blackstone, Chi. (25-7).

"Gentlemen Prefer Blondes"— Curran, San Francisco (25-7).

"I Know My Love"—Shubert, New Haven (2-7).

"Innocents"—Harris, Chi. (25-7).

"Kiss Me, Kate"—Ford's, Baltimore (25-30); Erlanger, Buffalo (2-4); Aud., Rochester (5-7).

"Lady from Paris" (tryout)— Erlanger, Phila. (26-7).

"Legend of Sarah" (tryout)— Locust, Phila. (25-7) (Reviewed in VARIETY this week).

"Lend An Ear"—Cass, Detroit (25-7).

"Lost in the Stars"—Philharmonic Aud., Los Angeles (25-30); Omaha, Omaha (3-4); Music Hall, Kansas City (5-7).

"Mister Roberts" — Forrest, Phila. (25-7).

"Oklahoma" — Colonial, Bost. (25-7).

"Pardon Our French" (tryout)— Opera House, Bost. (25-30) (Reviewed in VARIETY, Sept. 6, '50).

"Relapse" (tryout) — Playhouse, Wilmington (5-7).

"South Pacific"—Kiel Aud., St. Louis (25-7).

"Streetcar Named Desire" — Playhouse, Wilmington (2-3); Karlton, Williamsport, Pa. (5); Community, Hershey, Pa. (6-7).

"Texas, Li'l Darlin'"—Great Northern, Chi. (25-7).

"Two Blind Mice"—Erlanger, Buffalo (25-28); Aud., Rochester (29-30); Royal Alexandra, Toronto (2-7).

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Opera, Operetta).

"Burning Bright" (D) — Rodgers & Hammerstein, prod.; Guthrie McClintic, dir.

"Country Girl" (D) — Dwight Deere Wiman; Peter Glenville, dir.

"Day After Tomorrow" (C) — John Shubert, prod.; Gerald Savory, dir.

"Guys and Dolls" (M) — Feuer & Martin, prod.; George S. Kaufman, dir.

"Hilda Crane" (CD) — Arthur Schwartz, prod.; Hume Cronyn, dir.

"I Know My Love" (CD) (Road) —Theatre Guild & John C. Wilson; Alfred Lunt, dir.

"Relapse" (C) — Theatre Guild, prod.; Cyril Ritchard & Albeit Marre, dir.

"Springboard to Nowhere" (D) —Eddie Dowling, prod.-dir.

HOLLYWOOD

"Ballet Ballads" (M)—Dick Martin, Jerome Moross, Bruce Savon.

"Red, White and Blue" (R)—LeRoy Prinz and Owen Crump, for American Legion; Prinz directing.

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—RICHARD WATTS, JR., N. Y. Post.

"One who has stuck, and who is giving just as fine a performance as he did on the opening night of "Salesman," is Howard Smith, in the role of the Salesman's friend and neighbor. Mr. Smith is of great value to Mr. Miller's drama."

—JOHN CHAPMAN, Daily News.

Mgt: LUCILE A. PHILLIPS, New York

Mgt.: IRVING SALKOW, Hollywood

Literati

Billy Rowe Tribute

"A Salute Billy Rowe" night will be held Oct. 23 at Bop City, N. Y., to honor Rowe's 15th anni as editor of the Pittsburgh Courier, Negro weekly. Chairmaning the committee handling the affair are Joe Louis and Tallulah Bankhead. Jackie Robinson, Richard Widmark and Gerri Major, society editor of the N. Y. Amsterdam News, are vice-chairmen, while Ray Robinson is treasurer. Ed Sullivan and Robert L. Vann, Pittsburgh publisher, are serving as honorary chairmen.

Affair is also being held as a benefit for the American Negro Theatre, incorporated to build a theatre in Harlem.

New Art Quarterly

Ziff-Davis, Chi magazine publisher, will enter the art market with one of the most ambitious publications to try the field. "Masterpieces," which comes out Nov. 10 as annual and then will go quarterly, if first run of 300,000 is successful, is the brainchild of Louis Zara, editor-in-chief and successful novelist.

Priced at $1, it will use 26 color plates and 175 reproductions of western art with both covers and inside covers color jobs. Magazine, whose pages will be suitable for framing, will be nine and eighth by 12¾ inches.

Mex Red Charges

President Miguel Aleman of Mexico has ordered a probe of charges published in Mexico City by the National Action Party (PAN), a rightist organization, that by virtue of a decree which President Aleman himself signed last March 14, the Mexican government is paying El Popular, Mexico City daily which is the Mexican communist party's organ, a $3,000 monthly subsidy. PAN included in its charges an alleged photostatic copy of the decree which explained that the subsidy is to enable El Popular to pay its editorial, business and mechanical employees regularly.

Just before the alleged decree, El Popular had been in such money difficulties that it published infrequently, and its help frequently appealed to the Labor Ministry to compel payment of wages. Since mid March. El Popular has published regularly and its help seems to be getting paid regularly.

12G Damage Suit in Name

Peter Cheney, detective story writer, is being sued in Paris by industrialist Rene Bigard for $12,000 damages for having given his name to a character who is also an industrialist in Cheney's novel, "Take Care, Beauty." The character in the novel is that of a crooked businessman, who, after the police hound him, commits suicide.

Cheney wrote the novel at Le Touquet, where the action takes place, and Bigard claims that one of his competitors there suggested his name to Cheney.

Balch's German Stint

TV writer-director Jack Balch has been in Germany the last few weeks writing a full-length film on location in Munich on assignment from a pair of indie producers.

Balch, who will be returning to New York next weekend, is also adapting a best-selling novel of several years ago. He's former drama editor of the St. Louis Post-Dispatch.

Ziff-Davis Switch to N. Y.

Ziff-Davis, Chi magazine publishers for the last 20 years, is moving its headquarters to New York in the near future. Its publication, Modern Bridge, has already settled in Manhattan and part of the advertising staff has made the move.

Popular Photography and the pulp division are supposed to go east about the first of the year.

CHATTER

Al Josephy and Joe Petracca sold their serial, "Something for the Birds," to Cosmopolitan mag.

Beth Brown has sold her novel, "Man and Wife," to Crestwood Books for pocketbook publication.

Ethel Waters' autobiography published today (27) in the Ladies Home Journal, titled "His Eye is on the Sparrow."

Lyle Wheeler contributed an analysis of film art direction to "The How and Why of Motion Picture" which is being compiled by Muriel de Lisa.

Novelist Frances Parkinson Keyes and Drew Middleton, chief correspondent of the N. Y. Times' Berlin bureau, sailed for Europe Sunday (24) on the Mauretania.

Publicity firms of Mike Hall Associates and Frances Kay-Gig Rosenfeld have merged. Simultaneously with the merger, Sam Geison, previously with the Hall firm, resigned to open his own flackery.

Selig Seligman, aide to United Paramount Theatres exec Edward Hyman, has discovered unexpected gold in the true-confessions hills. A lawyer who came into the Paramount fold via his work on the anti-trust staff of the U. S. Dept. of Justice, he's turned to writing the pulp soapers weakends and has sold five out of five tries.

Plays Abroad

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had quarreled because of her joining the army, providing the sole thread of love interest.

Wally Patch, best known for his screen characterizations, makes the most of the forensic figure of the sergeant, with another film actor, Dermot Walsh, providing languid contrast as the spoiled town boy. Larry Noble is a sharp, little East-End lad, and Brian Rix has the cream of the casting as the Lancashire lad who isn't as much a fool as he looks. Elspet Gray does well as an attractive head of the women's section, with Betty Impey and Helen Jessop doing little but stand to attention gracefully and provide glamorous background.

The author contributes an effective cameo as an old school tie captain with more geniality than brains. *Clem.*

The Queen's Comedy

Edinburgh, Sept. 1.

The Edinburgh Festival Society, Ltd., presents the Glasgow Citizens' Theatre in new play by James Bridie. Directed by Tyrone Guthrie and John Casson. Setting designed and executed by Molly MacEwen. At Lyceum, Edinburgh.

Jupiter ..... Walter Fitzgerald
Juno ..... Sonia Dresdel
Neptune ..... John Young
Minerva ..... Lennox Milne
Venus ..... Rona Anderson
Apollo ..... James Gilbert
Mars ..... Lea Ashton
Vulcan ..... Duncan Macrae
Mercury ..... Stanley Baxter
Hebe ..... Moira Robertson
Thetis ..... Wendy Noel
Sleep ..... James Cairncross
Agamemnon ..... Nigel Fitzgerald
Ulysses ..... Douglas Campbell
Diomede ..... Ian MacNaughton
Nestor ..... Laurence Hardy
Machaon ..... Kenneth Macintosh
Hecamede ..... Dorothy Primrose
A Medical Orderly ..... Roddy Macmillan
An Infantryman ..... Eric Woodburn

This Festival contribution is typically James Bridie fare, sparkling with wit, whimsical in its approach, a mixture of the jovial and the serious.

Two leading British players, Sonia Dresdel and Walter Fitzgerald, head the production, along with the players from the Citizens' Theatre in Glasgow. The play is imaginatively directed by Tyrone Guthrie and John Casson, but chances are dubious.

The stage is divided into three sets, by far the larger section being raised slope depicting Heaven on which the Gods and Goddesses argue among themselves. Below is the Earth, a narrow foreground strip of the stage, where the mortals, Greek soldiers besieging Troy, live. In a small green-lit corner is the Sea, where Neptune and his tribe make several brief appearances.

The moral or message of the play is difficult to grasp. Maybe Bridie has none. The Gods fight it out in intrigue over the Trojan war. Mortals die at their whim. Yet through all runs some humor that keeps the piece on a serio-comic plane.

Sound acting helps this piece. The Jupiter of Walter Fitzgerald, stage and screen actor, is a dominating study, as is the coy, whimpering and feminine portrayal of Juno by Sonia Dresdel. Also top-notch casting includes the army medical orderly of Roddy Macmillan, who plays a rationalist seeing visions.

Duncan Macrae, Scot legit actor, has a neat cameo as a sort of country-blacksmith Vulcan, armament-maker to the Gods. Stanley Baxter's Mercury and Eric Woodburn's infantryman are also solid. *Gord.*

Old Vic Theatre

Continued from page 57

has been garnered for the first season. It's an accepted thing that all artists working for the Old Vic make financial sacrifices, as salaries are only a fraction of those of the commercial West End stage. Conversely, it's argued that they benefit in the long run, as Old Vic experience and training puts them on the highest rung. Among the players inked for the 1950-51 season are Peggy Ashcroft, Roger Livesey, Alec Clunes and Ursula Jeans. Except in special circumstances, they are not available for other assignments, nor are they encouraged to undertake film work.

Production scheduled for the opening season, in addition to "Twelfth Night," include "Henry V," "Merry Wives of Windsor," Ben Jonson's "Bartholomew Fair," "Captain Brassbound's Conversion" and a double bill comprising "Electra" and "The Wedding." Plays will normally run for a straight month to five weeks, with a short repertory season to follow, when programs will be changed nightly.

The first season is being extended until July, making it the longest in the history of the theatre. This has been done in order to play an active part in the Festival of Britain. As part of the extended season theatre will be productions by the Young Vic company, which opened its current season last night (Mon.) with the production of "The Merchant of Venice" at Cheltenham. This will be the fifth season of the Young Vic, which early in the new year is skedded to play Holland and the Scandinavian countries. The company is a full-scale professional outfit, and its object is to do for provincial cities what the parent theatre does for London.

Because of the interest of American tourists in the Old Vic, the management is planning an advance booking arrangement through the American Express, by which tourists will be able to book their seats before leaving the U.S.

'Sunset' Records

Continued from page 4

11 weeks, "Anna and King of Siam" (20th), eight stanzas, and "Valley of Decision" (M-G), nine sessions.

The Paramount opus also will rate fifth or sixth in standings of pix as to record total attendance. Too, it achieves the record of having the third greatest attendance in any one week at the Hall, the first week of "Sunset."

"Sunset" additionally is winding up its run with the third biggest grossing week in the history of the vast Music Hall, the film's first week in the seven-week run. Also it rated the Hall's fourth biggest gross session, the second round. "On the Town" (M-G) is first and second on individual attendance and grossing weeks. In addition, the pic smashed several daily marks for specific days of the week.

One obvious reason that "Sunset" did not stand higher in total weeks played like "Harvest" and "Mrs. Miniver" (M-G) is that the holdover figure now is higher than in 1942-43, when there was a lower scale of admissions. Too, there was a desire by Paramount to get the film out in more general release in the N. Y. metropolitan area, and the Hall also had a backlog of product.

"Harvest," which ran 11 weeks in 1942-43 for the all-time peak for long-run Hall engagements, grossed $1,090,000, not a great deal more than "Sunset." And "Harvest" ran through the year-end holiday season, with extra shows and admission prices. "Mrs. Miniver," which went 10 weeks in the summer of 1942, totalled $1,006,000, seventh highest grosser, but second longest-run film at the Hall.

"Bells," which ran nine weeks in 1945-46 (early December of '45 through year-end holidays well into January), is the ace grosser with $1,200,000. "Notorious" (RKO), second highest grossing pic, ran eight weeks in 1946, starting late in August. It hit $1,100,000.

Berlin Putting

Continued from page 57

(Tues.) persistent reports that Paul Lukas is withdrawing as featured leading man. "He's under contract, we're not even considering replacing him and he hasn't said anything about leaving," the producer said. He also pooh-poohed trade reports that Robbins might insist on having his name removed as choreographer. "Nothing to it," Hayward remarked. He emphasized his intention of bringing the show to the Imperial, N. Y., Oct. 12, as scheduled.

SCULLY'S SCRAPBOOK

By Frank Scully

Wet, Wash., Sept., 22.

En fin, America has a secret weapon. It's afternoon TV. I tried it and it's such a secret that even the talent doesn't have a rehearsal before going into action. This one had a Negro choir, a singer from light opera, three federal employees, and an author. The show ran an hour. It was over KFI-TV, an outlet of Los Angeles. The m.c. was a weather-beaten oldtimer, announced as "Bert Wheeler." No, it wasn't that one. Another one. In fact his name was not Bert but Burritt Wheeler.

They use allure on this secret circuit to hook you to work for nothing. One of those voices with a smile books you over the phone. They don't tell you it's afternoon TV. KFI is an old and honored radio name, so why should they tell you it's gone down in the world to afternoon TV?

They ask you to come at 1 p.m. You look in the papers for listings. You can't find this one listed anywhere. One paper lists "Open House" at CBS. CBS says no, they did have a Harry Babbitt show called "Open House" but not any more. The nearest they have at that hour to "Open House" is Art Linkletter in "House Party."

Hmmm, playing opposite Linkletter, who has a giveaway show. Fine. Well, a little more researching proves "Open House" is a TV show a few miles east of CBS "and 1:30," says the voice with a smile, "will be early enough because we don't go on till 2 o'clock."

You arrive on the dot. The switchboard gals in the rotunda are too busy to answer anybody at the moment, so you sit it out. Nearer the door is a quartet, three civilians and an air force staff sergeant who looks as if he must have been grounded for eating too often and too well. They are huddling hard. Probably on some enlistment pitch.

This isn't like night TV at all. Only the night before I had worked on KTTV, a CBS outlet, on a half-hour show emceed by Roy Maypole. There they had scripts. There they had props. There they had a Max Factor makeup man to make us old crocks look like polished pewter. There they even had rehearsals. Even I had one. It was nice teamwork. It went over well. Besides it was at 9 p.m. People look and listen at 9 p.m. But 2 in the afternoon is the siesta hour in any old Spanish town. Including L.A.

They Shoot From the Hip

Finally a worn and weary jockey who looked as if he had graduated from horses to disks came on stage and busied himself with some papers. I assumed he was Mr. Wheeler. I sent an emissary on stage. The man with the papers admitted he was Mr. Wheeler, but he was too busy to be bothered. "When does Mr. Scully go on?" the emissary wanted to know. "And for how long?"

Wheeler said that was what he was figuring out at the moment.

When his calculations were completed he came to the footlights and met his guest star. He said Scully would be next-to-closing. It was his practice, he said, to introduce a guest and let him run for 10 minutes. But suppose he runs down? "Oh, then I ask a question or two."

At this point I recognized all too clearly that this was the guy who was in a huddle with the Air Force sarge. We had time for rehearsals with the sarge who was not going to be on the show, but not with me.

When Mr. Wheeler returned to his divan a guy came up to me and whispered, "You're being framed. I heard Wheeler say to the sarge as they said goodbye, 'Okay, I'll put a pin in him'."

It's the job of muggs to think faster than Mr. Moto, so I said to the guy who gave me the tip, "Fine, get me a pin." He got a little gold job, a safety pin, from somewhere. Maybe from Mme. Scully.

Meanwhile, m.c. Wheeler was free-wheeling through his Negro choir and his commercials. He got one laugh that must have gone over big with the veepees of KFI. He referred to his outlet as CBS.

When called to the stage I had my props—a pin, a copy of "Behind the Flying Saucers" and a paper saucer, which I intended to use to illustrate how magnetic energy overcomes the law of gravity. The first curve I threw at the m.c. was shaped like a question mark. I asked him if this were an open house for open minds or an open house for closed minds. He said for any minds, or those who had no minds at all, which shows you what even m.c.'s think of housewives on afternoon TV. Then I asked him if his was closed or open on the question of flying saucers. He said it wasn't open and it wasn't closed.

When I told him that VARIETY muggs are trained to get it first and get it right, and what did he mean he was going to put a pin in my premise? Did he think it was a bubble or a balloon or something? While he was fumbling to slip out of that last-minute tip on the frame-up, I took the pin from the lapel of my coat in one hand and held a copy of the book in the other. Then I handed both to him saying, "Here's a pin. Try sticking it in the hard cover of 'Behind the Flying Saucers'."

He grinned sort of sickly, like a comic who had been handed the straightman's script. The Air Force sarge, he protested, had told him they had spent $600,000 on experiments to prove there was no such thing as a flying saucer.

Money Talks As Usual

"Not enough," I said. "My boys spent $1,000,000,000 on magnetic research as a defense weapon, carried on 25,000 experiments on land, sea and air and examined personally three flying saucers, not as their main work but as a byproduct. You never heard of their main work because the atom bomb scientists got all the play. The atom bomb is an offensive weapon and as everybody knows offensive people get more attention in this world than the other sort.

"Beyond a certain point it's a question of belief, and the magnetic energy boys had a story that seemed both more amazing and more believable to me that the Pentagonians who had blown hot and cold on the subject for three years and right now are in their negative phase."

I took a paper saucer and pointed out that if the law of gravity were completely in the saddle I couldn't even lift the saucer. But because my body has magnetic energy I could lift the plate and send it sailing through space at great speed and it would make 90 degree turns, turns that would tear a rocket to piece. Then I shot the saucer right at the camera. It headed straight for the lens and then veered off. The crew dived for non-existent dugouts.

It was a good trick and old jugglers like Fred Allen would, I feel sure, have loved it. It's been a long time since a juggler got next-to-closing.

We left them laughing. As we neared the exit, I began telling the bunch about another time I crossed up double-crossers. Back in 1936 the All Year Club talked me into getting Gene Autry to pitch for the Victorville Rodeo, and then talked me into writing the whole radio program.

Well, I put in pitches for Autry, Victorville, the prez of the All Yearlings and not to be too big a chump, one pitch for myself. When we went on the air I discovered my line had been killed. So halfway through the program I cut from the script and said, "Who killed the line about my running for the lowest office in the lowest legislature in the land? Did you do that, Gene?"

Autry was bewildered. He swore he hadn't seen the script till that moment. Then I threw more questions which got back all the personal plugs that had been killed. Executive arms were swinging all over the studio. More fun. Afterward I told them, "That will teach everybody not to try to make a mugg out of a mugg!"

By the time I had finished relating this scrappy note to Scully's Scrapbook we had reached our parked car. There stood an L.A. cop. He was writing out a ticket for overparking. He was, I suspect, the only guy awake in the neighborhood of KFI-TV and he was up to no good. So you can have afternoon TV. You play it as a benefit and get fined five bucks.

Broadway

Alice Frost, of radio's "Mr. & Mrs. North," shopping for a Connecticut home.

Alfred Drake and Mrs. Francis L. Sullivan in from Europe Saturday (23) on the Mauretania.

Gordon MacRae returned to the Coast yesterday (Tues.) after winding up a stage stint at the Strand.

Charles MacDonald, assistant to L. E. Thompson, RKO Theatres exec, recuperating following eye operation.

Smiley Burnette, who co-stars with Charles Starrett in Columbia westerns, vacationing with his wife at Southbury, Conn.

Daniel Reed giving the second Broadway performance of Edgar Lee Masters' "Spoon River" at Town Hall Sunday (1).

Carmen Miranda set for Chicago theatre Nov. 24. She'll guest with Milton Berle on his TV show here prior to Windy City date.

Murray Silverstone, prez of 20th-Fox International, leaves over the weekend for a two-month tour of company operations abroad.

Actress Danielle Darrieux in from Paris today (Wed.) on the New Amsterdam accompanied by her author-husband Geoge Mitsimkides.

Metro studio music director Johnny Green returned to the Coast after a quickie visit here over the weekend on personal and company business.

Jack McInerney, Paramount theatre's ad-publicity chief, expects to be leaving hospital for home and recuperation from heart attack this week.

Lawrence Wonderling adding after-theatre entertainment to Le Vouvray, eastside eatery, this week installing "Chico" Reyes, pianist, and Mirko, guitarist.

Jack Rieger, Trinity Productions prexy, planed to the Coast Sunday (24) for about 10 days on a production deal for his new film, "Combat Assignment."

Bea Lillie, Rex Harrison, Lilli Palmer, W. Somerset Maugham, Aldous Huxley and Paul Gallico among those who arrived today (Wed.) on the Queen Mary.

Ben Harriman's Aquarium cafe adding Max Kaminsky's Dixieland 5, which recently revived Charleston nites at Coq Rouge and will repeat at the 47th Street spot.

E. S. Gregg, Western Corp. veepee, and R. O. Strock, company's recording director, returned to New York last week after a trip to the firm's Hollywood division.

Indie film producer Jack Wrather in town with his wife, actress Bonita Granville, for several weeks. He'll have business discussions here while Miss Granville will guest on radio and theatre.

Lena Horne and husband, Lennie Hayton, who is an arranger and conductor for Metro, back from Europe. Also arriving was ballet designer Nepot-Chauvire and his ballerina wife, Yvette Chauvire.

Frank Scully, VARIETY columnist, and author of the much-ballyed "Flying Saucers" book, partied by showbiz attorney Fanny Holtzmann over the weekend. He's visiting town on a round of stunts for the publisher, Henry Holt.

Philadelphia

By Jerry Gaghan

Jerry Lester will be featured at the Poor Richard Club's first dinner of the new season (27).

Richard Bonelli will replace the late Giuseppe De Luca in the vocal department at the Curtis Institute of Music.

Jimmy Blair, formerly with WCIC, Washington, D. C., has joined the Lamb & Keen Agency, as TV director.

The Musicians Union (Local 77) has passed regulations carrying all members inducted into the services dues free, while in uniform.

Charles Fredericks has joined the cast of "The Lady From Paris," which relights the Erlanger theatre (26), replacing Harold Patrick.

Stoney McLinn, WIP and Mutual net sports commentator, given a testimonial dinner at the Latin Casino (18) in honor of his 50 years of sports reporting.

The Philadelphia Orchestra, under Eugene Ormandy's direction, will serve a pre-season musical cocktail for the Master Brewers Convention, at the Bellevue-Stratford hotel, Oct. 5.

Madrid

By Geeno Garr

Jorge Negrette and wife Gloria Marin back from Paris.

Annabella back to her Madrid house while waiting to start a new pic.

Sara Montiel arrived back from Mexico to star in a new revue this fall.

Mary Begonha planed back from Buenos Aires to fulfill contract in San Sebastian.

Raymond Borderis, director general of the French film industry, here to confab with Spanish producers.

Company of Maria Guerrero and Pepe Roman on their way back from Peru and Bolivia after concluding their South American tour.

The Catalina Barcena Company now touring the provinces, with plays to be premiered in Madrid this fall, has done well with "The Countess of La Banda," by Manuel Alcion.

Pittsburgh

By Hal Cohen

Pat O'Brien at Vogue Terrace while his new picture, "The Fireball," is at the Harris.

Eddie Peyton back to Miami Beach for the winter after five months of barnstorming.

Sarah Vaughan and George Treadwell celebrated their fourth wedding anniversary here.

Gene Jannuzi, asst. drama editor of Post-Gazette, and his wife seeing Hollywood on their vacation.

Juggler Bobby Jule off for Las Vegas to open two-week engagement at El Rancho Wednesday (27).

Kevin Jo Jonson, summer opera choreographer, signed to stage dances for NBC-TV "Musical Comedy Time.

Marcelle Feiner, John Johns and Helen Wayne Rauh set for leads in Playhouse opener, "Goodbye, My Fancy."

Joe Mann and Elaine Beverly into Monte Carlo on Friday (29) for a week, and Jimmy Spitalny follows them in for two.

Washington

By Florence S. Lowe

The Phil Regans in town to attend a wedding.

Pearl Bailey, now a local resident, a click at the Merry Land Club.

Pianiste Evalyn Tyner waxed her first platter, due for Oct. 9 release, in her new contract with Decca.

Nancy Osgood, director of femme programs for WRC-NBC, tees off a new mother-daughter series this week.

Terper Walter Long celebrated his 14th wedding anniversary at Club Kavakos, where he was doing a nitery stint past week.

Sen. Alexander Wiley (R., Wis.) hosted an invitation screening of his own documentary at MPAA's Academia Monday night.

Italian film star Isa Miranda in town with her husband-producer, Dr. Alfredo Guarini to tub thump for their latest pic, "Walls of Malapaga."

San Francisco

By Ted Friend

William Perlbergs at the Fairmont; ditto Benay Venuta.

Frank Fay doing the seven hills; ditto Ann Rutherford.

Lucius Beebe and Chuck Clegg in for opening of "Gentlemen Prefer Blonds."

Patricia Neal and Ruth Roman to LA folowing opening day p.a. at St. Francis for "Three Secrets."

Richard Widmark, in for preem of "No Way Out" at United Nations, feted by 20th execs and Critics Council.

Freddy Martin introducing tune, "I Wish This Evening Were Just Beginning" written by Grace Kahn, widow of songwriter Gus Kahn.

Scotland

By Gordon Irving

Will Mahoney topping vaudeville in Edinburgh.

Allan Jones back again in variety at Glasgow Empire Nov. 6.

Norman Evans goes to Glasgow in his own show, "Over the Garden Wall."

Alec Finlay and Robert Wilson plane to U. S. and Canada for fall tour Oct. 9.

Rutherglen Repertory to preem "Bridal Earth," new play by Murray McClymont.

Sonnie Hale and Charles Heslop here in comedy "Queen Elizabeth Slept Here," with Victoria Hopper.

Chicago

Frank Smith, vet Chi showman, feted this week on 73d birthday.

Carlton Alsop in town to view wife, Sylvia Sydney, in "The Innocents."

Arthur Fillig, who lensed "The Sleeping City," currently at the State-Lake, in town for p.a.'s and radio guest shots.

Producers Harald Bromley and George Brandt, playwright William Archibald, and composer Alex North, in for opening of "The Innocents."

Henry M. Fisher, veepee of the DeVry Corp., sailed on the Queen Elizabeth last week for a three-week visit of European distributors of his firm's film equipment.

London

David O. Selznick in town for preem of "Gone To Earth."

New Cecil Landeau floorshow, "Autumn Nights" opens at Ciro's next Monday (2).

John Davis visiting Paris office of Eagle Lion, and planes from there to Amsterdam.

Harry Alan Towers planing to New York Oct. 9 for a quickie visit; will be away about a week.

Louis Hayward returned to Hollywood after three weeks location shooting on "Dick Turpin's Ride."

Harry Levene planning early trip to N. Y. for cabaret acts to play at his Mayfair Bagatelle Room.

Leslie Strange, former vaudevillian, known in U. S. as well as England, quit show biz to operate grocery chain.

Mary Field, who has been making children's films for the Rank Organization, joined the British censorship board.

Ray Milland celebrates his 19th wedding anni on Saturday (30). He's here filming in David E. Rose's "White Heather."

Jimmy Phillips signed his old writer Jimmy Kennedy to new long term contract which calls for a minimum of six songs per year.

Henry Kendall stepped into breach when Frank Leighton, star of "The Dish Ran Away" at the Vaudeville, was rushed to hospital for operation.

Jack Sullivan, Universal publicity director in London, flying to N. Y. to represent the United Kingdom and Ireland in "Harvey" conferences. He will attend preem on the Coast.

Edward Dryhurst is dickering for picture rights of screen play by Val Guest titled, "The Great Adventure." Story deals with the lives of Rolls and Royce, joint inventors of the Rolls-Royce auto.

Buster Crabbe's "Aqua-Parade" at Wembley, which had its season extended two weeks, opens in Italy late this month. The South of France is to follow, after which it returns to England, probably opening at Manchester. Rena and Ruby, one of the show's acts, booked by Bernard Delfont for his "Folies Bergere Revue" at the Hippodrome, opening in February.

Norway

There are 452 film houses now operating in Norway, according to the recently published figures.

Metro's "Border Incident" and RKO's "The Threat" were banned in Oslo during June by the State Censorship Board (Statens Filmkontroll).

"We'll Get Married," being produced by Norsak Film AS, leading Norwegian producing company, which manages Norway's only studios at Jar near Oslo, is nearing completion. Knut Yran is producing and Niels Myller directing.

Production was begun recently by Norsak Film AS on "Krane's Inn," adapted from the play by Cora Sandels. Astrid Hennin-Jensen is directing. American cameraman Arthur Ornitz is technical supervisor while camerawork is handled by Per Jonsson.

Paris

By Maxime de Beix
(33 *Blvd. Montparnasse*)

Lucette Caron back from Biarritz.

Paul Claudel to give 34 lectures on French radio.

Gene Moskovitz to American hospital for minor surgery.

ECA broadcast won Portuguese tenor Lou Pitarra a contract for two Paris musical comedies.

Gregory Rabinovitch conferring with John McConville on latter's return from London Columbia sales meet.

Maurice Chevalier, who opened at the Varietes here, arranging to take his friends for a dinner in the Epernay champagne cellars.

Australia

By Eric Gorrick

Arthur Rigby in British comedy "Madame Louise" at Palace, Sydney, for Fullers.

"Sunset Boulevard" (Par) is getting healthy coin at Prince Edward, Sydney, on longrun.

Sid Albright, local 20th-Fox topper, planes to N. Y. in October for homeoffice confabs.

Peter Lawford and Maureen O'Hara arrive here next month to take leads in "Kangaroo" for 20th-Fox.

Fifi Banvard, indie legit producer, is doing only so-so in Tasmania with stock. Current show is "Clutterbuck."

Williamson-Tait will send a local company to play "Annie Get Your Gun" in the stix. Show clicked for over three years in the major keys.

Elisabeth Bergner wound up a smash six-week run at Palace, Sydney, in "Two Mrs. Carrolls." Moves over to Princess, Melbourne, for five weeks for the Fullers, then returns to London.

Ealing probably will make "Robbery Under Arms" in this zone next year. Eric Williams, Ealing's local manager, planes to London soon for conferences with Sir Michael Balcon and Reg Baker.

Minneapolis

By Les Rees

Jan Peerce into Auditorium concert bowl Oct. 15.

Lawrence Welk into Prom Ballroom for one-nighter.

Hotel Nicollet Minnesota Terrace has Hoagy Carmichael.

Annamary Dickey tops Hotel Radisson Flame Room show.

Curly's holding over Sammy Shore third week on bill that includes Tommy Williams and Little Buck.

Andre & Delphine and Six Langs on Minneapolis Star-Tribune Hunting Party with Edgar Bergen at Auditorium, Sept. 28.

U. of Minnesota theatre will sponsor six-month tour of "She Stoops to Conquer" and "Night Must Fall" into Minnesota, North and South Dakota, Montana, Wisconsin and Canada towns where local organizations will underwrite engagements.

Miami Beach

By Lary Solloway

Marilyn O'Shaughnessy joined Cover Club show. Kirby Stone Quintet and Nikki and Francine are held over.

New building opposite Roney Plaza has facilities for second floor spot for 700 seat nitery or Arena theatre. Builder flooded with bids.

Kitty Davis going ahead with plans for "Theatre-In-The-Round" productions at her club. Expected to start in October, using local talent.

Miami Immigration Board okayed Garry (World Citizen) Davis for reentry into this country. He sez he's back to stay. Clean bill by the board okays his permanent residence here again.

Brotherhood of Railway Trainmen and Miami Fashion Council meets here, expected to hypo biz, were a disappointment to most hotelmen and club ops. Lots of people, but careful spending.

Ireland

By Maxwell Sweeney

Glasgow Orpheus Choir here for farewell concerts in Dublin and Belfast.

Geraldine Fitzgerald to N. Y.; had been vacationing here after film-making in England.

Over 30 members of Catholic Stage Guild left for Rome on Holy Year visit with a special gift for the Pope.

Production of T. S. Eliot's "The Cocktail Party" at Cork by Illsley-McCabe Productions has been postponed.

Hilton Edwards and Michael MacLiammoir to Venice after fixing Dublin Gate Theatre Christmas season.

Requiem Mass for the late Sara Allgood, celebrated in Dublin, was attended by Abbey Players, government and civic representatives.

Ottawa

Jackie Winston into Gatineau Club next week.

Gatineau Club show has Calvert Sisters, Allan Drake and King Bros.

Jimmy Dorsey follows Charlie Spivak into Standish Hall for a week.

Barbara Ann Scott in from London, where she starred in "Rose Marie On Skates."

Canadian Repertory Theatre opened new season with "Life With Father," Amelia Hall is directing.

Cancelled at St. Andrews-by-the-Sea, N. B., because of rail strike, Canadian Weekly Newspapers Assn. annual convention now is skedded for Oct. 23-25 at Quebec's Chateau Frontenac.

Rome

By Helen McGill Tubbs

Sara Menkes here to sing in Rome Opera and on the radio.

"The Heiress," with Renzo Ricci, in Italian, at the Eliseo theatre.

Mike Frankovitch dickering for services of Valli for pic to be made in Italy.

The Roberto Rossellinis have taken a house by the sea outside of Rome, and have become commuters.

Gwynne Pickford Ornstein to Paris to join her husband, UA's George Ornstein, after a trip to the Scandinavian countries.

Hollywood

Martha Vickers recovering from surgery.

Hugo Haas laid up with virus infection.

David Sarecky hospitalized with heart trouble.

Fred Finklehoffe recovering from virus pneumonia.

Bill Williams and Barbara Hale to Palm Springs.

Harry Sherman in town after film huddles in N. Y.

William Dieterle in town after three months in Europe.

Bill Gordon checked out of the hospital after a checkup.

Roy Brewer to Vera Cruz to attend his uncle's funeral.

Otto Krugers celebrating their 31st wedding anniversary.

Al Schaumer laid up for three weeks with a fractured foot.

Dr. Herbert T. Kalmus returned from a business trip to Europe.

William H. Wright checked in at Metro after a two-week vacation.

Jean Hersholt tossed a welcome-home dinner for Sol Lesser.

Buddy de Sylva's estate is offering to sell all his story properties.

Jo Ann Marlowe recuperating from an emergency appendectomy.

Miriam Hopkins leased Ella Raines' home in Coldwater Canyon.

Betty Hutton will launch the Community Chest drive in Long Beach.

Don Page collapsed on the set of "A Streetcar Named Desire" at Warners.

Leon Gordon reported resting comfortably after an emergency appendectomy.

Robert L. Lippert bought the Jordan (Fibber McGee and Molly) home in Encino.

Jack Benny tossed a farewell dinner for Joseph H. McConnell and Manie Sacks.

Judy Garland to San Francisco for a radio stint, prior to her departure for N. Y.

Dorothy Kirsten ordered to report for rehearsals at the Metropolitan Opera, Nov. 1.

Academy of Motion Picture Arts and Sciences will move into its remodeled quarters, Oct. 2.

Hal Wallis returned from England with reports of improved business conditions over there.

Robert Young starring in a special film trailer for the National Infantile Paralysis campaign.

Charles Brackett will be keynote speaker at the Screen Publicists' fourth annual Panhandle dinner.

Elizabeth Taylor narrowly escaped injury when her new car, a wedding gift, took fire and blew up.

The Ray Starks and Jack Preissmans celebrated a "double feature" 10th wedding anniversary with 350 guests.

Walter Lantz bought Kay Kyser's Hollywood Hills manse and is selling his San Fernando Valley home.

Barney Balaban in town for Paramount huddles for the first time since Y. Frank Freeman took over the studio reins.

Jack Cummings handed a complete shooting script of "The Stratton Story," autographed by Monte Stratton, to the Helms Athletic Foundation's library.

Rex Carlton, prez of Laurel Films, arrived from N. Y. Monday (25) on a talent hunt. His company recently completed "Mr. Universe" and plans another Searle Kramer comedy, "Two of a Kind."

Las Vegas

By Ken Frogley

Local niteries all reporting increased attendance over last summer.

Golden slipper cambling hall and saloon is newest spot on resort strip, and going over big.

Spike Jones a sellout, as usual, at Flaming Room with revamped act after heavy pre-appearance radio spot campaign.

Jon and Sondra Steel big clicks at El Rancho Vegas, keeping roundup room full following successful Rudy Vallee stint.

Mexican singer, Paco, after successful subbing for Gloria De Haven at Desert Inn when latter was forced to relinquish spot due to death of her mother in Hollywood, went from here to Hotel Reforma, Mexico City.

Town's biggest social event, the Press Club's Branding Iron dinner, awarded to Hotel Thunderbird. Occasion features dramatic show pasting foibles of wellknown local citizens, and stars cast of Las Vegas little theatre.

Ground-breaking for a sixth resort hotel, yet unnamed, is near. Backers are downtown casino owners. Will be first local hostelry to be more than two stories. Plans call for modernistic six-story structure next to the Last Frontier nitery.

OBITUARIES

CHRYSTAL HERNE

Chrystal Herne, 67, actress who created the title role in George Kelly's play, "Craig's Wife," among other Broadway hits, died in Boston, Sept. 19. She was the wife of Harold S. Pollard, New York World-Telegram and Sun chief editorial writer. With her husband she was staying at their summer home in Harvard, Mass., when she became ill.

Born in Dorchester, Mass., a daughter of James A. Herne of "Shore Acres" fame, one of the leading actor-playwrights of his time, Miss Herne made her debut at 16 in the ingenue role in "Griffith Davenport," in 1899. The next year she played in "Sag Harbor," and 1901-02 she was in "Shore Acres."

There followed seasons as leading woman for Nat Goodwin, and, in 1905-06, for Arnold Daly in "Candida," "You Never Can Tell" and "Mrs. Warren's Profession." In 1906 she played with Daly in another Shaw play, "Arms and the Man."

Among the many subsequent productions in which Miss Herne acted were "The Squaw Man," "Expressing Willie," "Our Betters," "Rosanne," "The Acquittal," "The Grey Fox," "A Bit O'Love," "Skin Deep," "Mayfair," and "Ladies of Creation." Her last appearance was in "A Room in Red and White," at the 46th Street Theatre, N. Y., in January, 1936.

Besides her husband, she leaves a sister, Julie Herne, also a retired actress, and a brother, John T. Herne.

F. W. HENNINGER

Frederick W. Henninger, 72, a veteran of more than 20 years in the amusement park business and secretary-treasurer of Kennywood Park in Pittsburgh, died at his summer home in Conneaut Lake, Pa., September 18. An organizer of West View Park in Pittsburgh right after the turn of the century, he and the late Andrew W. McSwigan took over the operation of Kennywood in 1950 and two years later he became secretary-treasurer, a post he held at the time of his death.

Three of Henninger's sons are active in the business, too. Carl E. Henninger is general manager of Kennywood; Harry W. Henninger its controller and Robert F. Henninger in charge of concessions. In addition, Henninger is survived by his wife and a stepson. His first wife, Mrs. Ruth Comstock Henninger, died in 1937.

WILL H. COHAN

Will H. Cohan, 73, former vaude and burlesque comedian, died after a heart attack in New York, Sept. 20. Since his retirement from the stage some years ago, he had been a stage doorman at various Broadway theatres and at time of death had been working at the Music Box theatre.

Cohan, who got his start in the heyday of clean burlesque, soon established himself as a topline German comedian and for many years headed his own shows on the old Empire Circuit and Columbia wheel. When that branch of show business seemingly ran its cycle, he teamed with another burlesque comedian, Joseph K. Watson, with whom he toured the vaude circuits until his retirement.

Survived by a brother and sister.

EDDIE MILLS

Eddie Kaplan, 40, known professionally as Eddie Mills, died of a heart attack Sept. 21, at Phoenix, N. Y., following a performance at the Three Rivers Cafe in that town. Mills had worked through a performance with his partner, Paul Perry, despite the fact that he was feeling ill. Shortly after the close of the show, Mills collapsed and was dead by the time a physician arrived.

Mills formerly headed the comedy team of Mills, Kirk & Martin and recently had gone on tour with the Barton Bros. Several weeks ago, he teamed with Perry and they were breaking in new act at this spot.

Survived by wife and a son.

GEORGES MAGER

Georges Mager, 65, for many years trumpet player with the Boston Symphony Orch, died Sept. 20 at West Stockbridge, Mass.

A native of France, he began his musical career as a singer, winning first prize at the Paris Conservatory of Music in 1906 and later touring France with his wife as a tenor-soprano team. While touring the United States with the French Army Band in 1919 he was engaged by the Boston Symphony Orch as a viola player, a post he held for a year, before taking over the first trumpet chair. He retired from the orchestra at the close of the Tanglewood season last July.

Survived by wife and son.

EUGENE O'NEILL, JR.

Eugene O'Neill, Jr., 40, son of the playwright, died in Woodstock, N. Y., Sept. 25. The younger O'Neill, a professor at the New School for Social Research, N. Y., had slashed his left wrist and ankle. His death was listed as suicide by the Sheriff of Ulster County. He recently played a leading role in "Gold in the Hills," put on in Woodstock to raise funds for the Woodstock Foundation, and had also recently appeared on the radio show "Invitation to Learning."

His mother, divorced from the elder O'Neill, and father survive; also his half-sister, Mrs. Charles Chaplin, the former Oona O'Neill.

ARNOLD L. PIPPER

Arnold L. Pipper, 56, plant manager of M-G-M Records since the firm's inception, died Sept. 25 in New York. Funeral services are being held today (Wed.) in East Orange, N. J.

Pipper, who headed all pressing operations for the diskery, joined the firm in Sept., 1945, and together with general manager Frank Walker, helped set up the organization. Prior to joining M-G-M, he was manager of record manufacturing for RCA Victor. Pipper was in the recording business for over 31 years.

Survived by wife and a daughter.

ARNOLD SCHLEIFER

Arnold Schleifer, 78, for many years lessor and manager of the Claremont Inn and the Tavern-on-the-Green restaurants, N. Y., died in New York Sept. 23.

Schleifer leased the Claremont Inn on Riverside Drive in 1934, an arrangement which lasted until two years ago. The Tavern-on-the-Green was taken over by Schleifer and was under his management at the time of his death.

Survived by nephew and niece.

FURMAN L. WOLF

Furman L. Wolf, 55, managing director of Engelbrecht & Wolf Theatres Co., died recently at Clarksville, Tex.

In 1930 Wolf and O. E. Engelbrecht purchased the Lily theatre, Clarksville, and later the State and Avalon theatres there. Survivors are wife and a son Cab, who succeeds father as manager of the Avalon and State.

FRED H. GILL

Fred H. Gill, 64, acrobat who spent nearly 50 years in show biz., died Sept. 23 in Columbus, O. He appeared in circuses with his brother in a tumbling act, and later was a member of Paypo and Lee comedy team.

He retired two years ago because of ill health. Survived by two daughters and a sister.

MAURICE R. MATHEWS

Maurice R. Mathews, 59, concert, radio and recording musician, died at Rochester, N. H., Sept. 16.

He had been a violinist with the Henry Hadley, Erno Rapee and Victor Herbert orchestras, and in recent years was an instructor of violin in the U. of New Hampshire music department.

HAROLD L. SAWYER

Harold L. Sawyer, 38, bass player of Frank Bell's staff orch at WEEI, Boston, died in the studio a few minutes before the orchestra was to go on the air.

Survived by wife and two sons.

STELLA GILMORE

Mrs. Mary C. Weaver, known as Stella Gilmore to burlesque and musical comedy audiences, died Sept. 21 in Hollywood after a long illness.

She retired years ago after trouping with the Sam T. Jack and other burlesque shows.

GEORGE CARLETON

George Carleton, 65, stage and screen actor, died of a heart attack Sept. 23 in Hollywood.

Surviving are his wife and daughter, Claire, actress.

ROBERT A. INGERSOLL

Robert Allen Ingersoll, 39, former screen writer, died Sept. 20 in Mesa, Ariz.

He had scripting credits on two films, "Reflected Glory" and "The General and Miss Green."

MILO GURNEY

Milo Gurney, 76, pioneer radio writer, died in Chicago, Sept. 19. Survived by wife and son.

Irene Johnston, secretary to Vic Blau of Music Publishers Holding Corporation, died Sept. 21 in Jackson Hole, Wyo.

Father, 60, of Frank Jarema, Pittsburgh dance band leader, died at his home in that city on Sept. 18.

IN MEMORIAM

Mose Gumble

September 27, 1947

We'll always miss you.

THE STAFF OF WARNER'S MUSIC COS.

MARRIAGES

Bettie Cunningham to Barton B. Church, Dallas, recently. Bride is a continuity writer on KRLD, Dallas.

Lee McLane Woods to R. Richard Pitts in Charlotte, N. C., Sept. 22. Bride was staffer on The Charlotte (N.C.) Observer; he's former film critic on same paper and recently resigned to become editorial director of Council of Motion Picture Organizations.

Schatzie Anne Royal to Richard A. Harper, New York, Sept. 20. Bride is daughter of John F. Royal, vice-president of National Broadcasting Co.; he's a sales exec of Metro.

Joan Barton to Earl "Madman" Muntz, Las Vegas, Nev., Sept. 24. Bride is singer; he is TV set manufacturer.

June Ridgon to William Bobin, Pittsburgh, Sept. 23. He's with Brad Hunt band.

Joyce Fineman to Harold D. Field, Jr., Pittsburgh, Sept. 10. Bride's daughter of Archie Fineman, veteran Pitt exhit.

Patti Brill to Hugo Fredlund, Hollywood, Sept. 24. Bride is an actress.

Billie Jo Palmer to Bob Lundblom, Chicago, Sept. 23. He's manager of Eddie Hubbard d.j. show.

Ollie Franks to M. E. Maltby, Fontana, Cal., Sept. 15. Bride is a legit actress; he's a hotel owner.

Gloria Thornton to William Slack, Dallas, recently. Both are members of the Rubin Players at the Playhouse in Dallas.

BIRTHS

Mr. and Mrs. Preston Langley Hickey, son, New York, Sept. 20. Father is "Duke" Hickey, film publicist.

Mr. and Mrs. Bill Loeb, twin daughters, San Francisco, Sept. 14. Father is head of Music Corp. of America office there.

Mr. and Mrs. James Whitmore, son, Santa Monica, Sept. 18. Father is a screen actor.

Mr. and Mrs. Vincent Korda, son, London, Sept. 16. Father is art director for Sir Alexander Korda productions.

Mr. and Mrs. Johnny Forrest, daughter, Seattle, Sept. 12. Father is newscaster on KOL and KIRO there; mother was formerly music librarian at KIRO.

U.S. TV Ahead

Continued from page 2

him a general fill-in on the American television situation.

Theatre Raiding

One of the things he will watch with great interest in New York is the use of the studio audience to whoop up the shows and provide applause and also the leasing of theatres by webs to serve as large studios. "Soon New York may find itself without theatres," he comments of the latter phase. He assumes that TV in Italy will hit motion picture exhibition, just as in this country, but doesn't believe it will be too bad. He is interested in the angle of films produced especially for video.

Today, Italy has one transmitter, operating experimentally in Turin, and using the 625-line pictures which appears on the way to become the standard for most of Europe. If, as is expected, the go-ahead nod is given by the end of this year, Italy plans to set up an eight-station television network in North Italy—a station apiece in Milan, Turin, Genoa, Venice, Bologna, Ferarra, Savoia and La Spezia. Origination points will be Turin and Milan and microwave boosters will be used to kick the programs across the inter-city spaces.

Rome will have a separate station not on any network. It will get the northern programs by means of kinescope recordings. A coaxial circuit is still some years in the future. Italy has no plans beyond these nine stations for the time being, but of course, the web will be expanded in the future.

First Italian receivers will sell for about $450, according to Pugliese, and the price is expected to drop to about $200 when mass production is underway. There is no decision yet whether Italian TV will carry commercials; however it is a good guess that theatre, opera and news will be sustaining, with advertisers offered an opportunity to sponsor such things as revues, light music, vaude, etc. This is the way it is done now in RAI.

Italy currently has 36 transmitters in two audeo networks and will start a third such web (largely FM for such things as quality music, etc.) after Oct. 1.

Anglo-U.S. Pact

Continued from page 4

ential, since far larger sums are usually involved in production and, in any case, it is likely they will clear their entire frozen balances by the end of the one-year agreement, so minor differences in terms aren't too important.

Major switch asked by the Yanks in the rough draft of the agreement—and accepted by the British—is in the bonus provision on outright purchases. This had a clause stating that the bonus would apply only on films that were completed at the termination date of the pact. The clause was eliminated when the Americans objected.

British had put it in in fear that as the pact drew near its close the Yanks would rush out to dump all their coin into outright buys of films that might not be made for several years. Americans denied any such intentions, but argued it would be unfair to limit expenditures to fully-completed pix, since there might not be enough of them, and this clause was not in the original understanding.

'Red Channels'

Continued from page 1

lar books on films and the Broadway stage.

Organization's procedure is simple. Between 1943 and last April, the Justice Department branded more than 100 organizations as "subversive." Counterattack has secured in various ways the names of alleged-members of these organizations, combed the lists for people with radio and video connections and published them in "Channels." That obviously will be the format in putting together an "exposure" of Hollywood.

Since they're not wholly familiar with names in the film industry, it appears that anyone supplied with such membership lists would have to fine-toothcomb Hollywood, checking each name as to possible position in the cinema industry.

Kirkpatrick said sales of "Channels" had been relatively slow in Hollywood but that he is working out a deal with the State American Legion Commander. Hagberg, although dodging most questions, acknowledged receipt of a letter from Kirkpatrick ordering him to contact the Legion.

ABC prexy is John G. Keenan; Kenneth M. Bierly is veepee; Thomas A. Brady, who was member of the Los Angeles office of the FBI in 1945, is assistant secretary. All are lawyers and, like Kirkpatrick, who is not, are former FBI men. During their years of government service, the quartet frequently worked together in investigations of Communism.

Quitting the FBI at various times between 1945 and 1947, they formed ABC and sought private contributions to "fight communism." They got a few, so they started Counterattack, weekly newsletter edited by Andrew Avery, midwest newspaperman who attracted their attention through several articles on Communism for the Chicago Journal of Commerce.

H'wood As Envoy

Continued from page 1

detailing various aspects of UN work through the numerous committees of the world organization.

Hollywood's part in the program, however, is more dramatic. The primary goal is to inject a UN theme into entertainment pictures so that the basic message of the organization—the need for cooperation on a world scale—can be delivered without distorting or impairing in any way the entertainment value of the film in question. The project definitely is not on a propaganda level, since neither Hollywood nor the UN wants to hurt itself or each other. What is aimed for is familiarity through continued reference to the UN and its activities. Eventually, the hope is that filmgoers will accept a UN character in a picture as naturally as they now accept, say, a script differentiation between a T-Man and a G-Man.

"We have something definite to sell," Skot-Hansen points out. "The UN is not just an office building in New York. It is the focal point of many human, dramatic stories. I have approximately 1,000 stories in my files that could serve as bases for strong entertainment pictures."

UN-tinged Scripts

As an example of the rapport which is gaining ground between the industry and the UN, the idea of the world organization was planted in the script of 20th-Fox's "Mister 880," by having a few scenes take place at Lake Success, where Dorothy McGuire works as an interpreter. Similarly, UN activities or personnel figure in other scripts currently in studio hoppers. Another 20th film in which the device is used is the currently shooting "House on Telegraph Hill," in which the heroine is a DP girl brought to this country by the UN's International Refugee Organization.

More topical is "Korean Patrol," dealing with the current Far Eastern situation. Jack Schwarz production points up the theme that the conflict represents a UN police action to meet a threatening crisis. Latest in the line of producers to come up with an idea on the subject is Ed Gross, who is negotiating with the UN for permission to lense a good part of a feature at UN headquarters.

Where possible, of course, the theme of the UN as a whole, or of one of its branches, could serve as a basic plot outline for a Hollywood film. Frank Capra's upcoming Bing Crosby starrer, "Here Comes the Groom," devotes considerable footage to UN child relief work. Kirk Douglas is planning independent production of "Nowhere to Go," an Ivan Tors screenplay dealing with the life of a Displaced Person who fights for a new home in the U. S. Tors and Sam Meyer also have collaborated on a screenplay entitled "Port of Peril," dealing with the cholera epidemic which UN machinery defeated in Egypt.

Parke Levy has penned "A Lady Makes History," in which UN delegates drop diplomatic affairs temporarily to smooth the path of love for a young lady. Joseph Hoffman has another comedy in "Friendly Relations," the story of a femme member of a UN mission. And Filmakers, the Collier Young-Ida Lupino indie, is readying a script dealing with the World Health Organization, a UN branch.

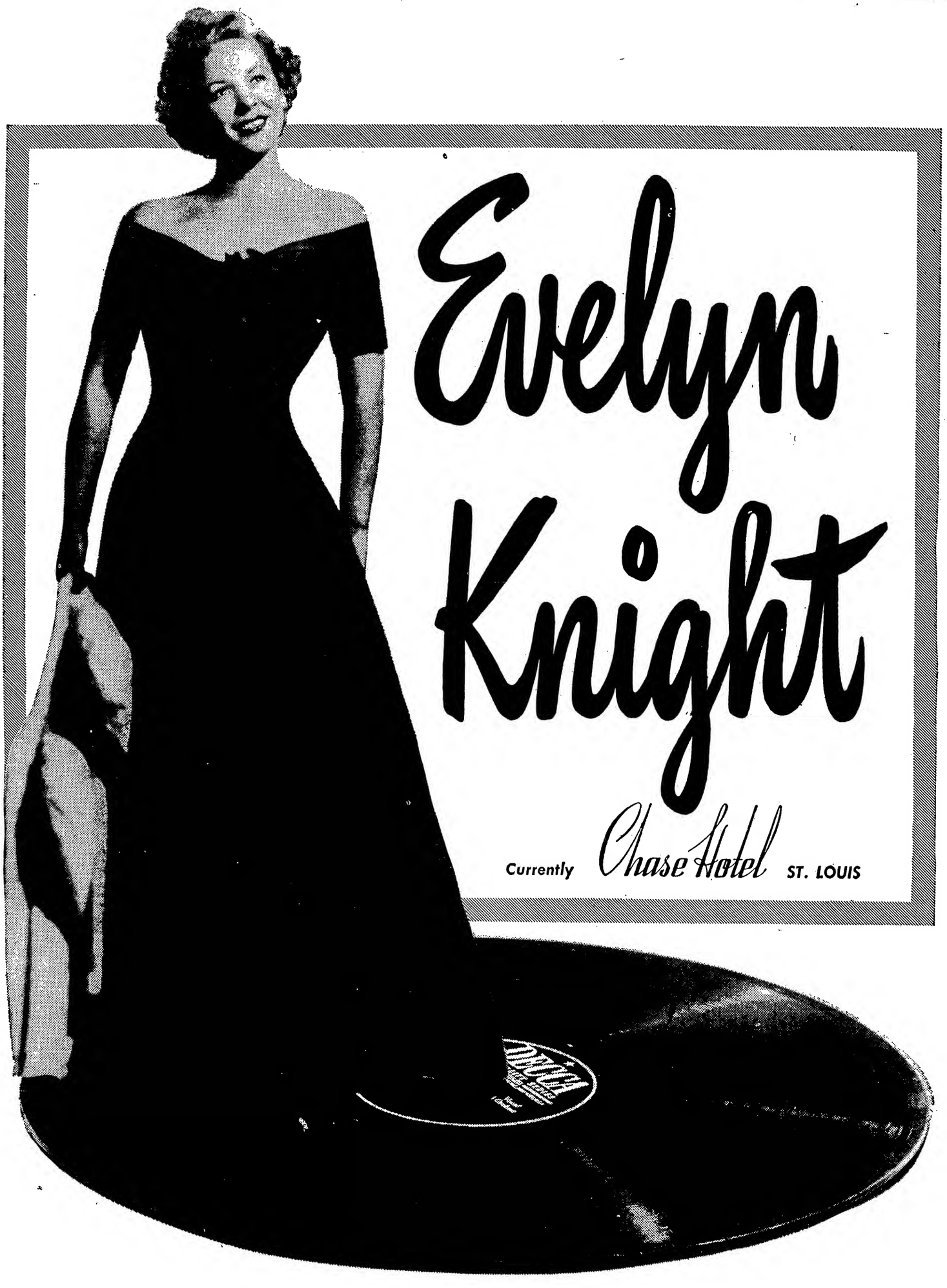
Corwin Preps 'Family'

On a much larger scale is the project Norman Corwin has undertaken at Metro. He's working on a screenplay tagged "The Human Family," based on his UN broadcast, "Document A/777." Theme is the UN Declaration of Human Rights.

Other projects are in the works or being discussed. Screen Writers Guild, for example, has notified its members that Skot-Hansen is available for consultation on any story ideas that could take a UN slant.

In a little different direction is the work Myrna Loy is doing for the world organization. She's now headquartered in Washington, where she devotes her time to UNESCO.

Film colony veterans venture the opinion that Hollywood's recognition of the UN can eventually mean more than a mutually advantageous diplomatic liaison. It could be the start of a highly important period in Hollywood's life — the emergence of the film medium as a dominant influence in helping point the path to true world cooperation.



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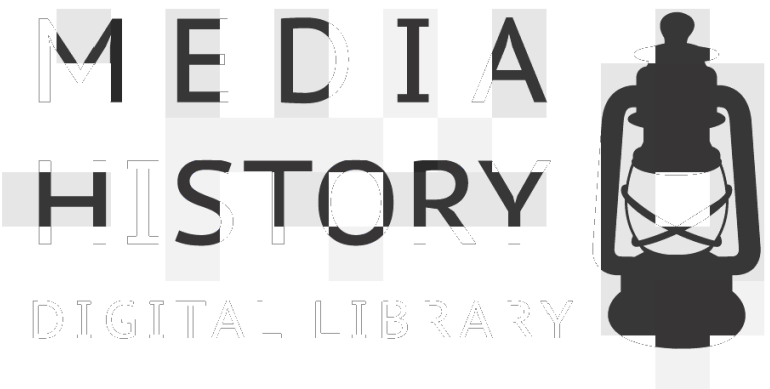

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